

Translating Early Soviet Fiction: The Impact of Source Text Foreignisation on Translation Theory and Practice: A Case Study of Evgenii Zamiatin and Andrei Platonov

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Abstract

This thesis investigates the translation challenges created by early Soviet era Russian source texts that employ non-standard language for literary effects. It employs a framework of Soviet linguistic theories as well as translation theory to analyse Evgenii Zamiatin's 1918 novel *Ostrovitiiane* and his 1922 work *My*, as well as Andrei Platonov's 1930 text *Kotlovan*. By providing a diachronic, comparative analysis of different translations of these texts into English, this thesis discusses the suitability of equivalence-based approaches to translation and proposes that non-standard language use in literary texts requires translators to approach foreignness as a function of the source text, not as a comparative status of otherness between source and target cultures.

The thesis begins by introducing the context of the development of the Russian language, as well as the field of Soviet linguistics, in the 1917-34 period. By highlighting the developing field of sociolinguistics in Soviet Russia, as well as examining the ways that this was used by the state to direct language development, Chapter one sets out the linguistic standards which are manipulated by Platonov and Zamiatin in their texts.

In Chapter two, it turns to Eugene Nida's dynamic equivalence, and outlines the ways in which its principal demands of producing language that is 'natural' and 'idiomatic' as well as creating equivalence of effect on target text readers are challenged by non-standard language use in texts. Furthermore, it offers a new contribution to the field of translation studies, by challenging Lawrence Venuti's theory of foreignization, by arguing against the

current dominant view point of foreignness as a function of translation rather than as an effect created in the source text through non-standard language use that deviates from current norms.

The theoretical frames which have been established in Chapters one and two are then used as the framework against which the language of the source text and translations of the novels which make up the corpus of the thesis are subsequently analysed in Chapters four, five and six. The thesis analyses a variety of examples of the manipulation of language, from the use of occasionalisms by Zamiatin in *Ostrovitiiane*, the use of Soviet jingoism in *My*, and the manipulation of cultural discussions of language in Platonov's *Kotlovan*, among others to demonstrate the ways in which these texts create tensions between Nida's equivalence principles, as well as challenging Venuti's foreignization principles.

As an interdisciplinary project, this thesis contributes to a number of academic discourses. By connecting Nida's 1964 theory with more contemporary areas of research in translation studies such as the study of paratext, and retranslation theory, it offers new perspectives on the effects of dynamic equivalence on translation practice, as well as the way that it can affect the ways that texts are read. Furthermore, by offering a different approach to the foreign in the text, it contributes to the challenges that have already been made in the field to Venuti's translation theory. In so doing, it offers an approach to foreignness in source text whose results are pertinent to a wide range of literary texts and contexts in translation.

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Note

Transliteration of Russian names and terminology adheres to the Library of Congress system. The exception to this is the names of authors, whose names have been transliterated using a different format in published translations into English. The most prominent exception is Evgenii Zamiatin, whose name has been rendered in the translations consulted in a variety of ways, and where these translations are referenced, the transliteration scheme used by the translators has been adhered to.

All quotations are reproduced with their original spelling and transliteration, and any spelling or grammatical mistakes in the originals has been highlighted.

Unless otherwise indicated, all translations of secondary sources from Russian to English are my own.

Archives visited and their abbreviations:

Tsentral'nyi gosudarstvennyi arkhiv Moskovskoi oblasti [TsGAMO]

[Central State Archive of the Moscow Region]

Gosudarstvennyi arkhiv Rossiiskoi federatsii [GARF]

[State Archive of the Russian Federation]

Rossiiskii gosudarstvennyi arkhiv literatury i isskustv [RGALI]

[Russian State Archive of Literature and Arts]

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Introduction

In 2017, the European Literary Network's #RivetingReviews series published two reviews of Richard Pevear and Larissa Volokhonskyi's translations of the Russian classics, which reignited a decade-old debate regarding the pair's work. In his article 'A Love Letter to Volokhonsky and Pevear', Gurmeet Singh notes that he had previously struggled to enjoy Russian classic literature. He states that he had found Dostoevskii's language to be 'unintelligibly portentous, illogical and, worst of all, dense — every other sentence seemed to add layer upon layer of explication and digression'.¹ It was not until he was given a copy of Volokhonskyi and Pevears' translation of Lev Tolstoi's *Anna Karenina* that he was finally able to enjoy classic Russian literature. He sings their praises, saying 'I can only thank both Volokhonsky and Pevear for making the many Russian classics enjoyable in English. Without them — and this is perhaps the biggest compliment one can pay to a translator — I would have remained a victim of my prejudices, believing Russian novels (and by extension, Russian history, Russian thought, etc) were just noise. Now, I can hear their solemn, gorgeous, playful music'.²

The metaphor of noise in his review is highly evocative and exposes one of the key difficulties in the understanding and perception of the dual nature of translated texts in the target culture. In order to make sense of Singh's praise of Volokhonskyi and Pevear's work, we must first ascertain

¹ Gurmeet Singh, 'A Love Letter to Volokhonsky and Pevear', *European Literature Network*, August 14th, 2017, <<http://www.eurolitnetwork.com/a-love-letter-to-volokhonsky-and-pevear-by-gurmeet-singh/>> [accessed 21 August 2017]

² Ibid.

whether he deems the noise to stem from the source language or whether he sees 'noise' in translation as the fault of the translators of the texts he had tried and failed to enjoy in the past.

His criticism of Dostoevskii's language might at first suggest that he ascribes the noise of the translations as shortcomings in the source text language. However, this is called into question when he remarks of Pevear and Volokhonskyi's translation of *Anna Karenina*, 'I was amazed at how modern Tolstoy sounded — not simply describing the tired, hungover mental state of Oblonsky, but replicating it'.³ Here, he seems to suggest that the dated language of previous translations was a fault on the part of the translators. In this way we can see the way that the duality of noise in a translation can be deceptive. Readers often struggle to make the distinction between what 'noise' arises from the language of the source text and what is a result of the work of the translator.

In this case, the reduction of noise in the form of the use of current language standards to convey Tolstoi's now dated source text language comes from the translators' dynamic equivalence translation approach: they have used language which is natural and idiomatic to the modern context, which Singh as a reader, interprets as equivalent effect.

However, the positive reviews of the pair's works in the #RivetingReviews series illustrate the breadth of the gap between user reception of translated works, and professional criticism of the same. While

³ Ibid.

perennially popular with readers, Pevear and Volokhonskyi are controversial among translation scholars and practitioners.⁴ Their translation style has led some to question their linguistic competence, both in Russian and in English.⁵ Others have cautioned that that the reader should ‘be careful, however, about interpreting their stylistic peculiarities as unprecedented ‘closeness’ to the words and styles of the original Russian authors’, arguing that “‘glossist” lapses in Pevear and Volokhonsky’s texts do not represent the cleaning of “noise” from the supposedly dirty signal left by their allegedly deficient predecessors: they represent a new kind of noise’.⁶

Although this thesis does not focus on the translation of the Russian classics, the discussion of noise in translation is relevant to this research. The perception that reduction of noise in translation is seen by consumers as a marker of translation competency reflects the dominance of target language norms in Anglophone translation consumption and suggests a public demand for texts which do not defy expected conventions.

⁴ For more on debate about Pevear and Volokhonsky’s translations see: Sam Tanenhaus, ‘The Art of Translation’ October 29th, 2007 <<https://readingroom.blogs.nytimes.com/2007/10/29/the-art-of-translation/#comment-216>> [accessed 21 August 2017], M. Berdy and V. Lanchikov, ‘The Sweet Smell of Success? Russian Classics in the Translation of R. Pevear and L. Volokhonsky’, trans. S. Gombert and D. Buzadzi, in *Mosty*, 1 (2006). <<http://www.thinkaloud.ru/feature/berdy-lan-PandV-e.html>> [accessed 26 July 2017], Sam Tanenhaus, ‘Defending Pevear and Volokhonsky’, November 1st 2007, <<https://readingroom.blogs.nytimes.com/2007/11/01/defending-pevear-and-volokhonsky/?mcubz=1>> [accessed 26 July 2017], and David Remnick, ‘The Translation Wars’, *The New Yorker*, November 7th, 2005. <<http://www.newyorker.com/magazine/2005/11/07/the-translation-wars>> [accessed 26 July 2017].

⁵ M. Berdy and V. Lanchikov, ‘The Sweet Smell of Success? Russian Classics in the Translation of R. Pevear and L. Volokhonsky’, trans. S. Gombert and D. Buzadzi, in *Mosty*, 1 (2006). <<http://www.thinkaloud.ru/feature/berdy-lan-PandV-e.html>> [accessed 26 July 2017].

⁶ Timothy D. Sergay, comment on S. Tanenhaus: ‘The Art of Translation’, comment posted on 07/11/07 [Accessed 21 August 2017].

This analysis of good translation as a quiet product without distracting linguistic noise fails to account for the fact that noise can be a function of the source text language. Source texts which employ non-standard language as a method of creating linguistic noise find themselves at odds with the expectations of the anglophone literary world. They also constitute a major challenge to equivalency centred translation theories on both sides of the debate. To date, translation studies has largely focussed on noise that is created in target texts by the translation process. Eugene Nida, with his dynamic equivalence approach, argues that this should be avoided by the use of natural, idiomatic language to avoid impeding reader interpretation of the text and thus achieve equivalent effect.⁷

Lawrence Venuti, argues that this 'regime of fluent translation' works to silence the linguistic noise in targets texts, rendering the act of translation — and by extension the translator — as invisible.⁸ His position argues for the creation of noise in target texts as a method of disrupting dominating cultural values in the translation world.

However, this ongoing discourse in translation studies rarely considers noise in translation as a replication of features of the source text language. On the one hand, consumers assume that non-standard language in translations is a result of low translator competence. On the other hand, translation theory often overlooks linguistic noise which is created by the source text author in its critical discourse. This thesis investigates the way in

⁷ Eugene Nida, *Towards a Science of Translation* (Leiden: Brill, 1964).

⁸ Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), p.5.

which non-standard language is used in three source texts: Evgenii Zamiatin's *Ostrovitiiane* (1917)⁹ and *My* (1921)¹⁰, and Andrei Platonov's *Kotlovan* (1929-30).¹¹ It will argue that these source texts use language which is not considered natural or idiomatic to source text readers, and identifies non-standard language as a mechanism of foreignisation rooted in the source text.¹² Through comparative analysis of several English language translations of the texts, it argues that they demonstrate tensions in equivalence-based translation theories between faithful representations of 'noisy' and disruptive source texts, and the demand for 'smooth' reading experiences for the target language reader.

⁹ Evgenii Zamiatin, *Ostrovitiiane* (St Petersburg: Grzhebina, 1960 [1922]).

¹⁰ Zamiatin, *My* (St Petersburg: Lenizdat, 2013 [1921]).

¹¹ Andrei Platonov, *Kotlovan*, (St Petersburg: Lenizdat, 2014 [1929-30]).

¹² The distinction between my own foreignisation and Venuti's foreignization is discussed in chapter two.

20th Century Translation Studies and their Role in this Thesis

As stated above, this thesis strives to demonstrate the ways in which language use in Zamiatin's *My* and *Ostrovitiiane* and Platonov's *Kotlovan* are challenging to the principles of Eugene Nida's dynamic equivalence and Lawrence Venuti's foreignization. Despite the fact that Nida's principles of equivalence are now over fifty years old, they remain critically relevant to the discourse of the discipline. What we see in Nida's dynamic equivalence is the codification of the values of target language norms as a measure of translation adequacy, in a way that remains largely unchallenged in the field to the present day — with the exception of Lawrence Venuti's domestication and foreignization theory. Although equivalence is no longer the central dominating concept in translation studies, the idea of the dominance of or subservience to the norms of the target language — a central tenet of Nida's principles — remains hugely important to translation studies as a discipline. These two theories form the main theoretical framework of the research, which is not to say that the research contained here within has been developed in isolation from other major theoretical advancements in the field of translation studies which have developed since Nida's 1964 work. Indeed, while the work contained in the translation analysis chapters focuses largely on Nida and Venuti's approaches to equivalence and foreignness, this research and its findings speak to a far broader scope of translation studies.

While prior to the mid-20th century translation studies had primarily seen itself as a distinct theoretical discipline, which interacted rarely with others—with the obvious exception of linguistics — from the 1970s it began to consider itself as intrinsically connected to others, particularly literary theory. This is seen primarily in concepts of systems theories, as proposed by Itamar Even-Zohar and André Lefevere, and Gideon Toury and Lefevere's norms theories. Principal of the systems theories is Even-Zohar's 1970 polysystem theory, which considers the role of translated literature within a broader framework of the literary system of the receiving culture. Even-Zohar notes that translations have different functions in different literary systems because of the balance of the relationship between source and target cultures. In dominant cultures — such as those of Britain and the USA— which have a strong indigenous literary system, translation occupies a peripheral position in the polysystem. Conversely, if the receiving culture for some reason has a less well-developed literary system, translation can occupy a more central position in the polysystem, as it can be imported, as it were, to fill a void within a literature.¹³

The idea of filling voids within a literature is important for my research because it examines repeated translations of the same text diachronically. The polysystem theory identified that canons of literature are not static but,

¹³ Itamar Even-Zohar, 'Polysystem Studies', *Poetics Today*, 1 (1990), pp.45-47.

rather, dynamic systems, which react to the needs and demands of the receiving culture. Even-Zohar argues that the movement of translation from peripheral to more central positions within the polysystem is particularly evident when 'at a turning point no item in the indigenous stock is taken to be acceptable, as a result of which a literary "vacuum" occurs'; furthermore he argues that 'as a result of such vacuums it is easy for foreign models to infiltrate and translated literature may assume a central position'.¹⁴ In its analysis of paratext and the relationship between source text and target culture, this research further explores the notion that translated literature can take up a more central role in the polysystem of the receiving culture. Because of the complex relationship between the USSR and the West for most of the 20th century, and, arguably, between Russia and the anglophone world for much of the period since Soviet collapse, translated texts often play a central role in British and US literary systems. Through the medium of equivalence discourse and the exploration of the vulnerabilities of texts with complex publication histories, this research builds upon this facet of polysystem theory by investigating the role of translation paratext in determining the position of translations of Zamiatin and Platonov, and in influencing reader response to the texts.

Norms Theories

Linked closely with the concept of the polysystem dictating translation practices are the ideas of norms theory, which came to the forefront of the

¹⁴ Even-Zohar, 'The Position of Translated Literature within the Literary Polysystem', *The Translation Studies Reader*, ed. by Lawrence Venuti (London: Routledge, 2000), pp. 192-197 [p.194].

discipline with the ideas of scholars such as Toury, Chesterman and Schäffner. Developing from the idea that the position of translation in the literary polysystem affects translation practices, norms theory suggests that the norms of the receiving culture are principal in governing whether translational products are considered to be adequate or not. Norms theory and its ideas about language acceptability were relevant to the decision in this thesis to draw on apperception theory from the field of psychology. As norms theory studies the structural effects of norms on language, apperception is a guiding principle which underpins the cognitive process of how information is processed. Thus, when a reader encounters new material which coincides with their prior experience it is absorbed into their apperceptive mass. It is by the accumulation of similar acceptable uses of language in the apperceptive mass that norms are created. The incompatibility of non-standard language use with the material in the apperceptive mass triggers the cognitive dissonance which leads to the sense of foreignness created by Zamiatin and Platonov.¹⁵

Toury suggests that target texts usually conform either to source language norms or to norms derived from the target or receiving culture, stating that 'translation behaviour within a culture tends to certain *regularities*', and that this practice — and the norms which govern it — are so ingrained in readers that 'even if they are unable to account for deviations in

¹⁵ Apperceptive mass is defined as "The previously acquired perceptions and knowledge with which a new perception is integrated in the process of apperception". < <http://www.oxfordreference.com/view/10.1093/acref/9780199534067.001.0001/acref-9780199534067-e-584#> > [accessed 17 March 2019].

any explicit way, the persons-in-the-culture can often tell when a translator has failed to adhere to sanctioned practices'.¹⁶ This understanding of the relationship of texts to language norms was fundamental to my approach to analysing the translations under investigation, but I also recognise that Toury's theory does not account for source text language which itself does not adhere to the norms which govern its language. Because the examples of foreignising language given deviate from the standards of the source language on a micro-textual level, and do not intend to establish a new standard, nor do they comply with the 'standards' of non-standard language use, they are difficult to apply on a systematic level, as is called for in the norms theory.

Non-Standard Language

The question of non-standard language use, particularly as a challenge to translators and readers of translated texts, is one that has remained pertinent to translation studies throughout the 20th and 21st centuries. As David Horton notes, non-standard language in the realm of translation studies is 'typically classified as geographical, temporal, social or idiolectal'.¹⁷ This categorisation allows scholars to approach non-standard language use using a framework of norms and standards — offering a 'standard variety' of non-standard

¹⁶ Gideon Toury, 'The Nature and Role of Norms in Translation', *The Translation Studies Reader*, pp.198-211 [p.200].

¹⁷ David Horton, 'Non-Standard Language in Translation - Roddy Goes to Germany', *German Life and Letters*, 51 (1998), 415-430, (p.417).

language. However, this study considers a broader scope of non-standard language use, and investigates non-standard language use that defies categorisation, deviating from the norms of the standard varieties, while not complying with those of the above-mentioned categories of non-standard varieties. Studies of non-standard language tend to focus on features of orality in written texts.¹⁸ As scholars such as Horton, Pierre-Alexis Mével and Rachel Lung have convincingly shown, source text readers are able to recognise non-standard varieties of language and cognitively process them, forming judgments about what they signify in relation to the norms of the standard variety: they might offer possibilities of ‘collective identification’ with a socially marginal group (as in Horton’s and Mével’s studies), or possibilities of distancing from a distinct social ‘other’ (as in Lung’s discussion of Twain). This represents a tendency to conceptualise much of ‘non-standard’ language as forming part of a cognitive system that is both recognisable and comprehensible to the source text reader. In these cases, although the reader of the target text cannot replicate the social or geographic specificities from the source contexts, these four categories are broad enough that translators will often be able to find some kind of analogous forms of non-standard language use. However, I will argue that Zamiatin and Platonov’s non-standard language use aims to disrupt the cognitive processes in source text readers, by deviating beyond any norms of accepted standard or non-standard practices to create a sense of foreignness.

¹⁸ For more on orality and translation see: Pierre-Alexis Mével, *Subtitling African American Vernacular English into French: Can we do the right thing?* (Oxford & New York : Peter Lang, 2017), ‘L’oralité dans Allah Superstar : Représentations, Tensions, Traductions’, *TTR*, 31 (2018), 47-68

By analysing different translations through the framework of dynamic equivalence and foreignization, my research argues that current theoretical positions on non-standard language use are problematic in translating this kind of non-standard, foreignising language.

Retranslation Theory

Retranslation is at the heart of a growing field of research in translation studies of the 21st century.¹⁹ An increase in access to information such as new manuscripts of source texts, continually improving dictionary technology, global interconnectivity which allows for greater communication between speakers of source and target languages, and of course the internet, have changed irrevocably the way that translation is carried out, and the way that translations can be analysed and critiqued. Interest in translations and retranslations of Russian texts is not unique to the anglophone sphere but can be seen as a pan-European trend. Indeed Dutch translation scholar Pieter Boulogne notes that in the Netherlands the number of translations of Russian texts has increased in the last twenty years from a ‘wave’ to ‘a tsunami, which has flooded and continues to flood the Dutch book market with retranslations of virtually all 19th century Russian writers with canonical status’.²⁰ However, he notes that ‘writers of the Soviet era — not to mention the post-Soviet era

¹⁹ Isabelle Collombat, ‘Le XXI^e siècle : l’âge de la retraduction. The 21st Century: The Age of Retranslation’, *Translation Studies in the New Millennium: An International Journal of Translation and Interpreting*, 2 (2004), 1-15.

²⁰ Pieter Boulogne, ‘And Now for Something Completely Different... Once Again, the Same Book by Dostoevsky: A (Con)textual analysis of Early and Recent Dostoevsky Retranslations into Dutch’, *Cadernos de Tradução*, 39 (2019), 117-144 (p.118).

— are notably less featured’ in this resurgence.²¹ This is largely, although not entirely, representative of the texts which make up the corpus of this thesis; Zamiatin’s *Ostrovitiiane* has not been retranslated recently, whereas *My* has been retranslated three times since the turn of the millennium, and Platonov’s *Kotlovan* only once.

The study of retranslations is a useful way of examining the ways that translations are produced and then received in the target culture. However, although retranslation is a growing focus in translation studies, to date there has been little in the way of connecting the act of retranslation with the trends of translation theories. Currently, the only theoretical connection between translation theory and retranslation exists in the form of Antoine Berman’s much criticised retranslation hypothesis, in which he suggests that retranslations are sequential improvements on the works that have gone before them.²² Of this hypothesis, Sharon Deane-Cox notes that it ‘implicitly presupposes that the reiterative (and therefore progressively accomplished) force of retranslation will bring about a recovery of the source text and its specificities, be they linguistic or cultural’.²³ One of the inherent difficulties it faces is that there is not a general consensus as to what is considered to be a good translation. Berman contends that improved translations are less reliant on the source text, and more linguistically compliant to the target audience.²⁴

²¹ Ibid.

²² Antoine Berman, ‘La Retraduction Comme Espace de la Traduction’, *Palimpsestes*, 4 (1990), 1-7. [DOI: 10.4000/palimpsestes.596]

²³ Sharon Deane-Cox, *Retranslation: Translation, Literature and Reinterpretation* (London: Bloomsbury Academic, 2014), p.4.

²⁴ Berman, (par.25).

Lefevere argues that translations that comply with source text norms are 'bad', but necessary, in order to 'lay the groundwork' for 'good' translations — which he defines as those which are more compliant with non-standard source language use that he describes as 'poetics' — which can then be published at a later date.²⁵ My analysis of translation practices, particularly in chapter five, will show that in the case of translations of Zamiatin and Platonov there is not a link between linguistic compliance with either the source or target language and a translation's place in the publication chronology.

Although Koskinen and Paloposki note that research into retranslation reliably refutes the retranslation hypothesis as a 'general explanatory model', it is difficult to justify a comparative analysis of retranslations without engaging in some way with Berman's theory.²⁶ Thus, as a comparative study of the retranslations of Zamiatin and Platonov's texts, this research contributes to this rapidly developing field in translation studies by demonstrating the ways that the translations studied refute Berman's hypothesis.

²⁵ André Lefevere, 'Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature', *Translation Studies Reader*, pp.233-249 (p.243).

²⁶ Kaisa Koskinen & Outi Paloposki, 'New Directions for Retranslation Research: Lessons Learned from the Archaeology of Retranslations in the Finnish Literary System', *Cadernos de Tradução*, 39 (2019), 23-44 (p.25).

Methodology

Theoretical Framework

This research approaches Zamiatin and Platonov's texts from an interdisciplinary perspective. It draws on both contemporary Soviet and 21st century linguistic theories, including the work of Boris Larin, Evgenii Polivanov and Vasilii Abaev, to establish a framework of linguistic standards which were developing in the 1917-34 period. This allows for discussion of the source text to identify the ways in which Zamiatin and Platonov's language diverge from the standard language of the time. Source text analysis highlights several micro-textual foreignising techniques employed by Zamiatin and Platonov, such as the use of occasionalism, the manipulation of grammatical features and source-culture linguistic tropes to demonstrate the ways in which these texts deviate from accepted Soviet language standards in ways which are not supported by the contemporary frameworks of language development.

The evaluations of the translations of the texts call upon two opposing stances to equivalence theory: Eugene Nida's principles of dynamic equivalence and Lawrence Venuti's foreignization approach. While these theorists take opposite positions on whether equivalence by means of Nida's 'dynamic' or Venuti's 'domesticating' techniques is a positive or negative practice, by highlighting the ways in which Zamiatin and Platonov manipulate language — and the way that this is represented in translation — this

research demonstrates the ways that 'noisy', foreignising source texts are problematic to both theoretical stances.

Setting Chronological Boundaries

The most obvious boundaries of this thesis are the chronological limits, which restrict the scope of research to literary texts written between 1917 and 1934.

Historically, there has been a tendency within the paratext of translations of Soviet novels in the anglophone sphere to amalgamate the various periods of Soviet history into large, monolithic chunks. Reference is often made often to “Soviet history” or “Stalinism” in general, without recognising that these large time periods can be split into smaller, constituent parts which each play a different role in the social narrative of the Soviet Union. By setting clear boundaries — which cover the early post-Revolution, NEP and part of the first Five Year Plan — as the period to be studied, this thesis avoids this generalisation, and provides an in-depth study of the social, linguistic and literary phenomena of the first 17 years of the Soviet Union.

The 1917-34 period was chosen because, as Carol Avins asserts, this time period is recognised as a ‘time of reordering’, and of ‘social, economic, political and often personal transformation’.²⁷ Manifestations of this transformational potential are seen in academic output, language development and changing speech practices of the general population, and in literary trends of the era. After 1934, however, there is a marked change in attitudes towards language and literature in the USSR.

²⁷ Carol Avins, *Border Crossings: The West and Russian Identity in Soviet Literature 1917-1934* (Berkeley, Los Angeles and London: University of California Press, 1983), p.2.

Robert Williams argues that from 1935 onwards, 'culture ceased to be autonomous, and became subject to party direction and designed for mass support'.²⁸

This is reflected in the rise to prominence of Socialist Realist literature, whose dominance was cemented in 1934 at the first congress of the Union of Soviet Writers (*Soiuz pisatelei SSSR*), with the statement that all cultural products should have 'the ideological remoulding and education of the working people in the spirit of socialism' as their expressed aim.²⁹ Thus, there is a clear delineation in 1934 between the methods of producing and consuming cultural products between the early post-Revolutionary period and the later periods of Soviet history which followed.

By 1934 the nature of the development of language in the USSR too had changed. By this time, the various organs and institutions of political power which were involved in education and language had concretised their policies. The era of language development and collaborative improvement was coming to an end, and from 1935 focus turned to intense Russification and a focus on the homogenisation of language practices across the Union.³⁰

Corpus Selection: Source and Target Texts

²⁸ Robert Williams, 'The Nationalization of Early Soviet Culture', *Russian History*, 9 (1982), pp.157-172 [p.158].

²⁹ Andrei Zhdanov, 'Soviet Literature – The Richest in Ideas, The Most Advanced Literature', in *Soviet Writers' Congress, 1934: The Debate on Socialist Realism and Modernism in the Soviet Union* (London: Lawrence & Wishart Ltd, 1977), pp.15-24(p.21).

³⁰ See: Michael Smith, 'The Tenacity of Forms: Language, Nation, Stalin' in *Politics and the Theory of Language in the USSR 1917-1938: The Birth of Sociological Linguistics*, ed. by Craig Brandist and Katya Chown, (London: Anthem Press, 2010), pp.105-123.

The boundary of 1934 as the end point for the time frame of this thesis influenced the composition of the corpus of texts which was selected for analysis. While the cultural production of the early Soviet period abounded, it was decided to focus only on Zamiatin and Platonov's works in order to give sufficient depth and scope of analysis within the confines of the thesis structure.

As will be discussed in chapters one and five, although a significant body of research into Platonov's language use currently exists, there is a significant lack of discourse surrounding the way that this affects their translation. Thus, *Kotlovan* and its translations into English were identified as a potentially fruitful avenue for research.

Evgenii Zamiatin's 1921 novel *My* was chosen primarily because of the large corpus of extant translations into English, which would allow me to provide a wide-ranging diachronic analysis of the texts. Furthermore, this text has a particularly complicated publication history — which is discussed in greater detail in chapter four — which led to several translations appearing before the source text was made available to the Soviet public. Thus, it presents an interesting challenge to Nida's dynamic equivalence because the process of creating equivalent effect between source and target readers has been disrupted by this publication history.

By presenting the first comparative analysis of several translations of the novel, this thesis allows us to understand how the text functions as a cultural item in the target culture. By focusing on the language used, within

the frameworks of apperception and Soviet language theory, the thesis offers a fresh perspective on the novel's expression of Zamiatin's political affiliations and personal philosophy. Thus, it moves the understanding of the text beyond the Western perception merely as an anti-totalitarian novel and anchors it within the realm of Zamiatin's ideology of perpetual revolution

Finally, I decided to include Zamiatin's 1918 work *Ostrovitiiane* in the corpus of the thesis, because I was interested in examining the approaches taken to translations of lesser known works within Zamiatin's oeuvre. was written at the very earliest stage of the chronological period studied in the thesis — the first manuscripts are dated between June and July of 1917 — it displays linguistic traits such as the use of occasionalisms, a kind of linguistic manipulation of morphemic structures in the Russian language, which create foreignness in the source text which is difficult for translators to reconcile in their work while following the maxims of dynamic equivalence.

Furthermore, it represents several interesting perspectives, not least due to the fact that it was created in the period between the February and October Revolutions, and that it was written abroad. Thus, the revolutionary use of language it presents is ideologically separated from the earliest developments of Revolutionary language by a geographical boundary between author and state. The novel has been addressed infrequently in anglophone scholarship and is often overlooked as part of Zamiatin's oeuvre. In Russophone studies, the novel is most extensively discussed in terms of its genre, as part of the canon of the so called 'London text' (*londonskii tekst*),

and therefore in the terms established by the tradition of study of the '*gorodskoi tekst*', or city text.

Chapter 3 of the thesis will discuss the implications of the fact that the novel is often erroneously ascribed to the '*londonskii tekst*' literary subgroup. It will argue that this confusion among Russian academic criticism of the text highlights the difficulty that the use of target-culture cultural realia in the source text can prove problematic in terms of achieving equivalent effect, especially when these cultural items are incorrectly interpreted in the source text context. Further to Zamiatin's linguistic practice in the body of the text, the status of the novel as a portrait of the *translating* language culture and society as portrayed in the *source* language makes it equally problematic to translation theory. By examining the way that British cultural items are used as a mechanism of creating foreignness to the source text reader, this thesis presents a new perspective on the call for target culture idiom usage in Nida's dynamic equivalence approach.

Choosing translations for analysis

In regard to the translations of *Islanders (Ostrovitiane)* by Evgenii Zamiatin and *The Foundation Pit (Kotlovan)* by Andrei Platonov, the corpus of translations which are studied in this thesis is complete; that is to say that every translation that had been published before the completion of the research was included for analysis. The only text which does not include all of the extant translations at the time of writing is Zamiatin's *We (My)*. A selection of the available translations was made in order to provide a broad

chronological span, to allow for a diachronic analysis of the works whilst still allowing enough space for detailed analyses of the individual translation approaches.

Contrastive and Diachronic Analysis of the Text

Throughout the thesis, I took two approaches to the analysis of translations both contrastive and diachronic analysis. Contrastive analysis compares the translations to the source texts and is particularly fruitful in analysing the efficacy of translation approaches to non-standard language use. By analysing the structural deviations of the source texts, and the foreignising effects that this language created, a contrastive approach can be used to determine the ways in which this effect is achieved — or not — in translation. A diachronic analysis of translations compares the translations to each other across a diverse chronological timeframe. Diachronic analysis is particularly useful in chapters 4 and 5, in which it is used to chart the relationship between translations and their target culture throughout different time periods. The diachronic study of translations — and in particular their paratext — can illuminate the influence of differing relationships between the target and source text cultures, and the effect that this has on the understanding of the translated text by readers. This diachronic approach to translation analysis is used to highlight the weaknesses of Eugene Nida's dynamic equivalence principles, particularly that of creating equivalent effect, by demonstrating the ways that attitudes to texts, and to particular language terms, changes over time.

Textual Analysis

I carried out my analysis of the texts in three stages. First, I read and analysed the translated texts, searching for instance in which the language used in the target text read as unusual — or foreignising. The reason for starting with the translated texts, as opposed to the source texts, was that because I was starting with an assumption of the presence of foreignising language in the source texts, I was interested to ascertain whether this sense of foreignness had been created in the target texts, both on a micro- and macro-textual level. I then turned to the source texts in the original Russian, seeking out these examples to ascertain whether the non-standard language I had encountered in the target text corresponded to foreignising language use in the source text. Thirdly, I also analysed the source text, seeking to find language use that could create a sense of foreignness in the source language. These examples were then analysed using a variety of corpus data — which will be discussed shortly — to ascertain whether they met a variety of criteria, including usage frequencies, which would allow them to be categorised as non-standard, or foreignising. Finally, these examples of foreignising language were isolated in the target texts, and the approaches to these foreignising elements in translation into English was analysed using the frameworks of Nida's dynamic equivalence principles and Venuti's foreignization approach.

In addition to its wide variety of primary source material, including source texts and translations, this thesis calls upon a variety of sources for comparing the use of language in both the source and target languages. These include corpora — in English and Russian — as well as electronic newspaper databases and a limited sample of Lenin's collected works. Most frequently approached is the Russian National Corpus (henceforth Ruscorpora). This database comprises a variety of different corpora, based on texts collected from the early mid-eighteenth century to the present day, and includes syntactic, dialectic, poetic and oral databases. When carrying out research in relation to Zamiatin and Platonov I mainly referred to the general and newspaper corpora, using the data they provide as a method of deriving information about language usage over a large time period. The information available includes data on the frequency of usage of specific terms and the types of text that the terms appear in. The former data was particularly useful in determining historical and contemporary precedents for the use of the terms being analysed. From the usage statistics I was often able to determine whether a term was in widespread use during the period when the novel was written, from which a sense of whether the term was likely to be foreignising could be derived. Corpus data was also used as a measure of determining the development of particular terminology on a purely statistical basis over time.

Ruscorpora is a broad ranging corpus, in terms of chronology and of types of text, and its chronological breadth in particular offers a largely

reliable overview of language usage trends. Yet it does not encompass every written text in the Russian language. It is entirely possible, therefore, that there will be usages of terms which are not recorded in the corpus. Because this was a known factor in the research — and in view of the fact that corpus data does not give a particularly broad context of the terms analysed — other corpora were also consulted in order to establish as clear a picture of usage trends as possible. Chief among these were the online databases of the Soviet newspapers *Pravda* and *Izvestiia*. I used the newspaper databases by searching for specific terms, in addition to Ruscorpora, as a method of contextualising the data surrounding specific terminology, and as a way of reflecting on the statements of Soviet linguists regarding language use, particularly those of Selishchev and Polivanov.

I chose the Google Books Ngrams corpus to collect data for analysing language used in the English target texts, mainly due to the size of the corpus dataset, which comprises over 131 billion words.³¹ Google books Ngrams draws its dataset from the body of literary texts which have been uploaded to the platform's Google Books digital text service. Although it does not provide the same degree of contextual information as Ruscorpora, the two services both offer a raw data format which provided similar data regarding the number of usages of specific terms. This information was used to determine the degree of foreignness in the target language.

³¹ Marc Brysbaert, Emmanuel Keuleers and Boris New, 'Assessing the usefulness of Google Books' word frequencies for psycholinguistic research on word processing', *Frontiers in Psychology*, 2 (2011) 1-27 (p.1).

The platform's focus on literary works was particularly useful for developing arguments surrounding foreignising language translation strategies. Because dynamic equivalence calls for the use of language which is idiomatic, comparing the language used in translation against a base standard of 'normative' English literary language allows us to determine the extent to which the language used in translations either conforms to or deviates from this standard, and from that to determine whether this core principle of Nida's theory is met. This was particularly important as it helped determine whether the non-standard use of language in the specific cases investigated in this thesis could be attributed to the effects of 'literary language' in the target context, or whether the translation approaches taken could be considered to be a foreignising use of language when compared to a broad selection of other literary works.

Finally, an important source of secondary data that was used in the thesis is that of online user reviews of the translated texts. By consulting sources such as Amazon.com, and goodreads.com, I was able to establish a small sample of audience reactions to the texts in the public domain. This was important to the research on a number of levels. Primarily, the analysis of user reviews served as an important measure in determining whether dynamic equivalence had been achieved in terms of recreating the foreignising effect of the source text language in translation, by analysing general reactions to the text. secondly, in consulting these reviews, I was able to determine whether foreignness that was perceived by the readers was seen to be a feature of the source or the target texts. This distinction is

important, in particular because it lends weight to arguments made in chapter four about the efficacy of Venuti's foreignization approach, and the problematic effects that foreignising language in the source text has on implementation of foreignization on translation.

Apperception as a Guiding Principle

While the research contained within this thesis draws upon a number of theories from different backgrounds, including a variety of Soviet linguistic theories as well as translation theory, in order to create a cohesive link between them there must be a guiding principle which underpins the thesis and binds each of these aspects together. I argue that a leading factor which binds together languages, texts, ideology and translation is the concept of perception. That is to say, each of the above-mentioned fields cultivates its meanings and values through the way in which they are perceived by individuals in specific social groups.

For language to function as a set of signs and signifiers, to borrow terminology from Swiss linguist Ferdinand de Saussure, a cultural consensus must be reached on a shared code, namely, what these represent to a social group or collective.³² This relationship between the signifier and the signified was a key area of interest to Soviet linguists, who carried out a great deal of research to demonstrate the way that the Russian language was developing its signifiers to better meet the needs of the revolutionary social realities that were to be reflected by the signifieds. This can be seen in the work of many

³² Ferdinand De Saussure, *Course in General Linguistics*, (London: Bloomsbury, 2013).

leading Soviet linguists, including Afanasii Selishchev, Boris Larin and Georgii Danilov.³³

Zamiatin's and Platonov's manipulation of language in order to create dystopian and satirical fiction emerges from the way that their language challenges the perception of the source text reader. Chiefly, it acts by subverting the reader's expectation of the ways that language can and should be used in order to create the foreignness that pervades their texts.

Perception and the acceptance or rejection of cultural norms is equally at the heart of equivalence theory in translation studies. In order to create 'natural' language, translators must understand and accept the conventions of the target language and aim to recreate them in their translation. In the case of the texts which make up the corpus of this thesis, the rejection of accepted language conventions by the authors is used as a mechanism to create foreignness within the source text. The divergence from conventional standards in the source text, and the reaction that this causes in source text readers leads to a crisis of equivalence; when faced with non-standard language, which defies the perceptions of acceptable language conventions in the source language, the paradigm of creating equivalent effect using idiomatic and natural language can no longer be met.

Thus, it became clear at an early stage of the research on this thesis that the different disciplinary foci would be brought together by their shared

³³ See: Afanasii Selishchev, *язык революционной эпохи, из наблюдений над русским языком последних лет (1917-1926)* (Letchworth: Prideaux Press 1971 [1928]).

concern with perception, and the affect that this has on the relationship between the creator and the user. More specifically, however, it became clear that the idea of apperception would be vital to understanding the relationship between the disciplines of the thesis.

Apperception has applications in a wide variety of academic disciplines, first in the philosophy of Descartes, Leibniz and Kant before it was absorbed into the field of psychology, from whence it was used in the mid-nineteenth century in a variety of pedagogical theories, most notably in the work of Johannes Friedrich Herbart. This thesis, however, uses the term as defined by the field of psychology, which sees it as the ‘process of comprehending a perception by integrating it with similar or related perceptions or previously acquired knowledge’.³⁴

The use of apperception as a guiding principle of understanding is in many ways a logical choice, as it recurs throughout the fields of education theory and was known to at least one of the leading Soviet linguistic theorists. Furthermore, the idea of ‘natural’ and ‘idiomatic’ language which is called for in Nida’s dynamic equivalence is based upon drawing from the linguistic and cultural standards of the apperceptive mass of a given readership. Equally, Venuti’s foreignization approach aims to make the translator’s presence visible in the text by violating the expectations of the apperceptive mass of the target audience.

³⁴ Andrew Colman, *A Dictionary of Psychology* (Oxford: Oxford University Press, 2009), < <http://www.oxfordreference.com/abstract/10.1093/acref/9780199534067.001.0001/acref-9780199534067-e-582?rskey=GJ5GTn> > [accessed 17 March 2019].

Apperception, therefore, is arguably the principle which binds together Nida's dynamic equivalence approaches and Venuti's foreignization. As William James noted, as concerns apperception, people generally operate under a 'law of economy' that is to say, 'in admitting a new body of experience, we instinctively seek to disturb as little as possible of our pre-existing stock of ideas'.³⁵ The difference between the two theories is in their position towards this resistance to the development of the apperceptive mass. For Nida, it is seen as the mechanism by which cultural ideals are formed, and as such should be preserved in translation. Dynamic equivalence translation approaches support James' principles of economy of experience by using idiomatic language and exporting target cultural values into translations, translators are able to leave the reader's apperceptive mass undisturbed. Venuti, on the other hand sees the resistance that James describes as a negative aspect of cultural hegemony and seeks to exploit it by disrupting the expectations of the translating culture in foreignizing translation approaches.

Furthermore, the criticism that can be levelled at apperception is central to many of the arguments against equivalence-based approaches to translation, which base themselves around the difficulty in establishing the effect of a text — be it source or target — on a reader. Margaret Smith's argument that 'no two individuals apprehend the same object in exactly the same way, any more than they attach the same meanings to a word. The

³⁵ William James, 'Apperception'. *Talks to Teachers on Psychology: And to Students on Some of Life's Ideals* (New York: Henry Holt and Company, 1899), p.159.

differences in the apprehension of different people, in regard to the same object are due to the differences in the psychical reactions, as well as to the differences in the physical excitations' is similar to critics such as Larose and Van den Broeck who argue that equivalent effect in translation impossible to achieve.³⁶

In regard to Soviet linguistics, apperception and the apperceptive mass is what links language theories and policy and practical language use. This fact is recognised by leading Soviet linguist Lev Iakubinskii, who builds on the ideas of structural linguist Evgenii Polivanov, whose linguistic observations are an integral part of this thesis. The former states that the apperceptive masses of two interlocutors, and their perceptions of one another are vital to their perception of each other's utterances in a conversation:

Апперципирующая масса данного собеседника при начале разговора 'состоит' из свойственной ему вообще постоянной апперципирующей массы, осложненной апперцепционным привхождением момента плюс восприятием собеседника и обстановки, а также некоторого более или менее конкретного представления о теме разговора; эта начальная, исходная апперцепционная база диалога далее осложняется и изменяется в связи с воспринимаемым содержанием реплик собеседника;

³⁶ Margaret Smith, 'Apperception', *The School Review*, 3 (1895), 548-556, (p.549). See also: R. Larose, *Théories contemporaines de la traduction*. 2nd ed (Québec: Presses de l'Université du Québec, 1989) and R. van den Broeck, 'The Concept of Equivalence in Translation Theory: Some Critical Reflections', in *Literature and Translation*, ed. by J.S. Holmes, J. Lambert and R. van den Broeck (Leuven: Academic, 1978), pp. 29-47.

таким образом, каждое последующее говорение осуществляется на фоне апперципирующей массы, определенной, в последнем счете, только что воспринятой репликой (sic)³⁷.

This thesis extrapolates the idea of apperception and its application to language development in the Soviet context, by using it as the integrating factor between language theory and language practice in the fledgling state. As subsequent chapters will show, sociolectology, which forms the theoretical core of the linguistics component of the thesis, relies heavily on the ideas of apperception.

Finally, this thesis will argue that the deliberate subversion of the apperceptive mass common to all speakers of a standard language variety is the key to the creation of inherent linguistic foreignness in Zamiatin and Platonov's works. This subversion of the apperceptive mass is by no means unique to the Soviet context, and can be found in every literary tradition, including Kafka's deliberate manipulation of the German language throughout his work, the nonsensical language employed by Lewis Carroll in *Jabberwocky*, and much of the body of modernist literature itself. Each of the authors considered in this thesis has their own individual approach to the

³⁷ Lev Iakubinskii, 'O dialogicheskoi rech' Russkaia rech', 1 (1923), 96-194 (pp. 163-164). ['The apperceptive mass of a given interlocutor at the beginning of a conversation 'comprises' a generally constant, inherent, apperceptive mass, which is complicated by the apperception of the current moment, plus the perception of the speaker and the situation, as well as some more or less general ideas about the subject of the conversation; this initial apperceptive base is then further complicated and modified by the dialogue itself, in response to the perceived content of remarks made by the interlocutor, thus, each subsequent speech act is made against the background of this apperceptive mass, which is, after all, made up of only perceptions to different stimuli]

manipulation of the apperceptive mass in order to create foreignness and difficulty in understanding for the reader of the source language text.

This thesis will argue that the use of non-standard language by the authors of these texts is not an attempt to create a new norm. The authors do not attempt to continually add to the apperceptive mass so as to create a Zamiatinesque standard, or Platonovian Russian. Instead, it posits that the disruption of apperception is intended to do just that, to disrupt the cognitive process of the reader to the extent that a sense of foreignness is created. The use of apperception as a guiding principle to the analysis of the language of these texts constitutes not only an innovative approach to the literary criticism of the works, but further opens a space to understand the reasons why translation theory, in particular the theories of equivalence, are problematic in translating these texts.

Translation Studies and the Search for Value in Translation

To return to the conversation surrounding Pevear and Volokhonskyi's translation, and whether their methods of eradicating noise were a positive or negative factor in the public and professional evaluation of their translation skills, it is important to note the stance that this thesis takes towards evaluations of translation quality. As Natasha Randall, whose own translation of *We* is included in this thesis, notes in her comment on 'Defending Pevear and Volokhonsky':

These sorts of discussions about translation (is it accurate/faithful/modernized/easy-to-read?) are interminable. It

implies that there is some final answer here — but there will never be a definitive translation of any book. Translators are human filters. Each trawling the text with a different net. And readers too, in reading, are translating — in the sense that they have filters too.³⁸

Building on this viewpoint, this thesis aims to show restraint in its approach to the value of each translation, rather than proffering that one or another is good or bad, or to some extent better than the other. The analyses provided aim only to show the extent to which the application of translation theory to each translation can affect the way in which language is rendered in the target text. In my approach, I draw upon the work of Gerard McAlester in developing a methodology of translation assessment. The work in this thesis most closely aligns with his category of translation analysis which aims to explain the relationship between the source and target texts, without making judgements of the work.³⁹ The linguistic context provided alongside the commentary on translations in no way suggests that the translators' appreciation of it, or lack thereof, represents a lack of translation skill, or deficiency on their part. Rather it is used to support my claims that the linguistic element of the source text cannot be divorced from the target text. By its inclusion, I aim to further strengthen the argument that linguistic

³⁸ Natasha Randall, comment posted on S. Tanenhaus: 'Defending Pevear and Volokhonsky', comment posted on 02 November 2007.

³⁹ See: Gerard McAlester, 'The Source Text in Translation Assessment', in *Words, Words, Words. The Translator and the Language Learner*, ed. by G. Anderman and M. Rogers, [169–178]. (Clevedon: Multilingual Matters, 1999).

context is vital to the creation of foreignness in source texts which is so problematic to translation theory.

By employing a theoretical framework from Soviet linguistics alongside translation theories, this thesis pursues an approach to translation that values both linguistic purpose and function as well as equivalent effect. By emphasising the difficulties that the purposeful use of non-standard language in the texts of Evgenii Zamiatin and Andrei Platonov pose to both dynamic equivalence and foreignisation theories, it will argue that in order to account for this source text foreignness, translation studies must turn from the view of the source text as 'foreign' merely because of its state as cultural other. By demonstrating the way that the current approach to foreignness prioritises otherness between languages, rather than considering it as a purposeful function of source text language use, it offers a fresh perspective on the translation dichotomy of word for word and sense for sense.

To return to the metaphor of noise presented at the opening of this introduction, this thesis demonstrates the ways in which noise can be seen not as the scourge of translated texts, but rather, as a virtue of source texts, to be transferred in translation.

Structure of the Thesis

Chapter One establishes the language of post-Revolutionary Russia as rapidly changing, both on a structural and ideological level. This thesis employs Soviet linguistic theories as a theoretical framework for analysing language use in

Soviet novels. This chapter introduces Boris Larin as a key theorist in the work and outlines his theoretical principle of sociolectology (*mnogoiazychnost'*). In addition to this, it utilises the observations made by a number of so-called 'observational' linguists, including Evgenii Polivanov and Afanasii Selishchev, to provide contextual information about language development, as observed and understood by Soviet thinkers. It establishes migration and literacy as key factors in the dissemination of the new Soviet worldview and examines the schemes as a link between language policy and practice. This chapter establishes some of the standards of Russian language in the 1917-34 period which are manipulated by Zamiatin and Platonov in their literary works.

Chapter Two presents Eugene Nida's principles of equivalence, which form one of the theoretical pillars of the thesis. It argues that equivalence theories are problematic when employed in the translation of non-standard language. It establishes the difficulties of recreating foreignness at a theoretical level, which will be highlighted in the analyses of the texts in later chapters. This chapter approaches the terminology employed by Lawrence Venuti, in the form of a critical analysis of the use of the term 'foreignisation'; it establishes a new usage of the terminology within the context of the literature analysed within the thesis.

Chapter Three provides a detailed comparative analysis of the two translations of Evgenii Zamiatin's 1918 novel *Ostrovitiane — Islanders* into English. In-depth analysis of the source text is provided alongside the translation analysis, which is informed by the linguistic theories introduced in

Chapter One. This chapter introduces the use of the occasionalism as a mechanism of creating foreignness in the source text, which will also form a key part of the translation analyses in chapters four and five. Furthermore, it establishes the occasionalism as problematic to fulfilling Nida's criteria of dynamic equivalence and emphasises the way that they are problematic to Venuti's foreignization. Moreover, it examines the way that translators deal with the problem of translating foreignness in the source text which is created by the use of cultural items which are domesticating to the translating culture.

Chapter Four comprises a detailed diachronic evaluation of six translations of Evgenii Zamiatin's 1921 novel *My — We*. It investigates the role of the paratextual material presented alongside translations and calls upon Genette and his ideas on paratext. In doing so, it challenges further the relationship between translated texts and Nida's dynamic equivalence, by demonstrating the ways in which paratextual materials can affect the apperceptive mass of the target text reader, and the relationship that this has on equivalence. It then moves on to a detailed analysis of both Zamiatin's language and the ways that this is translated. It analyses the use of Soviet jingoism and its effects both on interpretations of the narrative, and on translation. In addition, it looks at the way that language standards are called out and foreignised in the novel, in the form of the 'ty'/'vy' switch, and the difficulties this causes English translators. The relationship between the foreignisation in the source and target texts is analysed in the examination of the translation of the letter system of character naming in the novel and its translations.

Finally, it returns to the question of the effect of paratextual materials, and the status of the novel as an anti-Soviet, dissident text in the target culture, by analysing the translation of the term 'tovarishch'. By calling on Zamiatin's own non-fiction and autobiographical writings, it offers new perspectives on his language use in regard to his philosophical theory of perpetual revolution and considers the difficulties that rendering such complex relationships between author and language presents to translators and translation theory alike.

Chapter Five turns to the work of Andrei Platonov and provides detailed textual analysis of the source language, using the framework constructed in Chapter One, which forms the basis of an analysis of the four extant translations into English of his 1929 novel *Kotlovan — The Foundation Pit*. This chapter adds to the growing critical body of work devoted to Andrei Platonov and offers new understandings of the implication of Platonov's status as a dissident with regards to his ability to master and manipulate the various Soviet sociolects which were in development and use at the time of his writing. It returns to the problem of occasionalisms in translation, by highlighting the use of the prefix '-arkhi', which I connect with the peculiarities of Lenin's speech, and the effects that this has on perception of the term in both source and target contexts. Moreover, it examines Platonov's manipulations of grammatical standards in order to create a cognitive dissonance for readers of the source text, and the ways that this is portrayed in translation. Finally, it looks at the use of the dehumanising term 'artel' in translation and shows the way that a holistic approach to

foreignisation can overcome some of the difficulties that are highlighted in this thesis. Furthermore, this chapter provides a critical insight into the problematic publication history that many novels of this era faced and argues that this creates a problematic tension between source text audience and author, and once more underlines the difficulties this engenders in the relationship between such texts and translation theory.

This thesis concurrently applies modern aspects of translation theory as well as contemporary Soviet linguistic theory, policy and practice to the language used in Zamiatin and Platonov's literature. This interdisciplinary approach to the texts demonstrates the ways in which the authors' language manipulations deviate from the standards of Russian in the 1917-34 period and connects this to tensions that are created in dynamic equivalence translation approaches, as well as Venuti's foreignization approach. In its focus on linguistics as central to the phenomenon of foreignness as a literary device within source texts, this thesis adds to the existing discourse of translation studies, as well as providing fresh insights into Zamiatin and Platonov's language use.

Chapter One: Developing the Russian Language and Creating 'Soviet' Linguistics - Setting the Standard of Speaking Soviet

Introduction

In a reading hut on a collective farm in the Soviet Union towards the end of the 1920s, women are learning to write. They sit on the floor and write using chalk on plasterboard as there is no paper. The words they're learning are all politically motivated. Avantgarde! Activist! Advance! Archleftist! Antifascist! Talk turns to the use of the hard sign. Their teacher, a political activist, sagely explains that they should always use the hard sign: 'Because Party lines and slogans are designated by words, and because a hard sign is more useful than a soft sign. It is the soft sign which has to be abolished, and the sign is something inevitable; it makes for harshness, and clarity of formulations'.⁴⁰ A scene that could have been played out in any one of the thousands of reading huts established by the Soviets after the Revolution, this is Andrei Platonov's searing, satirical portrayal of this process in *Kotlovan*.⁴¹ This fictional scene reflects the complexities of the new language culture in Soviet Russia. Through his reference to real-life orthographic reforms and to the proliferation of newly coined and repurposed terminology that had a revolutionary flavour, Platonov alludes to the notion that new language might

⁴⁰ Platonov, *Kotlovan*, trans. Whitney, pp.100-101.

⁴¹ For more on the historical realities of the izba-chital'nia, see: Alexandre Sumpf 'Confronting the Countryside: The Training of Political Educators in 1920s Russia', *History of Education*, 35 (2006), 475-498, I.V. Glushchenko, 'The Soviet Educational Project: The Eradication of Adult Illiteracy in the 1920s-1930s', *Russian Education & Society*, 57 (2016), 911-953 and Ben Eklof 'Russian Literacy Campaigns, 1861-1939.' in Robert F. and Graff Arno, Harvey J. (ed.), *National Literacy Campaigns: Historical and Comparative Perspectives* (Plenum Press: New York, 1987).

not always be accessible and understandable to those who were tasked with using it. The pace and scope of language development had created a schism between language theory and practice, which in turn led to a sense of foreignness that pervaded a great deal of language use in the early Soviet period.

The later chapters of this thesis will explore the ways in which Zamiatin and Platonov manipulated early Soviet language in order to create cognitive dissonance and foreignness in their works. To investigate the effects of non-standard language use it is first necessary to establish what 'standard language' was in the 1917-34 period. By illustrating some of the principle modes of language development at this time and drawing on contemporary Soviet linguistic theories to form a theoretical framework, this chapter will demonstrate the changing ways that language was used to navigate and depict the new social realities of post-Revolutionary Russia. It will call upon Boris Larin's 'mnogoiazychnost'', an early precursor to Soviet sociolinguistics, to demonstrate the ways in which highly politicised language moved from peripheral, esoteric usage to form a central core of everyday language use. In discussing some of the accepted mechanisms of language creation in this era, this chapter will support arguments in later chapters that the ways in which Zamiatin and Platonov were using language in their works was problematic, and deviates from the new, Soviet standards of both creating and using language.

In *Speaking in Soviet Tongues*, Michael Gorham identifies that in the early Soviet period there was a 'utopian mentality' which dictated that 'the entire social landscape — language included — could be redefined from scratch'.⁴² He also identifies that there was a profound disconnect between this utopian ideal and the lived experience of language users, who were confronted with a new manner of speaking that was 'oftentimes most confusing'.⁴³ Stephen Kotkin approaches this idea of the disconnect between language theory and practice by arguing that the acceptance of and ability to switch between two modes of reality, which he describes as 'revolutionary' and 'observational' truth, were key to performing effectively as a Bolshevik.⁴⁴

This duality is explored by both Zamiatin and Platonov in their approach to language manipulation in their works. The 'difficulty' of Platonov's language has been a focus of most significant studies of the author. Thomas Seifrid notes that language is a central theme in *Kotlovan*, arguing that it is 'not only written in a style which grew out of the linguistic turmoil and literary experimentation of the 1920s, it makes the collision of semi-literate consciousness with the bookish discourse of Soviet ideology one of its primary themes'.⁴⁵ Describing Platonov's language as both 'infamous and idiosyncratic',⁴⁶ Philip Ross Bullock argues that 'it seems easier to say

⁴² Michael Gorham, *Speaking in Soviet Tongues: Language Culture and the Politics of Voice in Revolutionary Russia* (DeKalb: Northern Illinois University Press, 2003), p.9.

⁴³ Ibid. p.15.

⁴⁴ Stephen Kotkin, *Magnetic Mountain: Stalinism as a Civilization* (Berkeley & LA: University of California Press, 1995), p.214

⁴⁵ Thomas Seifrid, *A Companion to Andrei Platonov's "The Foundation Pit"* (Boston: Academic Studies Press, 2009), p.159.

⁴⁶ Philip Ross Bullock, 'Platonov and Theories of Modernism', *Russian Literature*, 73 (2013), 301-22 (p.307).

what his writing is not than to suggest what it is. Ambivalence is the hallmark of his literary technique'.⁴⁷ Ben Dhooge derives two strains of poetic language in Platonov's oeuvre of the late 1920s and early 1930s which are based on a 'play' on new Soviet terminology and 'communist clichés', as well as 'deviations from microsyntactic norms of the Russian language'.⁴⁸ Critical approaches to Zamiatin's works often highlight his thematic approaches to modernism and explore his relationship with this literary movement. Susan Layton argues that Zamiatin can be 'defined essentially as a nineteenth-century romantic in modernist guise'.⁴⁹ Zamiatin was also closely connected with the literary circle the Serapion Brothers, which brought him into contact with the developments of many of the trends of Soviet modernism. As Emily Finer notes, the Serapion Brother Victor Shklovskii's interactions with scholars — including Zamiatin — who were 'better travelled and more linguistically capable than he was' were integral to the former's development of 'ostranenie'.⁵⁰ The duality of Zamiatin's language has been noted by Bullock, who argues that the author's diverse use of stylistic features exposes the fact that 'language is caught between two radically opposed modalities'.⁵¹

Describing his particular ability to navigate a diverse range of literary styles,

⁴⁷ Ibid. p.302.

⁴⁸ Ben Dhooge, "G. O. Vinokur's "New Class Approach". A possible model for A. P. Platonov's Poetic Language?', *Russian Literature* 72 (2012), 153-96 (pp. 154-155). For more on Platonov's language use see also: Mikhail Mikheev, *V mir platonova cherez ego iazyk*, (Moskva: Izdatel'stvo Moskovskogo Universiteta, 2003) and Joseph Brodsky 'Catastrophes in the air'. *Less Than One. Selected Essays*. (London: Penguin Classics, 2011).

⁴⁹ Susan Layton, 'The Critique of Technocracy in Early Soviet Literature: The Responses of Zamyatin and Mayakovsky', *Dialectal Anthropology*, 3 (1978) 1-20 (p.1).

⁵⁰ Emily Finer, *Turning into Sterne: Viktor Shklovskii and Literary Reception* (London: Modern Humanities Research Association and Maney Publishing, 2010), p.21.

⁵¹ Philip Ross Bullock, 'Utopia and the Novel After the Revolution' 'Utopia and the Novel After the Revolution' in *The Cambridge Companion to Twentieth Century Russian Literature* ed. by Evgeny Dobrenko and Marina Balina (Cambridge: Cambridge University Press, 2011), pp.79-96 (p.92).

Nikolai Bogomolov equates Zamiatin to a painter who ‘unerringly selects the right colour for the right spot, knowing in advance how it will work’.⁵²

As I will show in later chapters, Platonov and Zamiatin’s non-standard language use exploits the space between the two realities identified by Kotkin by manipulating language realia and satirising Soviet speech practices to create a specific kind of foreignness in their texts which is problematic to equivalence based translation approaches.

1.1 Defining the Terms of the Thesis and their Relation to Soviet Russian Language

1.1.1 Standard vs. Non-standard Language

The following section provides a brief overview of some of the key terminology which is used to describe language in this research. Throughout the thesis, language is described as ‘standard’ and ‘non-standard’, following David Crystal’s definition of standard language as ‘a prestige variety of language used within a speech community’.⁵³ Defining standard language in this way allows a broad scope for understanding *non*-standard language. Indeed, while non-standard language varieties include the use of dialectal and sociolectal forms, this thesis also argues that non-standard language should be understood as all language usage which differs from the accepted norms of the standard language variety. This broad definition of non-standard

⁵² Nikolai Bogomolov, ‘Prose Between Symbolism and Realism’, in *The Cambridge Companion to Twentieth Century Russian Literature*, pp.21-40 (p.37).

⁵³ David Crystal, ‘Dictionary of Linguistics and Phonetics’ (Wiley, 2009). p.450.

language therefore includes the manipulation of language as seen in Platonov and Zamiatin's works.

Furthermore, the use of 'standard' and 'non-standard' circumnavigates a translational 'false-friend' between English and Russian. Although in English the term 'literary language' is often used to describe non-standard language use, in Russian 'literaturnyi iazyk' (which can be translated as 'literary language') is used to describe the *standard* variety. The conflation of the terms *literary* and *standard* language in the Russian context can be traced back to the literary standards and norms set by Pushkin in his poetry of the 1800s. Early Soviet linguists such as Evgenii Polivanov equated 'literaturnyi iazyk' with the cultural elites of the intelligentsia of the 19th and early 20th centuries, arguing that: 'В тех случаях, когда культурно и политически господствующая верхушка [...] говорит, в общем, на том же языке, каким и пишет [...] стандартный язык будет и языком литературным'.⁵⁴ However, the use of 'standard' and 'non-standard' language throughout this thesis is intended as a purely neutral term.

Indeed, although Soviet linguists considered the language which they were creating to be revolutionary (a term which will further be defined below), it is the case for all revolutionary language that if the revolution is successful, elements of language which are associated with revolutionaries and the revolution inevitably move from the periphery to a central position to

⁵⁴ E.D. Polivanov, 'Russkii iazyk kak predmet grammaticheskogo opisaniia', in *Za marksistskoe iazykoznanie* (Moscow: Federatsiia, 1931), pp. 54-66. (p.61). [In cases where a culturally and politically dominant elite [...] generally speak the same language as is written [...] standard language is the same as literary language.]

become the prestigious standard. Konstantin Derzhavin noted that this was the case of the language of the French Revolution: 'революционный язык был кодифицирован все же под традиционной маркой академии'.⁵⁵ The same could be said of Soviet revolutionary language, which is measured by the standards of bourgeois 'literaturnyi iazyk', and which too moved from a peripheral role to that of the central, prestige language, and the use of 'literaturnyi iazyk' as a synonym for standard language was prevalent throughout the Soviet period.

1.1.2 Chronological Standards

To understand the ways that Zamiatin and Platonov diverge from standard language, there are three categories of 'standard' which should be considered: the 1917-34 standard, the modern Russian standard, and the pre-revolutionary Russian standards.

There are several reasons for including pre-revolutionary language as a standard measure throughout the thesis. Firstly, Zamiatin's *Ostrovitiiane* was mostly completed in manuscript form by the end of July 1917, before the October Revolution. As such as the influence of Soviet language standards was not as pronounced as for the later novels of the corpus, because although these were being theorised in revolutionary circles, they were not yet being enacted in policy; thus it is necessary to compare some of his language

⁵⁵ Konstantin Derzhavin, 'Bor'ba klassov i partii v Velikoi Frantsuzskoi revoliutsii' *Iazyk i literatura*, 1 (1927), 1-62 (p.7) [Revolutionary language was codified under the very same traditional standards of the Academy.]

manipulations against pre-revolutionary standards. A second reason for including this standard is the fact that post-revolutionary language is itself a development of pre-revolutionary language. As the eminent Soviet Russian lexicographer Sergei Ozhegov asserts, new language developments are always based on the language of previous eras: 'Те новые явления, которые отражают живые тенденции современности, не появились как феникс из пепла: они порождены всем предшествующим ходом развития языка'.⁵⁶

Both Zamiatin and Platonov manipulate the changing relationship in the meanings of words before and after the Revolution, and this thesis will examine the effects of this, for instance in chapter four's discussion of Zamiatin's use of the term 'tovarishch' in *My*, and Platonov's use of 'artel'' in chapter five. Finally, until the concretisation of Soviet linguistic policy in 1934, there was a great deal of flexibility and fluctuation in the standard, and there are many areas of Soviet Russian where meaning and usage remained unchanged after October 1917.

1.1.3 Revolutionary Language

In this thesis, I use the term 'revolutionary language' to denote three broad concepts. The first is the chronological reference which refers to language which either became more prevalent in its usage shortly after the Revolution, underwent shifts in meaning, or were first coined in the early Soviet period. This distinction is made by drawing on Ruscorpora's historical database, as

⁵⁶ Sergei Ivanovich Ozhegov. 'K voprosu ob izmeneniiakh slovarnogo sostava russkogo iazyka v sovetskuiu epokhu', *Voprosy iazykoznanii*, 2 (1953), 71-81 (p.72) [These new phenomena, which reflect the actual, current tendencies of modernity do not rise like a phoenix from the ashes, they are the products of previous language development.]

well as Afanasii Selishchev's *язык революционной эпохи* (Language in a Revolutionary Era), which catalogues the social development of a variety of terms and phrases throughout the early Soviet period.⁵⁷ Secondly, the term 'revolutionary language' will also be used in some cases to describe the language of revolutionary figures, particularly Vladimir Lenin, whose language use will be analysed in greater depth in chapter five. By focussing on the language of revolutionary figures, this thesis will show the ways that they were key to developing Soviet language, both in terms of its formation and dissemination. Finally, 'revolutionary language' will be used to describe terms which are particularly closely linked with ideologically motivated language development, especially those terms which are subject to meaning changes within the revolutionary context.

⁵⁷ Selishchev, *язык революционной эпохи: из наблюдений над русским языком последних лет (1917-1926)*.

1.2 Developing Soviet Linguistics

1.2.1 Pre-Revolutionary Russian Linguistics

In the late 18th and early 19th centuries, Imperial Russia found itself at the same linguistic crossroad that has been met by all of the great European empires at some point in their history. The prestigious standard variety which had developed in the capital of St Petersburg over the centuries bore little resemblance to the dialects and national languages spoken by the majority of the citizens. These two groups, and the languages that they spoke, were separated from one another by both social and geographic boundaries. The privileged ‘literaturnyi iazyk’ standard was limited to the upper classes in the cosmopolitan centres, while those on the peripheries of the vast nation spoke a variety of dialectal forms and ethnic minority languages. As Michael Smith aptly describes it, Russia was caught in a ‘[u]nique double bind, [...] it needed to turn both its Russian peasants and non-Russian people into loyal imperial subjects’.⁵⁸ This seemingly impossible task of bringing together these diverse social and ethnic demographics was inherited by the Soviets, and it was against this background that Soviet linguistic theories began to develop in the 1917-34 period.

Russian linguistics of the late Imperial period developed alongside and in conjunction with many European schools of linguistics. As Smith notes, they

⁵⁸ Michael Smith, *Language and Power in the Creation of the USSR 1917-1953* (Berlin: Mouton de Gruyter, 1998), p.16.

drew particularly on German dialectal idealism and English empiricism in their work, which he argues prepared them for a ‘novel “structural” approach to language’.⁵⁹ Eminent pre-Revolutionary linguists such as Jan Baudouin de Courtenay, who was a member of the Paris Linguistic Society, contributed not only to European linguistic schools but to post-Revolution linguistics as well.⁶⁰ Many of his students went on to achieve prominence in Soviet linguistics, including Boris Larin, Evgenii Polivanov and Lev Iakubinskii.

1.2.2 Nikolai Marr – Japhetidology and its Influence on Soviet Linguistics of the 1920s and 30s

After the Revolution, linguists had to re-evaluate their work so that it met the needs of the new social reality. Political pressures affected the direction of study in many fields. Katya Chown notes this was reflected in language studies by the pressure to produce research that was ‘ideologically appropriate, socially-centred and universally applicable’.⁶¹ As Derzhavin lamented at the time, ‘it is insufficient to simply be a scholar, one must become a scholar-worker, i.e. a scholar imbued with the ideology of the working class, [...] in order to be able to spread the ideas of manual workers (orabochit’) in science’.⁶² As a result of this pressure linguists strove to align their work with Marxist theory.

⁵⁹ Ibid. p.17.

⁶⁰ Baudouin de Courtenay maintained a personal and professional correspondence with Ferdinand de Saussure, assisting him with Lithuanian language. For more on this, see: N. A. Sljusareva, ‘Lettres de Ferdinand de Saussure à J. Baudouin de Courtenay’, *Cahiers Ferdinand de Saussure*, 27 (1972), 7-17.

⁶¹ Katya Chown, ‘Linguistic Determinism and the History of Early Soviet Language Planning’, *Russian Linguistics*, 34 (2010), 139-41. (p.140).

⁶² K. N. Derzhavin, cited by Vladimir M. Alpatov in ‘Soviet Linguistics of the 1920-30s and the Scholarly Heritage’ in *Politics and the Theory of Language in the USSR 1917-1938: The Birth of Sociological Linguistics*, ed. by Craig Brandist and Katya Chown (London: Anthem Press, 2010), pp. 17-34 (p.26).

Throughout the 1920s and 30s the accepted 'Marxist linguistic theory' was Nikolai Marr's Japhetic theory, which posited that all languages stemmed from a small set of primitive protolanguages, which he argued shared a variety of basic phonemes. He asserts that:

according to Japhetic linguistics, the birth, growth and future or eventual achievement of human speech can be depicted in the form of a pyramid standing on its base. From a wide base, a proto-linguistic state is passed through a series of typological transformations, aspiring to the summit, that is, to the linguistic unity of the whole world.'⁶³

The idea of a singular language which was used by each community was clearly ideologically valuable in the strive to cement linguistics as a Marxian science, as it corroborated the condition of primitive communism, and suggested that a singular global language of the proletariat could be achieved after world revolution had taken place.

Although Marr's ideas were subsequently discredited both within the USSR and in the West, the impact of his work and his active manipulation of his political position cannot be underestimated.⁶⁴ Because Marr was aggressive in his cooperation with the state, and used his powerful position to launch outspoken invectives against his intellectual opponents, there was a tendency for many linguists to attach their name and their work to Marr's

⁶³ Nikolai Marr, cited by Lawrence Thomas, *The Linguistic Theories of N. Ja. Marr* (Berkeley: University of California Press, 1957), p.281.

⁶⁴ See: Dmitrii Shlapentokh, "The Fate of Nikolai Marr's Linguistic Theories: The Case of Linguistics in the Political Context", *Journal of Eurasian Studies*, 2 (2011), 60-73 (p

patronage. This can be seen in Boris Larin's essay 'O lingvisticheskom izuchenii goroda' (On the Linguistic Study of the City), in which he proposes the idea of 'mnogoiazychnost'', or sociolectology.⁶⁵ His brief mention of the 'genetic' basis of language shows deference to Marr's ideas: 'Известно, какое громадное действие оказало на историческое и генетическое языковедение обращение к деревенским диалектам'.⁶⁶ Although fleeting, this reference shows the way that linguistics — and by extension, language itself — had become an important political tool in the 1920s and 30s. Thus, the politicisation of linguistics in between 1917 and 1934 is both a symptom of and a driving force behind the politicisation of the language culture in society.

1.2.3 Migration and Language – Setting the Stage for Larin's Work

One of the most radically influential factors on the development of language in the 1917-34 period was the increase in the contingent of users of the new standard variety. Many of those who had previously been excluded from standard language, either by virtue of their class status or their geographical location, were now able to influence the development of new language norms and standards. Polivanov suggests that this increase in users of standard language was the most significant influence on revolutionary language.⁶⁷ Key to this increase was the migration of large sections of Soviet

⁶⁵ 'Mnogoiazychnost' is derived from the Russian 'mnogo', meaning many and 'iazyk' meaning language. 'Mnogoiazychnost' directly translates as multilingualism. However, in terms of meaning, it relates more closely to the Western definition of sociolectology.

⁶⁶ Boris Larin, 'O lingvisticheskom izuchenii iazyka goroda', in *Istoriia russkogo iazyka i obshchee iazykoznanie* (Moskva: Prosveshchenie, 1977) [The tremendous impact that the attention to village dialects has had on historic and genetic linguistics is well known.]

⁶⁷ Polivanov, 'Revoliutsiia i literaturnye iazyki soiuz SSR.', p.76

society, and its effect can hardly be underestimated. As people moved around the countries, they took their language practices with them. V. A. Saliaev identifies four categories of migration in the early Soviet period: the emigration of the privileged classes, mass deportation, so called 'socially active' members of society were sent to remote areas and the rural populations were displaced from the village to the cities.⁶⁸ The new combinations of social groups that were formed as a result of this mass migration became sites where ideas and practices could be shared and exchanged, as the proletariat added their experiences to the construction of the new social reality.⁶⁹ From a bureaucratic perspective, the migration of the rural population to the urban centres was significant to language development, as it shifted the population balance from unruly peripheries to more manageable foci in the urban centres. This facilitated a more concentrated focus on the provision of language services such as the literacy programmes which were key to integrating revolutionary language into the standard variety.

Migration in the USSR, however, was not unidirectional. There was a concerted movement of politically active members of society away from the centres to the periphery to establish stronger links with the state, promote its ideological values and fulfil the literacy schemes in the isolated regions. This was crucial for cementing and maintaining power after the revolution, as

⁶⁸ V. A. Saliaev, 'Ekstralingvisticheskie faktory formirovaniia novogo tipa prostorechiia v 20-300-e gg. XX v', *Vestnik Novgorodskogo gosudarstvennogo universiteta*, 57 (2010), 73-76 (p.74).

⁶⁹ For more on migration and social reality construction see Monica Heller, 'Language and the Nation State – Challenges to Sociolinguistic Theory and Practice', *Journal of Sociolinguistics*, 12, (2008), 504-24

Peter Kenez notes, eradicating illiteracy among the peasant population was key to gaining their support, or at the very least gaining their 'benevolent neutrality', and extending the spread of the Soviet standard language variety throughout the nation.⁷⁰

1.2.4 B. A. Larin and Soviet Sociolectology – Sociolinguistics of the City and the Birth of Soviet Sociolinguistics

In the late 19th and early 20th centuries dialectology was at the forefront of linguistic study, as can be seen in research conducted by the Moscow Dialectological Commission.⁷¹ The focus of this project on peasant dialects centred Imperial Russian linguistics among the pan-European trend for studies of dialect geographies, which Konrad Koerner argues is one of the founding components of modern sociolinguistics.⁷² While Western linguists did not turn their focus to sociolectology until the 1950s and 60s, Craig Brandist argues that the 'democratic and egalitarian' language policies in the early Soviet period allowed for the development of a Soviet sociolinguistics well before it appeared in Western research.⁷³

Central to this development was Boris Larin. A student of Baudouin de Courtenay prior to the Revolution, he was also part of Shcherba's dialectological circle from 1916 onwards, and dialect geography was crucial in

⁷⁰ Peter Kenez, 'Liquidating Illiteracy in Revolutionary Russia', *Russian History*, 9 (1982), 173-183 (p.175).

⁷¹ Michael Smith, p.21.

⁷² Konrad Koerner, 'Toward a History of Sociolectology', *American Speech*, 66 (1991), 57-70.

⁷³ Craig Brandist, 'The Origins of Soviet Sociolinguistics', *Journal of Sociolinguistics*, 7, (2003), 213-23 (p.214).

his academic output.⁷⁴ In 1928, he published two articles – the aforementioned ‘O lingvisticheskom izuchenii goroda’ and ‘K lingvisticheskoi kharakteristike goroda’ (Towards Linguistic Characteristics of the City),⁷⁵ both of which focus on language use in the cities, creating what Brandist defines as ‘urban dialectology’.⁷⁶ In these works, Larin notes that until that point there had been a lack of research into the speech communities and the dialects of the people living in the city. He argued that this lack of research into the everyday language use of social collectives undermined sociological studies of standard language, stating that: ‘нельзя приступить к социологическому истолкованию литературного языка, пока не изучается его посредственная лингвистическая среда, т.е. остальные типы письменного языка и все разновидности разговорного коллектива’.⁷⁷

The key concept put forward in these two articles is ‘mnogoiazychnost’’. Larin posits that urban language differed from standard language and peasant dialects because of the mixing of different language varieties in the city which led to individuals speaking a variety of koines of the Russian language:

[...] теснейшая взаимная обусловленность двух или нескольких языковых систем, находящихся в распоряжении

⁷⁴ L.V. Shcherba, B.A. Larin and A. G. Iagodinskii, ‘The Atlas of Russian Languages and Dialects’, *The Modern Language Review*, 40 (1945), 51-52.

⁷⁵ Boris Larin, ‘O lingvisticheskom izuchenii goroda’, *Istoriia russkogo iazyka i obshchee iazykoznanie, izbrannye raboty*, (Moskva: Prosveshchenie 1977 [1928]) pp. 175-188 and Boris Larin, ‘K lingvisticheskoi kharakteristike goroda (neskol’ko predposylok)’, *ibid*, pp.189-199.

⁷⁶ Brandist, p.217.

⁷⁷ Larin, ‘K lingvisticheskoi kharakteristike goroda’ pp.189-90 [It is impossible to start a sociological study of literary [standard] language without studying the everyday linguistic environment, that is to say, the other types of written language, and all of the varieties of language spoken by the linguistic collective.]

каждой социальной группы (соответственно индивида) в силу того, что она (или индивид) принадлежит одновременно нескольким и разным по охвату коллективам.⁷⁸

This notion of the interconnectivity of language varieties within the different social strata of urban language is crucial to understanding the way that revolutionary language spread from being an esoteric koine used by a small subsection of society to become an integral feature of Soviet reality building. Larin argued that the social and living conditions in new Soviet cities led to individuals assimilating language from a variety of social groups, which in turn had an effect on the spoken and written language in the city.⁷⁹ ‘Mnogoiazychnost’’, and its suggestion that individuals may use standard language as a primary language form and a variety of sociolects as secondary and tertiary forms, hints at the necessity for Soviet citizens to master the dual concurrent realities that Kotkin highlights as integral to performing in Bolshevik society.

Larin identifies several professional sociolects as being especially productive, due to the fact that they traditionally encouraged close social cohesion: those of students, soldiers, sailors, factory workers and workers in general.⁸⁰ This link between social cohesion, professional language and

⁷⁸ Larin, ‘O lingvisticheskom izuchenii goroda’, p.177 [[...] the close mutual conditionality of two or more language systems at the disposal of each social group (and respectively, of each individual), because it (or the individual) at the same time belongs to several groups, and each of these is different in scope.]

⁷⁹ Larin, ‘O lingvisticheskom izuchenii goroda’, p.177 [Close, everyday togetherness [which] leads to linguistic assimilation and the configuration of the different variations of any given collective’s oral (and written) variations of speech.]

⁸⁰ Ibid. p.179.

sociolect development is also made by Lev Iakubinskii.⁸¹ The choice of professions highlighted in the research is telling in itself, as these were traditionally most closely linked with the Bolshevik movement in the pre- and early post-Revolutionary period. This suggests that political and revolutionary language would also have been central to the koine of these professions at this time. The link between political and professional sociolects is key to understanding at least one of the ways that political language could enter the everyday vocabulary of the proletariat at the time. As will be discussed in later chapters, both Zamiatin and Platonov were not only aware of the way that political language was becoming more prevalent in Soviet society, this theme of language development is a central to their language use in *Kotlovan* and *My*.

1.3. Key Developments in Soviet Russian

In the mid-1950s, Stalin boasted that in the intervening years since the Revolution the Russian language had developed significantly to more accurately serve the new social reality of the Soviet state, its technical innovations and the moral code it lived by. New words had been created, new meanings assigned to old words, and terms which no longer served this reality had been jettisoned.⁸²

Although Stalin was keen to highlight the novelty of language in the numbers of new words that had been created, his assessment of linguistic

⁸¹ Iakubinskii, 'O dialogicheskoi rechi', *Russkaia rech'*, 1 (1923) 96-194, (p.148.).

⁸² Stalin, I. 'Marksizm i voprosy iazykoznanii', *Pravda*, 22nd June 1950

progress illustrates a prevalent Soviet tendency to cut itself off from previous eras, and to establish its progress as completely innovative. In reality, the majority of language developments were based on changing and adapting existing terminology to make it function more effectively in society.

Vasilii Abaev argued that language has very few mechanisms for creating novelty, stating that:

Для выражения нового явления или отношения используется
старый речевой материал, тем или иным способом
скомбинированный, измененный, приспособленный'.⁸³

Ozhegov's research into new linguistic phenomena in the early Soviet period also supports this argument, leading him to suggest that language had been 'improved' rather than created outright: '[...] изменения в словарном составе русского языка привели ни к созданию какого то нового языка революционной эпохи а к постепенному совершенствованию словарного состава в целом для лучшего обслуживания социалистического общества'.⁸⁴

⁸³ Vasilii Abaev, 'Iazyk kak ideologija i iazyk kak tekhnika.' in *Iazyk i myshlenie*, ed. by I. I. Meshchaninov (Leningrad: Akademii Nauk SSSR, 1934), p.35. [To express a new phenomenon or relationship old elements of speech material are combined, modified or adapted in some way or another.]

⁸⁴ Ozhegov, p.81. [[...] Changes in the vocabulary of the Russian language have led not to the creation of a new language of the revolutionary era but rather to the gradual improvement of vocabulary as a whole so that it can be of better service of socialist society.]

1.3.1. Orthographic Developments: Legislating Language Change in Early Soviet Russia

The vignette described in the introduction to this chapter, with its discussion of the hard and soft signs, alludes to the real situation in the development of the Russian language in the early Soviet period. This short scene demonstrates Platonov's awareness of the linguistic developments of the time and provides commentary on the contemporary discussion about and ideologisation of the minutiae of language during this period. The extent to which legislation itself affected language development can be difficult to gauge. In *Towards a Marxist Linguistics*, Polivanov argues that morphology, phonology and syntax by means of legislation is impossible because the rules of the mother tongue are learned innately at such a young age, that they cannot be changed as an adult. He argues that:

[...] совершенно недостаточно декретировать это изменение, т. е. опубликовать соответствующий декрет или циркуляр. Можно, наоборот, даже утверждать, что если бы подобные декреты или циркуляры даже и опубликовывались бы (каким-либо лингвистически наивным правительством), ни один из них не имел бы буквально никакого результата: никто не стал бы менять звуки в произносимых им словах, никто бы не отказался от грамматического рода — это совершенно несомненно, и именно потому, что родной язык выучивается (в

основных своих элементах) в том возрасте, для которого не существует декретов и циркуляров.⁸⁵

This argument is supported by 21st century linguists, who argue that by the age of two and a half, children are able to incorporate various elements of complex morphology, and that from as young as 18 months old, children begin to be able to use syntactic structures.⁸⁶

However, in the Soviet case, linguistic historians have shown that grammatical features such as gender, declension, morphology and pronunciation *did* change throughout the Soviet period.⁸⁷ The development of the hard and soft sign in the early Soviet period is illuminating in that it demonstrates three important factors in Soviet language development.

Firstly, it shows the connection between Imperial and Soviet language development. Secondly, it demonstrates Soviet attempts to legislate language development. Finally, it is a useful site to observe the ways that Soviets envisaged language development as an interactive community-wide process in the early Soviet period, and the ways that this could prove problematic to language users. The problem of that these letters, and the discussion surrounding their development in Soviet language culture, is illustrated in chapter five.

⁸⁵ E.D. Polivanov, 'Revoliutsiia i literaturnye iazyki Soiuz SSR', pp. 74- [...] it is not enough simply to legislate for these changes, such as by publishing coordinating decrees or circulars. Instead, it can be argued that even if such decrees and circulars were to be published (by some linguistically naïve government), not one of them would have a single result. Nobody would change the sounds in their pronunciation of words, nobody would vary grammatical gender. There is no doubt about it. This is because the mother tongue is learned by heart (in its basic elements) at such an age when decrees and circulars simply do not exist.]

⁸⁶ George Yule, *The Study of Language*. Sixth Edition (Cambridge: Cambridge University Press, 2017). pp.197-198.

⁸⁷ See: Comrie, Stone and Polinsky (1996), Ryazanova-Clarke and Wade (1999), Smith (1998).

1.3.1.2 Continuing Pre-Revolutionary Efforts

The Soviets introduced legislation regarding the orthography of the Russian language remarkably quickly after October, in the form of the *Decree on the Introduction of New Orthography* on 23rd December 1917. Designed by linguist Aleksei Shakhmatov and overseen by Narkompros head Anatolii Lunacharskii, it introduced a variety of new spelling rules which were designed to simplify the spelling of a variety of terms and outlined rules which dictated that a variety of vowels and consonants be dropped from use in standard Russian. This included a rule that stated that all official documents must drop the hard sign at the end of words and compound words:

‘Исключить букву «ъ» в конце слов и частей сложных слов (хлеб, посол, меч, контр-адмирал), но сохранить ее в середине слов в значении отдельного знака (съемка, разъяснить, адъютант)’.⁸⁸

The codification of the removal of the hard sign, or jer, from the orthography of standard Russian was a policy which reflected the practice of standard usage, rather than one which dictated it. The pronunciation of the jer letters ь and ъ had changed irrevocably in the development of the language in the centuries between Old Russian and Modern Russian.⁸⁹ Where

⁸⁸ *Dekret Narkomprosa RSFSR ot 23.12.1917 goda o vvedenii novogo pravopisaniia* <https://ru.wikisource.org/wiki/%D0%94%D0%B5%D0%BA%D1%80%D0%B5%D1%82_%D0%9D%D0%B0%D1%80%D0%BA%D0%BE%D0%BC%D0%BF%D1%80%D0%BE%D1%81%D0%B0_%D0%A0%D0%A1%D0%A4%D0%A1%D0%A0_%D0%BE%D1%82_23.12.1917_%D0%B3%D0%BE%D0%B4%D0%B0_%D0%BE%D0%B2%D0%B2%D0%B5%D0%B4%D0%B5%D0%BD%D0%B8%D0%B8_%D0%BD%D0%BE%D0%B2%D0%BE%D0%B3%D0%BE_%D0%BF%D1%80%D0%B0%D0%B2%D0%BE%D0%BF%D0%B8%D1%81%D0%B0%D0%BD%D0%B8%D1%8F>, [accessed 11 July 2017] [“Exclude the letter «ъ» at the end of words, and parts of compound words (khleb, [bread], posol [ambassador], mech [sword], kontr-admiral [rear admiral]), but retain it in the middle of words where it acts as a separatory sign (s’emka [filming/shoot], raz’iasnit’ [to explain/clarify], ad’iutant [adjutant]).]

⁸⁹ Nesset, p.11.

once these characters had denoted distinct vowel sounds, by the 18th century the vowel sound that they represented had disappeared entirely. Although vestiges of their effects can still be seen in modern Russian, for example in the form of the fleeting vowel found in many modern Russian nouns, in language practice they were minimally functional, especially the hard sign.⁹⁰

However, the reforms of December 1917 are not entirely 'Soviet' and are instead a coming to fruition of the work of linguists, including Shakhmatov, which had been started long before the Revolution. As early as April 1904, a committee was established by the Academy of Sciences to investigate the ways in which it could be reformed to make it more accessible to language users.⁹¹ Although their research was interrupted by the political upheaval of the early 20th century, particularly the 1905 revolution, a sub-committee re-started work on the reforms and published proposals in 1912 which suggested a raft of changes to orthography, which went on to form the basis of the December 1917 decree. However, the Soviet decree differed from its predecessor in both in the scope of its application, and in the fact that it was actually passed by the Revolutionary government. Whereas before the Revolution, reform was aimed at simplifying spelling in the schools, the 1917 reform applied the new rules in schools and in state documents, and in 1918 the Soviets expanded their legislation to include all published documents.⁹²

⁹⁰ See Nessel for a comprehensive outline of the development of Russian phonology.

⁹¹ Comrie, Stone and Polinsky, p.286.

⁹² Ibid. p.290.

Despite the fact that in many ways the hard sign had become all but a 'token' symbol, there was significant resistance to abolishing it, both before and after the Revolution. After the Revolution, using the old orthography became a symbol of resistance. Émigré groups insisted on using the old orthography in their publications, and in the early 1920s, resistance to the new spelling rules was so extreme that the state forcibly confiscated types and matrices from printers who were 'hostile to the new government' to stop them from using them.⁹³

The necessity of the hard sign in Russian orthography was still under discussion among Soviet linguists as late as 1964, when it was suggested that the hard sign be abolished and replaced with the soft sign in all instances.⁹⁴ In fact, arguments about the role and necessity of the hard sign in modern Russian have not abated, and Svetlana Sengleeva notes that: '[д]о сих пор 'твердый знак' или 'ять' готовы сделать чуть ли не знаменем борьбы двух антагонистов'.⁹⁵ In fact, the hard sign was not totally eradicated from the language.

Although the activist in Platonov's text thinks that he is campaigning for the state and for the promotion of the Soviet cause, he does not fully understand its principles, or the motive behind the legislation. He ascribes ideological value to the hard sign, and in so doing is trying to participate in the

⁹³ Ibid. p.295.

⁹⁴ Kurt Klein, Recent Soviet Discussion on Reform of Russian Orthography, *The Slavic and East European Journal*, 8 (1964), pp. 54-61. (p.55).

⁹⁵ Sengleeva, p.55. [Even now, the two antagonists [of this debate] are ready to make the hard sign, or the 'yat' their banner [to fight over]].]

politicisation of language at the time. However, in reality, the state's insistence on the fulfilment of orthographic reforms were centred around language function and economic principles, rather than ideological motivations. Lev Uspenskii argues that many of the Russian classics would be significantly shorter if superfluous letters, including the hard sign, were dropped. He states that *War and Peace* would be 3.5% shorter using the new orthography.⁹⁶ In short, the revolutionary value ascribed to the letter was driven by those resistant to the Revolution, rather than those in its favour.

Thus, what can be seen from the 1917 and 1918 orthographic reforms is that language in the early Soviet period had the potential to carry huge political value, not only in the words that were used, but in the way that they were used and written. Platonov's depiction of the consequences of incorrectly interpreting these new realities shows the unintended effect of these complexities, and the foreignising potential that the politicisation of language introduced to Soviet Russian of the 1917-34 period.

⁹⁶ Denis V. Kadochnikov, 'Languages, Regional Conflicts and Economic Development: Russia', in *The Palgrave Handbook of Language and Economics*, ed. by Victor Ginsburgh and Shlomo Weber (Basingstoke: Palgrave Macmillan, 2016), pp. 538-572. p.560.

1.3.2 Structural Developments of the Lexicon

While there were very few completely novel lexical items in the new Soviet lexicon, many new words were formed during this period, as specific functions of the language became more 'productive', and new derivative forms were created using a variety of 'word-formatory devices, using the language's own resources.'⁹⁷ The possibilities for creating terminology in this way were almost limitless. Particularly productive suffixes during this period included '-ets/-ovets', '-ik' '-nik and '-k-', which were affixed to words to describe new social realities of the era. Examples include 'budenovets' — a supporter of Marshal Budennyi, 'massovik' — a mass propagandist, 'apparatchik', 'tribunal'shchik' — a person who works on a tribunal; and 'agitka' — item of propaganda, 'chitalka', from chital'nia — reading room, among many others.⁹⁸ Semantic value was often ascribed from the root of the word, but certain suffixes could impart connotational value. This can be seen particularly in the '-k-/-ka' suffix which gained — and thus added — the connotational value of informality.⁹⁹ Loan affixes also became widely used in the period, including the suffixes '-izm', and '-isatsia' and the prefixes 'anti-' and 'arkhi-'. The latter will be discussed in further detail in chapter five.¹⁰⁰

⁹⁷ Larissa Ryazanova-Clarke and Terrence Wade, *The Russian Language Today* (London & New York: Routledge, 1999) p.10

⁹⁸ Ibid pp.10-11

⁹⁹ See: Clarke and Wade p.11 and Bernard Comrie and Gerald Stone, *The Russian Language Since the Revolution* (Oxford: Clarendon Press, 1978) p.98

¹⁰⁰ Clarke and Wade, *ibid.*

Another highly productive area of word formation was abbreviation and the formation of acronyms. Although these functions had begun to be developed in the pre-Revolutionary era, after October their use became so prolific it was seen to be a defining feature of Soviet Russian.¹⁰¹ One of the most frequently encountered forms of abbreviation was the stump compound, which Polivanov hailed as ‘revolutionary’.¹⁰² This word formation process was often used in naming the many organs of the state, including ‘Sovnarkom’ from ‘Sovet narodnykh kommissarov’ — The Council of People’s Commissars — and ‘Narkompros’ from ‘Narodnyi Kommissariat Prosvescheniia’ — The People’s Commissariat of Education. The importance of abbreviations and acronyms as markers of Sovietness in a text is explored further in chapter four.

1.3.3 Semantic Shifts

Another key feature in the development of Russian during the early Soviet period was a change in the semantic connotations of many words. Abaev argued that language had two functions — technical and ideological. He argued that for every speech act, and every element of language used in it, one could pose two questions: what is being expressed, and how is it being expressed?¹⁰³ Technical language, he argued answered the question of what, and ideological language answered the question of how. Per his view, words

¹⁰¹ Bernard Comrie, Gerald Stone and Maria Polinsky, *The Russian Language in the Twentieth Century* (Oxford: Clarendon Press, 1996), pp.139-140.

¹⁰² Polivanov, ‘Revoliutsiia i literaturnye iazyki soiuz SSR.’, *Za Marksistkoe iazykoznanie* (Moskva: Federatsiia, 1931) pp. 73-94 (pp. 77-8)

¹⁰³ Abaev pp.34-35.

could be visualised like a cell, with the technical function representing the nucleus, and the ideological function being the cell membrane or cell. Although he asserted that language is always on an inexorable path towards technicalisation, language development in the Soviet period in fact led to a situation where language users were able to perceive the changing of ideological meanings of the language they were using. If ideological language use reflected the social awareness of language practices, this was clearly at its height in the 1917-34 period.¹⁰⁴

The system of address is a prime example of the ways that the ideologisation of language affected the everyday speech practice of most language users in the Soviet Union. Terms such as ‘gospodin’ and ‘gospozha’, which had been previously used to address upper class citizens, were deemed obsolete and discarded entirely. In their wake, the neutral terms ‘grazhdanin’ and ‘grazhdanka’, calques of the French ‘citoyen/citoyenne’, or citizen were introduced, and were in common use throughout the 1920s.¹⁰⁵ The pre-Revolutionary term ‘tovarishch’ saw its ideological value undergo a variety of changes, before becoming the ubiquitous standard term of address.¹⁰⁶ Huge numbers of words were affected by semantic changes so that they could reflect the new social reality, and in cases where a dual meaning arose, the new connotations usually superseded old values.¹⁰⁷ The pace and scope of these semantic shifts could be hugely problematic to language users, and

¹⁰⁴ Ibid. p.36.

¹⁰⁵ Comrie, Stone, and Polinsky p.276

¹⁰⁶ For more on the development of the term ‘tovarishch’ see chapter 4.

¹⁰⁷ Selishchev, pp.92-197, Ryazanova-Clarke and Wade p.9.

research into the uptake of this language among different social groups, such as Shpil'rein's study into the language of the Red Army demonstrated that many often made grave and copious mistakes.¹⁰⁸

Concluding Remarks

Language in the early Soviet period was rarely neutral. Mastery of the new language was seen by the Soviets as a debt owed by the proletariat to the Revolution itself. The opening page of the syllabus of a state-run literacy scheme reminded its students that literacy and the mastery of the Soviet economy was one of the ways they were to repay that debt: 'Теперь каждый трудящихся может учиться и должен изучать народное хозяйство'.¹⁰⁹ As Michael Gorham argues, mistakes in the mastery of the new language not only had the potential to embarrass the speaker, but indeed 'undermined the new leadership's search for verbal authority and subverted its self-fashioned revolutionary identities'.¹¹⁰ Correct usage of new terminology was imperative to performing as a Bolshevik, and negotiating the duality was key to functioning in what Kotkin refers to as 'official society'.¹¹¹

Whether it was used in ways envisaged by the state, in support of its desires and ideals, or manipulated by authors to create dissident or dystopian realities, language was at such a political and ideological forefront that almost every printed word (and especially words such as Platonov's and Zamiatin's,

¹⁰⁸See: Netskii, G. O., D. I. Reitynbarg and I. N. Shpil'rein, *Iazyk Krasnoarmeitsa* (Moscow: Gosudarstvennoe Izdatel'stvo: Otdel Voennoi Literatury, 1928)

¹⁰⁹ TsGaMo f.966, o.4, d.945, l.7 [Now each worker can learn, and must study the national economy.]

¹¹⁰ Gorham, p.16

¹¹¹ Kotkin, p.211

which were deemed unprintable) fell on an ideological spectrum. Thus, Platonov and Zamiatin's language use can be seen as a part of this process. As I will show throughout this thesis, rather than mere linguistic opportunists, capitalising on a language in flux, these authors' use of language innovation and manipulation of the shifting and developing norms and standards of the era was a determined, conscious effort to create the foreignising 'noise', which pervades the writing analysed in this thesis.

Chapter Two: Translating Sovietness – Non-Standard Texts and Translation Theory

2.1 Introduction

Chapter one has established the Russian language of the 1917-34 period as a site of intense linguistic flux, with rapidly developing norms and standards, creating a framework for analysis of Zamiatin and Platonov's language by demonstrating some of the norms that their non-standard language use deviates from. The argument that the language of the early Soviet period was in itself inherently unstable lends weight to further arguments made in chapter two against the use of idiomatic, natural forms of language in dynamic equivalence as a mechanism for creating equivalent effect.

This chapter will establish Eugene Nida's translation theory of dynamic equivalence as a highly influential theoretical framework in the field of translation studies. By examining the assumptions that the theorist makes about language use in his theory, in particular that in translation language should be 'natural' and 'idiomatic' in order to provide equivalence of effect, this chapter establishes the ideals of translation which are troubled by the non-standard language use in source texts. By outlining the way that Nida envisages his theory to be applied, it provides a basis for analysis in the forthcoming chapters, which will demonstrate using specific examples of foreignising language in the source texts, the areas of tension between the two principal aims of dynamic equivalence, that is to say, to recreate

equivalent effect between readers of the source and target text, by using 'natural' 'idiomatic' language.

Furthermore, this chapter introduces Lawrence Venuti's theory of foreignization in translation as an opposing position against Nida's dynamic equivalence. It will argue that Venuti's position on the use of foreignizing translation, in which the translator uses non-standard language to call attention to the fact that the work is a translation, and therefore to increase their own presence in the text, is also challenged by the translation of literary works which create a sense of foreignness in the source text. It will emphasise that Venuti is part of a tradition in the field of translation studies which views the foreignness of a source text as an intrinsic part of the text because of its status as a cultural other within the sphere of the target culture. Moreover, it will argue that this inhibits the approaches to source texts which are foreignising in their native culture by restricting foreignness to a function of the relationship between the two cultures, as opposed to viewing it as a literary mechanism within literary traditions.

Finally, this chapter will introduce and discuss several of the key concepts which are used extensively in the forthcoming translation analysis chapters. This chapter will build on some of the terms which have been outlined in the previous chapter, specifically that of standard and non-standard language, and will approach their use from a translation theory perspective, thus offering a further layer of understanding of their use in the following chapters.

2.1.1 Translation in Russian Culture

There is an extensive history of translation between Russian and English, both in terms of Russian translations of English literature and vice versa. Although Russian translation has a tradition that stretches as far back as Kievan Rus', it is widely acknowledged that translation began to play an important role in Russian history during the Russian Enlightenment era in the late 18th century. Wim Coudenys argues that translation played an important role in the development of Russian history, and that complex translation publication histories are a longstanding feature of Russian translation. He notes that Russian texts often passed through German and then French intermediary translations before finally being translated into other languages such as English.¹¹² He argues that translation was a method of '[c]ollating sources [in order to] turn them into a narrative that placed Russia and the imperial state in a positive light' and that it was a way to '[d]isseminate historical works through translation, and refute critical remarks about Russia's glorious past and present'.¹¹³ He also noted that 'Russia, however, lacked the historiographical and intellectual tradition to accomplish this at the desired speed and turned to foreigners and/or translators for help'.¹¹⁴ Sergei Tiulenev argues that translation during the Russian enlightenment was seen as a task worthy of the most important scholars and writers of the time, even going so far as to link translation with the imperial monarchy, stating 'Peter actively

¹¹² Wim Coudenys, 'Translation and the Emergence of History as an Academic Discipline in 18th-Century Russia', *Kritika: Explorations in Russian and Eurasian History*, 17 (2016), 721-752 (p.725).

¹¹³ *Ibid.* p.723.

¹¹⁴ *Ibid.*

participated in the process. He was an editor and commissioner of translations; Catherine herself translated'.¹¹⁵ Moving forward to the 19th and early 20th centuries, Constance Garner is often credited with popularising Russian literature in translation. Described by Rebecca Beasley and Phillip Ross Bullock as the 'disseminator' of Russian culture, she was a prolific translator of the Russian classics between 1894 and 1934.¹¹⁶

While there exists a substantial body of academic literature on the study of translation practices in Russia, and particularly in the Soviet Union, including works by Samantha Sherry on translation and the Soviet censorship regime,¹¹⁷ Jill Warren's study of the acculturation of Shakespeare's *Othello* in Anna Radlova's translations,¹¹⁸ and Susanna Witt's extensive works on translations in the Soviet era¹¹⁹, studies into the practices of translation of Russian texts into English are remarkably few. Despite Susan Bassnett's pertinent reminder that 'the importance of translation in the transmission of literature should not be underestimated and it certainly should not be ignored,' discussions of the specific challenges and practices of translating

¹¹⁵ Sergei Tiulenev, *Translation and the Westernization of Eighteenth-Century Russia: A Social-Systemic Perspective* (Berlin: Frank & Timme, 2012), p.101.

¹¹⁶ Rebecca Beasley and Phillip Ross Bullock, 'Introduction: The Illusion of Transparency', *Translation and Literature*, 20 (2013), 283-300 (p.287).

¹¹⁷ Samantha Sherry, *Discourses of Regulation and Resistance: Censoring Translation in the Stalin and Khrushchev Era Soviet Union*. (Edinburgh: Edinburgh University Press, 2015).

¹¹⁸ Jill Warren, *Acculturating Shakespeare: the tactics of translating his works under Stalin in the light of recent theoretical advances in translation studies*. (unpublished doctoral thesis, University of Nottingham, 2015).

¹¹⁹ These works include Susanna Witt, 'Between the Lines: Totalitarianism and Translation in the USSR'. in *Contexts, Subtexts and Pretexts: Literary Translation in Eastern Europe and Russia*, edited by Brian James Baer, 149–170 (John Benjamins: Amsterdam 2011), 'The Shorthand of Empire: Podstrochnik Practices and the Making of Soviet Literature' *Ab Imperio: Studies of New Imperial History and Nationalism in the post-Soviet Space* 14 (2013) 155–190, 'Arts of Accommodation: The First All-Union Conference of Translators, Moscow, 1936, and the Ideologization of Norms' In *The Art of Accommodation: Literary Translation in Russia*, edited by Leon Burnett and Emily Lygo, 141–184 (Peter Lang: Oxford, 2013), 'Institutionalized intermediates: Conceptualizing Soviet practices of indirect literary translation', *Translation Studies*, 10 (2017) 166-182.

Soviet Russian texts remain conspicuous by their absence in much of the academic literature pertaining to Russian texts in translation.¹²⁰

The most prominent and comprehensive treatment of translations of Russian into English is Rachel May's 1994 work *The Translator in the Text: On Reading Russian Literature in English*, which charts translation practices of Russian texts into English from the Tsarist era to Post-Communism.¹²¹

However, translation of Russian texts of the early Soviet period, between 1917 and 1934, are not included in her work, as she argues that after the Revolution, the appetite for Russian literature in translation in England, and to a great extent in America too, had waned. She states that fewer texts were taken on for translation, with the notable exception of Zamiatin's novel *We*, which appeared first in English, for what she notes as 'political reasons'.¹²² Furthermore, she notes what appears to be a political trend in the choice by publishers of which novels to translate, writing that during the Soviet era, particularly after World War II, novels selected for translation usually tended to contain some form of political "[i]nformational' value in the fight against communism'.¹²³ The political motivation of translation, and the effect that this has on the production of paratextual materials to accompany these works, and the subsequent effect on their consumption by anglophone audiences is discussed in further detail in chapter 4.

¹²⁰ Susan Bassnett, *Reflections on Translation* (Bristol: Multilingual Matters Ltd., 2011), p.35.

¹²¹ Rachel May, *The Translator in the Text: On Reading Russian Literature in English* (Evanston: Northwestern University Press, 1994)

¹²² Ibid. p. 42.

¹²³ Ibid p.45.

2.2 Defining the Terms of the Thesis and Their Relationship to Translation Theory

2.2.1 Standard vs. Non-standard Language

Chapter one outlined the general definition of standard language as it is applied throughout the thesis and defined the context of the variety of standards that are applied to analysis of the Russian language. The following section briefly explains the ways in which ‘standard language’ is used in terms of the English language, and the relationship between this concept and equivalence-based translation theory.

Building on Crystal’s idea of standard language as a ‘prestige variety’, the prestige varieties which form the basis of the translation analysis in this thesis are British English and American English. These are two of the major ‘inner-circle’ varieties of English, according to Kachru’s concentric circle codification of English, which ‘represent the traditional bases of English, dominated by the “mother tongue” varieties of the language’.¹²⁴ The codification of the separate varieties of English language is significant when we consider Nida’s calls for ‘idiomatic’ and ‘natural’ language use in a dynamic equivalence approach to translation, because it is the translator’s own ‘native’ variety of English which informs the standards which seem to them to be natural and idiomatic.

The majority of the translators whose works make up the corpus of this thesis are either from the UK or the US, thus British English and American

¹²⁴ Braj Kachru, ‘World Englishes: Approaches, issues and resources’, *Language Teaching*, (1992) 25: 1-14.

English are the two prestige standard varieties that the translation examples are compared against.

The terms 'standard' and 'non-standard' in the case of the language used in dynamic equivalence approaches to translation are somewhat less problematic than that of 'idiomatic', because idiom strays from the realm of linguistic norms and standards to language culture. What is 'idiomatic' to a British English translator may not be so to a US one. Furthermore, many of the language standards that are discussed in this thesis — such as the use of articles, which is discussed in chapter five and the use of occasionalisms (which defy language standards) — are comparable across both language varieties. Furthermore, as Robert McColl Millar notes in his analysis of the language standardisation process, it is important to differentiate between non-standard language usage and dialectal language.¹²⁵ The term idiomatic language, and its relationship with both geographic and person-specific language varieties, could arguably blur the line between dialectal and non-standard language use.

¹²⁵ Robert McColl Millar, *Language, Nation and Power: An Introduction*, (Basingstoke: Palgrave MacMillan, 2005), p.60.

2.2.2 Source Text foreignness

As has been stated in the introduction, the key literary device that this thesis analyses is the 'foreignisation' or the use of non-standard language in the source text works to create cognitive dissonance in the reader. As the practical analyses in chapters three, four and five will show, this analysis of foreignness as a function of the source text is problematic to Nida's dynamic equivalence, as well as Venuti's ideas of foreignization. In a departure from current translation theory usage of the term, this thesis will consider foreignness not only as a feature of target texts, which aim to use foreignness as a method of depicting the translation as a cultural other, but as a feature which can be created by authors in the source text. This perspective of foreignness as a function of the source text challenges traditional perspectives of foreignness as a target culture marker of cultural otherness, and as such is key to understanding the tension that non-standard language and foreignising texts create between Nida's call for 'natural' and 'idiomatic' language to create equivalent effect in translation.

2.2.3 Foreignisation vs. Foreignization

Linked to the distinction made above that source text foreignness should be seen as distinct from target-culture centric values of 'otherness' in the target text is the term foreignisation, which I will use throughout the thesis to describe this process. I argue that this is distinct from Lawrence Venuti's foreignization. The decision to make this distinction will be further clarified in section 2.4.2 of this chapter. Throughout this study, 'foreignisation', will be

used to describe the effect of foreignising language on the source text. As such, it plays a key role in establishing foreignness as a literary technique that is central to the functioning, and of course the audience reaction to the *source* text. This thesis considers the ways in which dynamic equivalence principles and Venuti's theory are challenged by this literary phenomenon. Foreignization, as per Venuti's spelling, will be used to represent the theorist's views on foreignization as a method of creating translator visibility in the text, by highlighting the otherness of the target text, using manipulations of the target language. Throughout the thesis two spellings are used to differentiate between the two terms, and to juxtapose my own contrasting arguments about foreignness in translation against Venuti's.

2.3 Non-Standard texts and Nida's Equivalence Theories

One of the most striking features of the discipline of translation studies is the binary and dichotomy around which it has centred itself for almost its entire history. Indeed Bassnett argues that 'despite all the theorising, nothing new is actually being said: Cicero made the basic distinction between literal and free translation 2000 years ago, and all translation theories play around in one way or another with that dichotomy'.¹²⁶ Theories which centre on this binary include Jean-Paul Vinay and Jean Darbelnet's ideas of direct and oblique translation,¹²⁷ Katarina Reiss' ideas on translating for sense and meaning

¹²⁶ Bassnett, 2011. p.162.

¹²⁷ Jean Darbelnet and Jean- Paul Vinay, 'A Methodology for Translation', in *The Translation Studies Reader*, ed. by Lawrence Venuti (London: Routledge, 2000), pp. 84-93.

versus translating for identification and adaptive translation,¹²⁸ Juliane House's overt and covert translation dichotomy,¹²⁹ and Newmark's communicative and semantic translation approaches.¹³⁰ This thesis focuses on two different approaches to the translation dichotomy, looking at Eugene Nida's dynamic equivalence principles, and contrasting these with Lawrence Venuti, who rejects the notions of equivalence based translation with his advocacy of the foreignization approach to translation.

2.3.1 Equivalence Theories in Translation Studies

Equivalence theories have played an important role in translation studies; Susanne Lauscher describes them as 'a descriptive and prescriptive category for defining the relationship between source and target texts, and for distinguishing translations and translating from other types of texts and text producing activities. Equivalence-based translation theories view translation as the attempt to reproduce the source text as closely as possible'.¹³¹

Perhaps the most eminent of the equivalence-based translation theories is that of American translator and theorist Eugene Nida's formal and dynamic equivalence approaches to translation, the basis of which he sets out in his 1964 text *Towards a Science of Translation*. Working primarily in the realm of Bible translation, he set about finding a methodology of translation that would enable other translators, particularly those who shared his field of

¹²⁸ Katarina Reiss, 'Type, Kind and Individuality of Text: Decision Making in Translation', in *The Translation Studies Reader*, ed. by Lawrence Venuti (London: Routledge, 2000), pp. 160-71.

¹²⁹ Juliane House, 'A Model for Assessing Translation Quality: Where can Theory and Practice Meet?', *Meta*, 22 (1977), 103– 109.

¹³⁰ Peter Newmark, 'Communicative and Semantic Translation,' *Babel*, 23 (1977), 163– 80.

¹³¹ Susanne Lauscher, 'Translation Quality Assessment', *The Translator*, 6 (2000), 149-68 (p.151).

religious translations, to spread the word of God in a variety of languages and bridge cultural and linguistic gaps based on a strategy which advocates finding equivalent values in the target lexicon and cultural references. Thus, he developed his own contribution to the binary, wherein translators are encouraged to find equivalence between source and target texts, or between source and target language.

Although Nida does not advocate strongly one way or another for either formal or dynamic equivalence as a better translation strategy, he does suggest that 'the resolution of the conflict between literalness of form and equivalence of response seems increasingly to favor the latter'¹³², and argues that '[i]t seems to be increasingly recognized that adherence to the letter might kill the spirit'.¹³³ In order to create a successful dynamic equivalence translation, Nida notes that the translator must pay attention to the '(1) general efficiency of the communication process, (2) comprehension of intent, and (3) equivalence of response'.¹³⁴

In describing a successful dynamic-equivalence translation, Nida states that it would be described by bilingual and bicultural persons as being 'just the way we would say it', and argues that it should offer 'the closest natural equivalent to the source-language message'.¹³⁵ He argues that the dynamic equivalence principle has three essential component terms, '(1) *equivalent*, which points toward the source-language message, (2) *natural*, which points

¹³² Nida, p.162.

¹³³ Ibid p.161.

¹³⁴ Ibid. p.182.

¹³⁵ Ibid. p.166.

toward the receptor language, and (3) *Closest*, which binds the two orientations together on the basis of the highest degree of approximation'.¹³⁶

While Nida often advocates the use of formal equivalence in literary text, especially in the translation of poetry, the fact cannot be denied that such translations, with their adherence to source text structures and syntax and often overly literal interpretations, are not attractive from a publishing point of view. Indeed, Nida argues that such technical translations are useful to language teachers, or ethnographers, but does not suggest their use to translate for the general public. It is for this reason that dynamic equivalence with its idea of naturalness in translation and recreation of reader response is what gives Nida's theory its longevity and helps it to maintain its relevance in the modern translation theory field, and more importantly in the translation publishing industry.

When discussing translation and its role in the regulation and distribution of cultural capital, André Lefevere argues that this system of regulation depends on three factors: , '(i) the needs of the audience, or rather audiences, [...] (ii) the patron or instigator of the translation, and (iii) the relative prestige of the source and target cultures and their languages'.¹³⁷ When approaching translation from this perspective, I argue that the focus on the use of standard, 'idiomatic' language in dynamic equivalence is a key factor in maintaining the popularity of dynamic equivalence in the

¹³⁶ Ibid.

¹³⁷ André Lefevere, 'Translation Practice(s) and the Circulation of Cultural Capital: Some Aenids in English' in *Constructing Cultures: Essays on Literary Translation*, ed. by Susan Bassnett and André Lefevere (Clevedon: Multilingual Matters Ltd., 1998), pp. 41-56 (p.44).

anglophone sphere. In privileging the needs of the target text reader over the source text language, dynamic equivalence is able to maintain the dominance of the translating language over the source text language.

Translators and publishing houses alike are aware of the demands of the anglophone literary translation market, which prizes above all others translated texts which read 'well' or 'fluently' in English. The dynamic equivalence approach to translating literary texts, by the incorporation of culturally and linguistically familiar phenomena from the target language, is a method by which translators can achieve this aim. Criticism can be levelled at equivalence approaches to translation, and indeed this has been the case in Lawrence Venuti's views on the approach. He argues that even in standard texts, 'translation theories that privilege equivalence must inevitably come to terms with the existence of "shifts" between the source and translated texts, deviations that can occur at such linguistic levels as grapheme, phonology, grammar, and lexis'.¹³⁸ If shifts occur in translations of standard language, then foreignisation in source texts is even more problematic to dynamic equivalence, as this kind of language use is not accounted for in Nida's analysis of the role of language in literary prose in this way. In seeking to find equivalence of language and cultural concepts in texts, equivalence theory struggles to deal with authors who do not adhere to the generally accepted standards of the source text language. This assertion is made on the basis that Nida's theory implicitly starts from the position that the source text is written

¹³⁸ Lawrence Venuti, *Translation Studies Reader*, p.136.

in accordance with the principles which he sets out as the criteria for successful translations, most importantly, the efficiency of expression. What becomes of texts which a native reader of the source language would not look upon and proclaim, 'That is the way we would say it?' In these instances, the translator who aims to translate according to the principles of dynamic equivalence strategies finds himself caught in a theoretical bind, as will be demonstrated in the translation analysis chapters of this thesis.

2.3.2 Criticisms of Nida's Dynamic Equivalence

Since it was first published in 1964, Nida's principle of dynamic equivalence has faced significant criticism both from within religious studies as well as translation studies. There are two lines of criticism of Nida's dynamic equivalence within the field of biblical translation studies, cultural and linguistic. Cultural criticisms of the scholar's work come in the form of accusations of ethnocentrism, which are levelled at him by religious scholars and translation scholars alike. Jewish translation scholar Naomi Seidman criticises the way that Nida, who she describes as 'the premier linguist and translation consultant of both the American and United Bible Societies' contributes to the devaluation and erasure of the Jewish contribution to the history of Bible translation, and the inherently Jewish nature of the Bible itself through the evangelical, Christianity-centric methods of his equivalence approach.¹³⁹

¹³⁹ Naomi Seidman, *Faithful Renderings: Jewish-Christian Difference and the Politics of Translation* (Chicago: University of Chicago Press, 2006), p.14.

Ethnocentrism as a criticism of Nida abounds, and is a central feature of Venuti's arguments against dynamic equivalence. He approaches this criticism from the point of view that in his approach to translation, Nida advocates a very narrow, domesticating type of language use, stating that:

Nida's concept of dynamic equivalence in Bible translation goes hand in hand with an evangelical zeal that seeks to impose on English-language readers a specific dialect of English, current standard usage, as well as a distinctly Christian understanding of the Bible.¹⁴⁰

From the linguistic point of view, criticisms of dynamic equivalence as a suitable approach to Bible translation often note that the dynamic equivalence approach of 'natural', 'idiomatic' and 'current' language use — which Nida goes so far as to recommend be revised every five years in order to ensure that the language remains so — this can lead to clashes between language that is current and language that is sacred.

Khukhuni and Osipova argue that dynamic equivalence approaches to new translations of the Bible into Russian and German have led to the use of colloquial, familiar and even vulgar language in their translation approaches, which they argue are unsuitable for translating sacred texts.¹⁴¹ They point to the fact that V. N. Kuznetsova's translation *Radostnaia vest' – Novyi Zavet*, published in 2001, uses terms such as 'durak', or 'idiot', which features on a

¹⁴⁰ Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, p.14.

¹⁴¹ Georgii Khukhuni and A. Osipova, 'O iazyke bibleiskikh perevodov: k leksiko-stilisticheskoi kharakteristike 'dinamicheskoi ekvivalentnykh' versii sviashchennogo pisanii', *Vestnik Rossiiskogo universiteta druzhby narodov. Seriya: Teoriia iazyka, Semiotika. Semantika* (2015), 139-147 (p.144).

list of words that the Russian Orthodox Church deems unacceptable for use in sacred texts.¹⁴²

However, despite the fact that there is considerable scholarly criticism of dynamic equivalence, that is not to say that it is without supporters, both in from an academic and a publishing perspective. It cannot be denied that the demands of the reading public for smooth, readable translations which conform to the norms and standards of the target language mean that translation tactics of dynamic equivalence are often seen as preferable in order to create commercially viable translations, despite the fact that Nida himself did not envisage this principle as being beneficial for literary translation. The strength of the cultural demand for idiomatic language in translations is apparent even in approaches to equivalence, as can be seen in Ju Miao's assertion that 'no translator would hinder the reader's comprehension by using obsolete expressions in order to achieve equivalent effect'.¹⁴³

Furthermore, those such as Jin Di, one of Nida's close colleagues, maintain that because translation is 'seen not to be a mere conversion of texts, but the transference of messages' and 'messages can be transferred because human minds share the same capabilities and an affinity of sensibilities', dynamic equivalence remains a viable theoretical framework.¹⁴⁴ I do not disagree that dynamic equivalence is a useful approach to creating

¹⁴² Ibid. pp.142-143

¹⁴³ Ju Miao, 'The Limitations of Equivalent Effect', *Perspectives: Studies in Translation Theory and Practice*, 8 (2000), 197-205 (p.202).

¹⁴⁴ Jin Di, *Literary Translation: Quest for Artistic Integrity* (London: Routledge, 2014) p.44.

translated texts which are commercially viable, however, in the case of source texts which employ foreignising language I believe that the specificities of the language used *in order to produce* the effect of foreignisation cannot be ignored in the pursuit of this goal.

2.3.3 Censorship and Consumption: Who is the Target Audience of a Censored Text?

Further to the linguistic difficulties that Zamiatin and Platonov's texts pose to dynamic equivalence translation approaches, because of the fact that they do not use 'natural' or 'idiomatic' language, they pose additional problems to the second principle of dynamic equivalence translation, that is to say the call for equivalent reader response between source and target text readers. All the texts which form the corpus of this thesis were subject to delays between the completion of their original manuscripts and publication on a mass scale in the USSR. While Evgenii Zamiatin's text *Ostrovitiiane* was subject to a relatively short delay of four years between manuscript and publication, his novel *My*, and Andrei Platonov's text *Kotlovan* both had much longer publication delays. The content of the latter two novels was deemed at the time to be so controversial and subversive that their publication was banned entirely in the USSR. Thus, while they were both written during the 1920s, 1921 and 1929/1930 respectively, they were not made available to their Russian audiences in a freely available, Russian language version in the Soviet Union until the perestroika era in the late 1980s.

The situation is problematic for two reasons. The first issue concerns the timeline of translation publication which affects these novels. Both *We*

and *The Foundation Pit* experienced wide release in translation long before the publication of Russian originals in the USSR. The former had been translated into English three times before its Russian publication, and the latter had been translated once before its source language publication. Where these complex publication timelines become significant is when we come to address the task of recreating equivalence of reader response, when translating according to the principles of dynamic equivalence.

What translators following this practice, or critics analysing previous translations using this framework must ascertain, is which of the audiences' reactions a translation should aim to recreate. Either one must direct translations based on the response of a hypothetical, contemporary audience, for whom the source text author is writing, or that of the more modern reader, whose views on and response to the work can be gauged, but who is separated from the original work by a considerable chronological expanse.

Nida accounts for difficulties in recreating reader responses in his theory in two ways. First, he states that his theory can be applied in a graded fashion, that is to say that there will be certain languages and indeed certain texts which will lend themselves to a closer approximation of corresponding responses. Secondly, he suggests that translations should not be maintained as unchanged monolithic artefacts. Indeed, he suggests that translators or publishers should revise their texts 'within not less than five years, and not more than ten years' and that the scope of these changes should be

‘significant’.¹⁴⁵ He argues that these changes should constitute ‘more than mere corrections of obvious errors and inconsistencies of rendering’ but rather suggests a ‘revision of the translation embodying desirable changes noted by scholars or suggested by readers’.¹⁴⁶

This recommendation that texts should be revised, in a somewhat generational cycle, suggests that Nida expects that the translating language and its linguistic and cultural values will change throughout time, and that translations should be revised accordingly to reflect this in order to continue to meet the aim of reproducing reader responses. A less likely interpretation of this, given dynamic equivalence’s focus on the translating language’s needs rather than on the specifics of the source texts, is the suggestion that he considers that the response of a source text audience could be changed by the passing of time and the development of the linguistic landscape and cultural context within the source language.

This suggestion further strengthens the argument that dynamic equivalence translations maintain target culture dominance over the source text and culture. It is on the advice of translation language readers and scholars that Nida suggests changes should be made to a translation, rather than source cultural objections to translated messages, or to reflect a shift in the relationship between text and audience in the source culture. To borrow from his own wording, the issues that he suggests should be corrected fall

¹⁴⁵ Nida, p.251

¹⁴⁶ Ibid.

into the realm of 'that is not how we would say it', rather than a source language oriented 'that is not what I said'.

Despite the apparent bias of the criteria of dynamic equivalence, in order to fulfil the requirement of recreating source language reader reaction, one must establish a source language reader, and consult them in order to gauge response to the text. However, in the case of early Soviet texts, the question of the identity of the audience of the text is made all the more problematic when one considers the nature of the linguistic context in which these texts were created. Certainly, the issues of modern versus contemporary reaction to a text are not specific to the translation of Soviet Russian language texts. Indeed, this is the very issue which Nida aims to resolve with his suggestion of periodically revising translations. However, the speed of language development and the volatility of the linguistic landscape at the time certainly do make adhering to Nida's principles of dynamic equivalence much more difficult. This is because of the extent to which the language of the early Soviet era, that is to say the 1917-1934 period, is so comprehensively different to the modern Russian language. This is demonstrated by the outline of just some of the early Soviet linguistic developments given in the previous chapter and will be discussed in more detail in the discussion of the term 'tovarishch' in chapter 4.

Thus, there are two problems in meeting the criteria for recreating an equivalent audience response Zamiatin and Platonov's texts. Firstly, one must decide who is the source text audience for a text with a complicated

publication history. Secondly, one must decide how to reconcile the synthesis of a rapidly changing language in literature and the audience's reactions to it and find a way to reflect this in translation into a language which has no analogous revolutionary history.

The difficulty in making this decision is illustrated as follows. If we are to take the contemporary, 1920s and 1930s reader as the authoritative audience on which to model dynamic equivalence translations on, it must be accepted that it is impossible to gauge reader reaction to *My* and *Kotlovan*, because they were both banned until 1987. In these cases, it truly is impossible to gauge reader response to the texts, due to the fact that this audience was not able to access them. If the modern, that is to say post-perestroika, audience is taken as those whose reactions are aimed to be recreated, this becomes problematic due in part to the fact that their reaction itself is somewhat incompatible with the criteria of naturalness that is advocated in Nida's theory. Increasingly, for these readers, the specifics of the Soviet language, its lexicon and grammatical features, as well as the ideological values which it expressed, are no longer natural. When they read the source text of these novels, they do not, as Nida would have it, say that this is how we would say it, rather they would exclaim that this is *not* how we would say it *now*. In cases which involve complex publication timelines such as these, both choices are problematic, and both present difficulties when trying to meet the demands of dynamic equivalence.

2.3.4 Speaking Soviet – Translating Sovietness: Linguistic and Ideological Challenges to Dynamic Equivalence

As the previous chapter has shown, there are a great many differences between the Russian which was developing in the early Soviet period and the preceding pre-Revolutionary language. Furthermore, early Soviet language is entirely different in many ways to current standard Russian.¹⁴⁷ While the development of language is a natural process and does not in itself constitute non-standard language patterns, I argue that the speed and intensity of the development of language which was occurring during the 1917-1934 period, and the way that this was synthesised by some authors, in particular in the language of Andrei Platonov, can constitute a linguistic challenge to dynamic equivalence translation strategies. However, the popularity of the products that this translation orientation produces leads to a desire to find ways to centre these texts within the framework of this theoretical principle.

The basis of this challenge arises again when we consider the call for naturalness of expression which is demanded by dynamic equivalence. As I have previously mentioned, this call for naturalness in the target text would seem to demand a naturalness of source text. The reason that this can be asserted is that, although the strategy promotes a very target text-oriented practice, when combined with the call to replicate response between source

¹⁴⁷ See: Ryazanova-Clarke and Wade *The Russian Language Today, Gorham After Newspeak: Language Culture and Politics in Russia from Gorbachev to Putin* (Ithaca & London: Cornell University Press, 2014)

and target readers, this can only be achieved if the level of naturalness is corresponding between source and target texts.

This leads to a further way in which dynamic equivalence can be problematic when applied to the practice of translating or used as an analytical tool for the study of translations of non-standard texts. Dynamic equivalence, which is heavily oriented towards the target text, holds little regard for the stylistic practices and language use of the source text. This focus on form, of course, would normally fall under the remit of formal equivalence, which produces texts which are generally considered unsuitable for general, mass literary consumption. The extent to which dynamic equivalence texts should be adapted to target text cultural expectations can be seen in the very choices of examples that Nida gives, to show what he deems to be good dynamic-equivalence translation. According to Nida, the translation of 'Greet one another with a holy kiss' as 'Give one another a hearty handshake all around' is highly successful, as it renders a cultural concept which he deems to be unrecognisable to the target text reader, that is to say, the holy kiss, as one which is easily recognised in the target text language.¹⁴⁸

What Nida fails to consider when advocating such strategies of translation are circumstances under which language is being used by the source text author to convey implicit information. One way in which translators can be aided in the resolution of issues of implicit information

¹⁴⁸ Ibid. p.160.

transfer is to work using cognitive translation theory alongside dynamic equivalence, namely Sperber and Wilson's relevance theory.¹⁴⁹ This allows us to recognise the function of language itself in creating meaning, and allows us to begin to look at ideosemantics, such as is found in the work of Vasilii Abaev, who was discussed earlier in the thesis. Relevance theory, with its focus on the cognitive processing of implied meaning, rather than the purely explicit, linguistic focus of formal equivalence alone, and the translation language cultural-specific focus of dynamic equivalence, allows translators to work with both the 'core' meaning, or *tekhnika*, and ideological functions of language meaning.

¹⁴⁹ Dan Sperber and Deidre Wilson, *Meaning and Relevance* (Cambridge: Cambridge University Press, 2012).

2.4 Domestication and Foreignisation: The Fluency Issue and Venuti's Impact

As discussed previously, one of Nida's theory's greatest flaws is the deeply ingrained Western, Christian cultural filter through which it views the activity translation. After the cultural turn in translation studies in the late 1980s, certain scholars sought to disrupt the narrative of translation as an anglo-centric practice. Perhaps most important for this particular study of the precursors to post-colonial translation theory is Lawrence Venuti, and his theory of domestication and foreignisation.

Although Venuti's theory continues along the well-established binary of domestic and foreign, crucially, he puts forth a strong agenda firmly supporting what he terms foreignizing translation strategies. He argues that domesticating translation approaches, which are not analogous to but are certainly comparable with Nida's dynamic equivalence, create the impression of fluency in a translation which has the effect of rendering the act of translation, and by extension the translator himself, as invisible. He states that 'the illusion of transparency is an effect of a fluent translation strategy, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning'.¹⁵⁰ He argues that the effect that is achieved by this is not true fluency, and has a harmful effect on translation discourse and consumption, stating that 'the illusion of transparency produced in fluent translation enacts a thoroughgoing

¹⁵⁰ Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), p.3.

domestication which masks the manifold conditions of the translated text, its exclusionary impact on foreign cultural values, but also on those at home, eliminating translation strategies that resist transparent discourse, closing off any thinking about cultural and social alternatives which challenge English social elites'.¹⁵¹

This argument is particularly valid when considering the relationship between the texts which comprise the corpus of this thesis and their translations, particularly in the light of the vulnerability that is created by the imbalance of power in the discourse created regarding these texts as a result of their complicated publication histories in their native context. Venuti's position regarding domesticating translation approaches is particularly relevant in that it highlights the dominance of Western discourse and Western standards which are applied to foreign texts. This is a phenomenon which proves particularly important when considering the translations of Zamiatin's novel *My* and the power of the relationship between translation and paratext in the shaping of the discourse of the novel as a dystopian text, which will be explored further in chapter 4.

To Venuti, translation is inevitably a political act, and the way in which the vast majority of literary translations are carried out are complicit in maintaining and developing the cultural and linguistic hegemony of English. The links between domesticating translation strategies and dynamic equivalence are clear. However, unlike Nida, he argues that the focus of such

¹⁵¹ Ibid., p.35.

translation approaches, which aim to produce what in Nidian terms would be described as 'idiomatic' language in the production of 'fluent' translations, is problematic, rather than a marker of a successful translation. He states that 'when made the basis of literary translating, the conversational maxims require that the translator not frustrate domestic expectations in the choice of foreign texts and in the development of discourses to translate them. An American literary translator will thus be inclined to maintain existing canons for domestic and foreign literatures and cultivate a homogeneous discourse by excluding what is foreign to it, the substandard and the marginal'.¹⁵² The transparency which is created by translating in such a manner, he argues, is illusory, and the illusion is created by the manipulation of the target text to meet the norms and standards of the translating language. The reader is encouraged to consume the text as though it were not a translation, and not to consider either the work of the translator or their influence.

Under the conditions of domesticating translation strategies, the role and influence of the source text language and the source text author are equally relegated in value. Domesticating translation strategies involve using a number of features, which Venuti considers to be the most prevalent in fluent English language writing. Venuti's list of language features which he considers to contribute to fluency has been garnered through study of translation reviews, and include 'English which is current ('modern') instead of archaic, that is widely used instead of specialized ('jargonization'), and that

¹⁵² Ibid. pp.22-23.

is standard instead of colloquial ('slangy')'.¹⁵³ These criteria, which he says make for successful, fluent translations, are chosen and applied because they mirror the same standards and expectations to which successful original English language writing is also held. He further suggests that texts are selected for translation based on these criteria, that is to say that texts are selected specifically because their source language makes them unchallenging to the dominant trends in English language writing. In the case of the source text corpus, which is investigated in this thesis, however, this is not the case. As will be shown, the language used in these source texts goes against the standards and norms of the hegemony of Soviet Russian standards of the 1917-34 era.

It would thereby stand to reason that a different approach to translation is necessary to translate texts such as these. Indeed, as Venuti argues, translation must strive to '[r]edress the global hegemony of English, to interrogate American cultural and political values, to evoke the foreignness of the foreign text,' and that in order to do so 'an American literary translator must not be cooperative, but challenging, not simply communicative, but provocative as well'.¹⁵⁴ This uncooperative approach to translation, is thus the other side of Venuti's translation dichotomy, and to this he offers the approach of foreignization as a translation strategy to disrupt the norms and standards of the English language, to call attention to the translator and the act of translation.

¹⁵³ Ibid. p.5.

¹⁵⁴ Ibid. p.23.

The concept of foreignization as a translation strategy is not a Venutian invention, and indeed can be traced as far back as the early 19th century, to the German theorist Friedrich Schleiermacher, who posited that translations should either move the author towards the reader or move the reader towards the author.¹⁵⁵ However, Susan Bernofsky argues that Schleiermacher's theory 'is not highly developed with regard to its application,' and as such 'the twentieth-century reader will find room for speculation as to how flexible the notion of foreignization is. Whether Schleiermacher intended the foreignness of the translated text to pervade each of its lines, or whether the foreign elements were to be occasional reminders of the text's foreign origins, is nowhere specified'.¹⁵⁶ Nevertheless, Venuti finds that Schleiermacher's ideas of bringing the foreignness of a source text to the fore remain closely linked to the cultural hegemony of the target language, arguing that '[e]ven when the translation seems, in Schleiermacher's (English translators' words) "bent towards a foreign likeness" [...] it never escapes the hierarchy of cultural values inscribed in the translating language. These values mediate every move in the translation and every reader's response to it, including what is domestic or foreign'.¹⁵⁷

In his approach to foreignizing translation, Venuti aims to draw upon what he deems to be minority elements of the translating language, those

¹⁵⁵ Friedrich Schleiermacher, 'On the Different Methods of Translating', in *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (Chicago & London: Chicago University Press, 1992), 36-54 (p.42).

¹⁵⁶ Susan Bernofsky, 'Schleiermacher's Translation Theory and Varieties of Foreignization', *The Translator*, 3 (1997), 175-192 (p.177).

¹⁵⁷ Ibid. p.85.

elements which he deems antagonistic to the norms he suggests are inherent to domesticating translating. He calls particularly for the use of the archaic, instead of current language, colloquial as opposed to standard, and technical instead of general language. By disrupting the standards of the translating language, Venuti deems that his foreignizing approach also deviates from the cultural values of the translating language, thus allowing him to pursue his own political and ethical agenda of translation.

Venuti's agenda, however, has been perceived as problematic within the field of translation studies on a variety of levels. As Susan Bassnett notes, while there was initial interest in the theory as a part of the wave of post-colonial theories, many scholars and practitioners disagreed with Venuti's approach:

Translators who have expressed anxiety about foreignisation, however, approach the question very differently. They know about markets, they know what readers want and they know that most readers want a readable, accessible book that reads easily and fluently. What they do not want are books that are difficult to read, full of strange words and difficult phrases, and above all they do not want translations that read like translations. In consequence, politically incorrect or not, most good translators want to produce works that are going to be read, and they want to write well.¹⁵⁸

¹⁵⁸ Susan Bassnett, 'Theory and Practice: The Old Dilemma', pp.17-18 (pp. 16-20).

For literary works which employ non-standard language in their source text, however, both Venuti's approach of foreignising translation, and Bassnett's account of the understandable concerns about the profitability of translating activity are problematic. This is largely due to the former's focus on the translating language in the relationship between source and target text. Evidence of this can be seen in his statement that 'When studying translation, you can't avoid comparing the foreign and translated texts, looking for shifts, inferring norms, even when you know that all these operations are no more than interpretations constrained by the domestic culture'.¹⁵⁹

While it is true that translators and translation critics cannot help but compare the source and target texts, Venuti's continued focus on the domestic culture of the translating language leaves little space for any linguistic specificities of the source text language itself. However, as the following chapters will show, the ways in which both Platonov and Zamiatin manipulate language as a method of creating a foreignising effect in the source text cannot be ignored when analysing translations of the text.

¹⁵⁹ Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London: Routledge, 2002), p.22.

2.4.1 The Challenge of Non-standard Texts for Venuti's Foreignization

When laying the groundwork for his theory, Venuti states that

Foreignization does not offer unmediated access to the foreign – no translation can do that – but rather constructs a certain image of the foreign *that is informed by the receiving situation* but aims to question it by drawing on materials that are not currently dominant, namely the marginal and the nonstandard, the residual and the emergent.¹⁶⁰

In contrast to Nida's equivalence practices, which aim to either neutralise foreignness through the use of natural, translating language idiom as in dynamic equivalence, or create foreignness as a coincidental by-product of transferring grammatical structures and lexical items verbatim, Venuti considers foreignness as a feature to be created at will by the translator, using only the translating language. The primary aim of Venuti's disruptive translation approach is to promote the translator and their work as a mediator between the source and target text, in other words, rendering them visible rather than invisible. Foreignizing translation approaches, according to Venuti's maxims are thus always a political act.

This, however, is problematic on a number of levels. Firstly, as Venuti himself notes, in order to render foreignizing translation approaches as visible, the translator relies on paratextual materials, namely the translator's introduction, as a mechanism for calling attention to the translation

¹⁶⁰ Ibid. p.20 [emphasis my own].

approach, in order to maintain the translator's credibility. As the translator also notes, however, with some surprise, when he has followed this process with his own translations in publication, translation critics have paid little attention to the introduction supplied with the text. In *The Scandals of Translation*, Venuti quotes a review of his translation which criticises his work: 'I am obliged to wonder if some of the problems presented by *Passion* have to do with the determination of the translator, Lawrence Venuti, to use contemporary clichés, and his failure to use 20th-century colloquialisms convincingly. Surely 19th-century Italian romantics didn't have "siblings" (detestable word), and they didn't get into anything resembling a "funk"; nor was a woman of lyrical violence capable of saying, on the eve of her rapture, "Time flies when you're having fun."'"¹⁶¹ Although he notes that 'The exaggerated effect I sought worked with this reviewer' he notes that 'she refused to understand it according to the explanation presented in my introduction: there I stated my intention to use clichés and colloquialisms unconvincingly, deviating from the archaic context to mimic the characters' overheated romanticism'.¹⁶²

The reaction of the critic to Venuti's 'stretched' language use in his translation highlights the difficulties of approaches which seek to disrupt the cultural norms and standards of the translating language culture. By manipulating the target language in order to make themselves visible, the translator becomes vulnerable to accusations of poor translating competency.

¹⁶¹ Ibid. p.19.

¹⁶² Ibid.

Despite the use of paratextual materials as a method of validating the translation approach, Venuti seems surprised by the strength of the cultural norms against which his translation theory rails. The strength of cultural and linguistic norms in the target text are a huge factor in the discomfort that professional translators feel towards Venuti's translation theory that Bassnett noted above.

Furthermore, when it comes to the texts which form the corpus of this thesis, Venuti's theory is even more problematic, because of the nature of the source texts, and the fact that Zamiatin and Platonov employ non-standard language as a mechanism for creating foreignness in the *source* language. Although Venuti argues that domesticating translation and publishing practice in the target language typically leads to a lack of translation of texts which deviate from the norms and standards of the source language, this does not seem to be the case in terms of the corpus of the thesis – in particular *My* and *Kotlovan*. Rather than being deemed unsuitable to appear in a domesticating translation, these texts have been translated at least six and four times, respectively. Despite the fact that Venuti suggests that texts such as these are ideal sites for foreignizing translation approaches, as the following analyses of the translations will show, this has not hindered translators from successfully following more domesticating approaches. Indeed, all six translations of *We* successfully follow domesticating practices. In terms of *The Foundation Pit's* translations, although Thomas Whitney has followed a less domesticating path to translation, Mirra Ginsburg's translation and Robert Chandler's first translation follow generally domesticating practices, and Chandler's second

translation effort with Ol'ga Meerson, follows a considered approach of domestication, which both understands the nuances of the source text, but does not aim to eschew the norms of the translating language. Thus, it can be argued that these texts appear to defy what Venuti deems to be unpalatable to a domesticating translation approach.

Further complicating the issue of Venuti's foreignization, and popular interpretations of the theory among translation theorists, is the fact that the theory does not distinguish between 'foreignness' which is created by the relationship between the source text as a cultural 'other' from the target language, and foreignness which is consciously created by the author of the source text, and which is aimed at the source text reader. This approach to foreignness in foreignizing approaches to translation as a source of cultural otherness can be seen throughout interpretations of Venuti's work. In her appraisal of the technique, Zsuzsanna Ajtony notes that 'translators act as agents who deliberately become visible and emphasize the text's otherness from the point of view of the target culture'.¹⁶³ This focus on otherness of translation only from the target culture vantage point is problematic to the translation of texts which employ non-standard language to create a sense of otherness, or foreignness, in the source text.

The focus on foreignizing translation as an ethno-deviant translation mechanism means that it is unable to account for the same level of deviation

¹⁶³ Zsuzsanna Ajtony, 'Taming the Stranger: Domestication vs. Foreignization in Literary Translation', *Acta Universitatis Sapientiae, Philologica*, 9 (2017), 93-105 (p.96).

in the source text language. Further complicating this matter, as will be shown in the translation analyses chapters, is the fact that non-standard language such as that employed by Zamiatin and Platonov renders it even more difficult to achieve Venuti's aims of visibility of the translator in the translation process. This is due to the fact that the non-standard language use that these authors employ acts in a similar pattern of disruption to that of foreignizing translation approaches, by disrupting the norms of standard language in the source text.

Venuti states that 'The 'foreign' in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current situation in the receiving culture. Foreignizing translation signifies the differences of the foreign text, yet *only* by disrupting the codes that prevail *in the translating language*'.¹⁶⁴ In his theoretical writings, Venuti advocates and makes a clear argument for choosing techniques of foreignisation over domesticating translation strategies. He states that 'Foreignising translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations'.¹⁶⁵ However, despite the fact that he advocates a foreignness of target text, as far as this research is concerned, Venuti's standpoint reveals a variety of flaws which render it

¹⁶⁴ Venuti, p.15

¹⁶⁵ Venuti, p.116.

particularly difficult to square with the translation of texts which use non-standard language features in the source language.

The first of these is linked with the way in which Venuti advocates the creation of foreignising language in a translation. In working against the norms of fluency, namely standard, current and widely used, Venuti advocates a practice of subverting them purely from within the target text; that is to say, the translating language becomes a mechanism for creating foreignised translation.¹⁶⁶ If the translating language is the mechanism for creating foreignized translation, per Venuti's theory, in the case of texts which employ non-standard language as a mechanism for creating foreignness in the source text, the translator encounters a situation in which they are in direct competition with the source text author. That is to say, Venuti's foreignization relies upon the use of standard language in the source text, so that the foreignness that is created in the translation is attributed to the translator, and not seen merely as a feature of the source text author which has been brought into the text in translation. While either option is seen as a detriment to domesticating translation strategies, as well as to Nida's dynamic equivalence, the latter is problematic to Venuti's political aim to redress the visibility issue that translators face in the modern publishing industry.

¹⁶⁶ Ibid p.15.

2.4.2 Moving on from Venuti – Reclaiming Foreignisation

Although Venuti's foreignization principles have faced criticism within the field of translation studies, one cannot escape the fact that the criticisms that Venuti himself levels at the cultural hegemony of anglophone translation practices are problematic. The cultural dominance that Venuti notes in his work on the norms and standards of English, and the resistance to texts which are not deemed to be smooth, idiomatic translations in the target cultures remain an issue in the field of translation studies to the present day. The issue that becomes clear when analysing the majority of discussions that look into the translation studies dichotomy, domestic vs. foreign, is that the foreign text is valued as foreign merely because of its status as a literary and cultural other from the translating context. Foreignness as a value of the source text within its own literary and cultural spheres is not sufficiently discussed in current translation theory.

The translation analyses that follow will analyse the way that foreignness is created in Zamiatin and Platonov's works and use the technique of foreignisation as a central point to their analysis. However, in the wake of Venutian theory, the term 'foreignization' has become problematic. This is due to the fact that the term is now recognized as a highly political form of translation, and the apperceptive prism that surrounds it in the field of translation studies is such that foreignization has come to imply that the term is intrinsically linked with the relationship between the source

and target languages as a measure of the cultural otherness of the foreign text, and of course, as a mechanism of creating translator visibility.

As has previously been flagged several times, this thesis focusses on the way that authors manipulate language standards to create a non-standard language text which in itself creates a sense of foreignness in the source text. By focussing on the rapid development of the Russian language in the early Soviet period, and in particular on the way that the state was so heavily focussed on the world-building effect of language in the building of a new society, I have shown the ways that the language of this era is especially amenable to this kind of manipulation.

Foreignness and foreignisation remain the centre of the translation focus of this thesis. Foreignisation, or foreignising translation techniques, are taken to mean that the translator or translation team have attempted to maintain elements of foreignness which are found *within* the source text itself, rather than relying on the creation of foreignness based solely in and on the translation language. Indeed, there are other terms which could be applied to describe these circumstances. Perhaps an obvious choice which would avoid confusion with Venuti's term would have been alienness, or even otherness. However, these choices are equally problematic. In particular, the choice of otherness, to describe intra-lingual language variety is particularly jarring. It brings other political and ideological connotations with it, particularly within the realm of its usage in post-colonial theory, which renders its application less than ideal in the Soviet context. Furthermore, as

Venuti himself points out, translators in their striving for fluency should always aim to avoid jargon and the dreaded 'translationese', which could equally be levelled against the research if an entirely new term were to be applied.

Thus, I have decided to use the term *foreignisation* to refer to the approaches taken by authors to create foreignness in the source text, as well as to translation approaches which attempt to recreate this effect in their translation. When the word is spelled foreignization, this refers to Venuti's approach to foreignization as a mechanism for creating translator visibility in the translation text, or a focus on the literary and cultural otherness of the source text as in relation to the target language norms and standards.

2.5 Concluding Remarks

Curiously, in one of his last extensive scholarly works, Nida challenges the assertion that he is a translator, arguing that 'I have never translated a chapter of the Bible for publication, nor have I ever been a member of a translating committee [...] I am simply a student of sociolinguistics and semiotics who has been studying verbal communication in more than ninety countries and who continues to be fascinated by languages'.¹⁶⁷ I do not agree with Nida that he does not belong to the field of translation studies. Nida's

¹⁶⁷ Eugene Nida, *Fascinated by Languages* (Amsterdam & Philadelphia: John Benjamins, 2003), p.135.

principles have had, and continue to have, a lasting impact on translation studies, both for those who follow them and for those who do not.

The self-identification as a sociolinguist on Nida's part is equally interesting when we consider the fact that later in the text, he argues that linguistics and sociolinguistics often have a detrimental impact on producing – and teaching – successful translation practices:

Unfortunately, some teachers of translation are so impressed by the diversities of linguistic structures between the source and receptor languages that they tend to translate languages rather than texts.

Some of the best translators know practically nothing about linguistics or sociolinguistics, or even sociosemiotics. But they do know how to understand texts both objectively and subjectively and they produce excellent examples of the closest natural equivalent in meaning and impact.¹⁶⁸

What can be extrapolated from this statement is the apparent argument that language form and structures can be separated from meaning, and the reasons as to *why* a particular lexical item or grammatical structure is used are of little consequence in the dynamic equivalence approach to translation. However, what the following translation analysis chapters will show is that in the case of texts which employ non-standard language as a conscious mechanism of creating foreignness in the source texts for their readers, this divorce between language use and effect is incredibly problematic for

¹⁶⁸ Ibid, p.77.

achieving the aim of equivalent effect. Rather, I argue, in order to approach an understanding of the effect of language in a source text, one must consider the linguistic context in which the word or structure was chosen for inclusion in said text. Through the appraisal of occasionalisms, social cultural items and the manipulation of grammatical forms, this thesis will demonstrate the way that Zamiatin and Platonov's texts are particularly problematic to dynamic equivalence principles.

Chapter Three: The Englishman in Newcastle: Evgenii Zamiatin's *Ostrovitiiane* in Translation

3.1 Introduction

As the previous chapters have suggested, this thesis investigates the ways in which certain texts from the 1917-34 period of the Soviet Union prove to be problematic to fulfilling the requirements of Eugene Nida's dynamic equivalence theory. It also introduces the argument that the foreignisation created in these texts directly challenges Lawrence Venuti's ideas of foreignization. Chapter One discussed the way that language standards and attitudes towards language were used as a means of creating a new social reality befitting the new political system. It thus defined the contemporaneous standards of language against which the degree of non-conformity of texts in the following chapters will be measured, as well as setting a precedent of the social influences on the production and usage of language. It is against this theoretical framework that such foreignising elements will be examined and demonstrated to be problematic to both Nida and Venuti's theoretical principles. The way in which Zamiatin and Platonov manipulate a variety of linguistic standards and norms in order to create foreignising elements in their texts constitutes one of the most challenging factors in their creative work. To this end, this chapter presents a diachronic analysis of translations of several specific examples of foreignising elements in the text and translations of *Ostrovitiiane* (1918)/*Islanders* (1978/1985). The novel, which is set in Edwardian England, in the village of Jesmond, follows

the lives of the inhabitants of the town, and provides a scathing satire of several aspects of British life. The story follows the complicated relationships between the impoverished aristocrat Campbell, who disrupts the clockwork precision with which the Reverend Dewley lives his life according to his precepts of salvation after he is taken in by the Reverend and his wife following a car crash, and Campbell's subsequent downfall after he becomes involved with the unscrupulous lawyer O'Kelly and falls in love with the scandalous dancer Didi.¹⁶⁹

First, this chapter discusses the translators' treatment of language manipulation in the form of occasionalisms, words which are purposefully modified by the author with the intent of making the text difficult to read. Then it examines the difficulty that is presented by this text because of the fact that it is set in the target culture, that is to say, in Edwardian England. I will argue that the foreignness that this creates presents a further difficulty in recreating source text reader response in translation, by analysing the way in which specific cultural realia are treated in source and target language. By studying the different translators' approaches to these foreignising elements, I will demonstrate the practical difficulties in meeting Nida's demands for 'natural', standard, idiomatic language while at the same time meeting the requirement for a recreation of equivalent effect. Furthermore, I will argue that Venuti's theory lacks the capacity to deal with foreignising elements

¹⁶⁹ Two English transliterations of the name 'D'iuli' (Дьюли) are common in literature, Dooley and Dewley. I use Dewley throughout. References to Dooley are given in quotations from translations or other scholars.

which are present in the source text, due to his stance that foreignization is an element which should be created by the translator to call attention to the fact that the target text is indeed a translation. By focusing on the word at the micro level and asserting that the foreignness that is created in the source text is consciously produced, I aim to show that non-standard language is challenging to these translation theories, even in texts which are standard at a macro-level.

3.1.1 The Chronology of the Island – Writing and Translating in Social Context

Evgenii Ivanovich Zamiatin was born on the 20th January (1st February) 1884, in Lebedian, Tambov Governate, in the provincial heartlands of the Russian Empire.¹⁷⁰ The son of an Orthodox priest and a musician, he rose to become one of the leading figures of early post-revolutionary, modernist Russian literature. He was involved with the influential, if short-lived Dom Iskusstv (House of Arts) in Leningrad, where as well as working on his literary texts, he was employed as a literary critic and gave lectures and seminars on writing.¹⁷¹ He is considered to have been a major influence on the Serapion Brothers, a group of young authors which included influential modernist authors such as Lev Lunts, Veniamin Kaverin and Mikhail Zoshchenko.¹⁷² Zamiatin's literary fate mirrors that of the House of Arts itself. Before long his so-called heretic ideology and outspoken criticism of the Soviet state led to his being shunned

¹⁷⁰ 'Evgenii Ivanovich Zamiatin, Prose Writer 1884-1937' in *Reference Guide to Russian Literature*, ed. by Neil Cornwell (London: Routledge, 2013), p.909.

¹⁷¹ For more on Zamiatin's role in the creation of the Dom Iskusstv, see Martha Hickey 'Maksim Gor'kii in the House of Arts (Gor'kii and the Petrograd Intelligentsia), *Soviet and Post-Soviet Review* 22 (1995), 40-64.

¹⁷² Julie Curtis, *Englishman from Lebedian: A Life of Evgeny Zamyatin*. (Boston: Academic Studies Press, 2013), p.242

from literary circles, unable to publish his works, and finally to him writing to Stalin in 1931 to request permission to temporarily leave the USSR until such time that authors would no longer have to be servile to the whims of those he deemed to be 'little men':

Если же я не преступник, я прошу разрешить мне вместе с женой, временно, хотя бы на один год, выехать за границу - с тем, чтобы я мог вернуться назад, как только у нас станет возможно служить в литературе большим идеям без прислуживания маленьким людям, как только у нас хоть отчасти изменится взгляд на роль художника слова.¹⁷³

Zamiatin was granted this request, although he never returned from his self-imposed exile, and died in Paris in 1937.

Before the Revolution and throughout his early career, Zamiatin was already showing his capability to manipulate Russian sociolects, as is evident in his use of *skaz*. Derived from the verb *skazat'*, to tell, *skaz* is a form of narrative in the Russian and Slavic literary traditions which is characterised by the use of a so called 'man of the people' narrator, whose speech, among other characterising features, is heavily made up of colloquialisms, and features of oral language which are usually discarded in written literature.¹⁷⁴

Zamiatin's understanding of the language of the ordinary provincial Russians,

¹⁷³ Evgenii Zamiatin, *Pis'mo Stalinu*, Lib.Ru, 12 December 2005, <http://az.lib.ru/z/zamiatin_e_i/text_0370.shtml>, [accessed 08 January 2019] [If I am not a criminal, I ask to be allowed to go abroad with my wife temporarily, at least for a year, with the right to return when such time comes that it becomes possible to serve big literary ideas without having to bow before little men, and there is even a partial change in the view of the role of the literary artist.]

¹⁷⁴ See: Wolf Schmid, *Skaz*, The Living Handbook of Narratology, 3 October 2013 <<http://www.lhn.uni-hamburg.de/article/skaz#>> [accessed 07 January 2019].

amongst whom he was raised in Lebedian, allows him to use this literary form particularly effectively. Elena Altabaeva goes further in her description of Zamiatin's use of *skaz*, stating that he not only *reproduced* the style in his writing, but *created* it too, with a degree of 'virtuosity', and was able to manipulate it to such an extent that it became a way of understanding some of the most hidden parts of the Russian soul.¹⁷⁵ It is not the aim of this thesis to compare *Ostrovitiane* and *My* with Zamiatin's early works; it is, however, important that Russian linguoculturalists consider his use of *skaz* to be a kind of manipulation of the form, as this suggests that the idea of the manipulation of language, literary structures, and forms is a cornerstone of his writing style. It is important to note that *skaz* is conspicuous by its absence in *Ostrovitiane*, which indicates a striking shift in his linguistic style. As such, Julie Curtis notes that:

The Islanders represents a really significant break with Zamiatin's previous writings, in terms of shifting away from the Russian provinces, and away from the earlier 'folksiness' of his style; what emerges now is an urban tale, more spare in its language, and more modernist in its narrative organisation. And in a remarkable number of ways, both stylistic and thematic, his satire of bourgeois England in *The Islanders* also closely prefigures his anti-Utopian novel *We*, set in a distant future which bears the unmistakable features of post-Revolutionary Russia.¹⁷⁶

¹⁷⁵ Elena Altabaeva, 'Zamiatinskii tekst kak lingvokul'turnyi fenomen', *Vestnik NNGU*, 6 (2011), 27-30 (p.29).

¹⁷⁶ Curtis, p.65.

Christopher Collins also argues that *Islanders* represents Zamiatin's 'first major effort at a study of alienation'.¹⁷⁷ Maxim Shadurski describes the work as 'a dry run of Zamyatin's dystopia *We*'.¹⁷⁸

Ostrovitiiane is a relatively understudied work in Zamiatin's oeuvre. As it stands at the crossroads of a critical development of his writing style, the study of some of the language features he employs is more than warranted. As such the analyses of text and language use in this thesis aim to present new insights into Zamiatin's development as a manipulator of language forms. That the work is seen by Zamiatin scholars to be somewhat of an intermediary phase between his provincial works and the language used in his most famous text, *My*, is important, as it allows us to chart the development of some of the ways in which Zamiatin was using language standards and varieties at this stage of his literary career, and the ways in which this further impacts on our understanding of the language use which will be analysed in the further chapter on *My* and its translations into English.

3.1.2 *Ostrovitiiane* in Russia – Publication Chronology of *Islanders* at Home

Unlike the other texts which are the focus of this thesis, *Ostrovitiiane* has a relatively uncomplicated publication history. After completing his studies in shipbuilding at the St Petersburg Polytechnical Institute, Zamiatin was granted permission to leave Russia in 1916, to travel to the United Kingdom to oversee the construction of several Russian icebreakers.

¹⁷⁷ Christopher Collins, *Evgenij Zamiatin: An Interpretive Study* (The Hague: Mouton, 1973), p.28.

¹⁷⁸ Maxim Shadurski, *The Nationality of Utopia: H.G. Wells, England, and the World State* (London: Routledge, 2019), p.18

Upon his arrival in England, he travelled from London to Newcastle, where he largely remained for the duration of his stay. It was here that he wrote *Ostrovitiiane*, which was completed between the February and October Revolutions, with the main drafts of the work being dated June and July 1917.¹⁷⁹ He returned to Russia in late September 1917, and completed the work in 1918, which was subsequently published in 1922 by Izdatel'stvo Grzhebina. Although four years between the completion of a manuscript and its publication is a relatively long time, it must be considered that the social and economic realities of the civil war in which the fledgling Soviet state found itself embroiled after the Revolutions of 1917 had a tangible effect on the publishing industry. Alongside the new systems of censorship which were being put into place in the early Soviet period, there were chronic paper shortages which affected all sections of Russian private and public life. From libraries which were forced to interrupt the printing of their catalogues¹⁸⁰, compilers of address books who found themselves unable to find publishers or purchasers for their products for several years¹⁸¹, to government structures, both Red and White, many found themselves in need of paper. These shortages even forced White organisations to use Red stationery. Ol'ga Kaida describes the case of the Tomsk Administrative Board, who were forced to request paper supplies from the previous administration, 'Повсеместно

¹⁷⁹ Curtis, p. 64.

¹⁸⁰ Tatiana Serebriannikova, 'V. P. Gushchin – Bibliotekar', pedagog, uchenyi', *Vestnik Sankt-peterburgskogo gosudarstvennogo instituta kul'tury*, 2 (2012), 59-61 (p.59).

¹⁸¹ Irina Alekseeva, 'Adresno-spravochnye knigi 'Ves' Petrograd Leningrad' za 1920-1930-e gody kak Istoricheskii Istochnik', *Vestnik LGU im. A. S. Pushkina*, 4 (2010), 78-92 (p.79).

из-за нехватки бумаги многие документы гражданской системы документации оформлялись на бланках советских организаций'.¹⁸²

These shortages were further felt in the field of journalism, where many newspapers with smaller circulations were forced to merge with larger, more influential publications, or to close altogether. Those who managed to remain in circulation often did so using '[p]oor quality, yellow, tissue-like paper'.¹⁸³ That paper shortages had such a widespread effect on society in general, not least the publishing industry, is important to bear in mind to understand the complex interplay of logistical and ideological factors in delaying the publication of literary works.

At the 8th All-Russian Congress of Soviets, Maxim Gor'kii criticised the shortcomings of the state publishing house Gosizdat, and what he termed a 'book famine'.¹⁸⁴ Because paper remained still in short supply, and because the German printing press had much more advanced technique, Gor'kii suggested that his colleague Zinovii Grzhebin, with whom he had been doing business since 1905, should take over the printing of some Russian books in Germany. These were to be paid for by the Soviet government and then shipped back to the USSR for Soviet consumption.¹⁸⁵ Although this was agreed in principle and contracts between the two parties were signed, the

¹⁸² Ol'ga Kaida, 'Sistemy dokumentatsii organov vlasti i upravleniia beloi Sibiri v gody Grazhdanskoi Voyny (1818-20 gg.)', *Vestnik Tomskogo gosudarstvennogo universiteta*, 363 (2012), 95-8 [p.97] ['Because of the paper shortages, it was a widespread practice that documents of the civil system were written on the stationery of Soviet organisations.]

¹⁸³ Il'ia Gruzdev, 'Mestnaia periodicheskaia pechat' v gody Grazhdanskoi Voyny s Oktobria 1917 po 1920 g. (po Materialam Ivanovo-Voznenskoi, Vladimirskei i Kostromskoi Gubernii)', *Istoricheskaia i sotsial'no-izobrazitel'naia mysl'*, 3 (2014) 82-5 (p.82).

¹⁸⁴ Tovah Yedlin, *Maxim Gorky: A Political Biography* (Westport, Connecticut: Praeger, 1999) p.130.

¹⁸⁵ Almaziia Kataeva, 'M. Gor'kii i russkoe izdatel'skoe delo v germanii v nachale 20-kh gg', *Novyi istoricheskii vestnik*, 2 (2000), 1-22 (p.1).

relationship was fraught with difficulties. There was particularly staunch opposition from leading Gosizdat and Narkompros figures such as S. M. Zaks-Gladnev and Anatolii Lunacharskii. Furthermore, Lenin was said to be unhappy with the ideological content of the books and questioned the decision-making process behind which books were chosen for print.¹⁸⁶ This culminated in a committee being formed to decide whether the state should cancel its contract with the publisher. As Lenin wrote in a letter to Iu. Lutovinov in May 1921, the decision as to whether the state should continue to buy books from Izdatel'stvo Grzhebina was fraught with disagreements:

О Гржебине были разногласия у нас в ЦК. Одни говорили: вовсе убрать, ибо надувать может как издатель. Другие говорили: как издатель издаст дешевле. Пусть лучше надует на 10 000, но издаст дешевле и лучше. Выбрали комиссию поровну из обоих оттенков. Я не вошел в нее ввиду моего 'пристрастия' (по мнению кое-кого) к Горькому, защитнику Гржебина. Комиссия решила единогласно. Не помню точно, как решила: кажись – покупать у Гржебина, если будет дешевле. Следовательно, Ваше заключение: 'руководились не государственными соображениями', а успокоением Горького, – прямая неправда.¹⁸⁷

¹⁸⁶ Ibid. p.7.

¹⁸⁷ Vladimir Lenin quoted ibid. p.15 [There was a disagreement at the Central Committee about Grzhebin. Some said get rid of him completely because his publishing activity is doubtful. Others said that the publisher can publish for cheaper. It is better to be inflated to 10,000 but to publish cheaper and better. The committee was chosen equally from both sides. I did not enter, because of my 'addiction' (according to some) to Grzhebin's defender, Gorky. The committee decided unanimously. I don't remember exactly what was decided: it seems to be that we'll buy from Grzhebin if it's cheaper. As such, your accusation that it was guided 'not by considerations of the state' but by Gorky's placations, is totally incorrect.]

Thus, it is important to understand that one of the principal reasons for the delay in publication of the novella was indeed the difficulty in relations between state and publisher, rather than, as in the case of *My*, the difficulty of relations between author and state.

3.1.3 *Islanders* in English – Introducing the Translations

Throughout the following chapter, the thesis will analyse the two extant translations of Evgenii Zamiatin's novella, *Islanders*. These comprise the work of T. S. Berczynski published by Trilogy in 1978,¹⁸⁸ and the 1985 Flamingo [Fontana Press] edition, by Sophie Fuller and Julian Saachi.¹⁸⁹ It is interesting to note that of all the texts in the corpus of this thesis, *Islanders* is the least frequently translated, and the translators who have worked on it are some of the less prolific names in Russian literature translation. This is an interesting observation, in as much as attitudes towards the text and translation can sometimes be established by examining the body of a translator's work, or their return to particular texts, as in the case of Robert Chandler and his work on Andrei Platonov's *The Foundation Pit*, which will be discussed in Chapter Five. In the case of the translators of *Islanders*, however, this is a more difficult task. T.S. Berczynski, as well as *Islanders*, translated a number of other Russian texts, including works by Dostoevskii, Kataev and Olesha.¹⁹⁰ Sophie Fuller, the lead translator on the British publication of the text, has worked extensively as a scholar in the field of music and has worked on a variety of translations from different languages.¹⁹¹ Information about Julian Saachi's other translations is noticeable by its absence. The analysis of two translations will follow a comparative approach, which seeks to provide not

¹⁸⁸ Evgeny Zamyatin, trans. T.S. Berczynski. *Islanders and Armored Train* (Ann Arbor: Trilogy Publishers, 1978).

¹⁸⁹ Zamyatin, trans. Sophie Fuller and Julian Saachi, *Islanders and The Fisher of Men* (London: Fontana Paperbacks, 1985).

¹⁹⁰ 'T.S. Berczynski (Thomas Stanley) 1943-1977', < <http://worldcat.org/identities/lccn-no2011176726/> > [accessed 21 October 2019].

¹⁹¹ 'Sophie Fuller', , <https://www.encyclopedia.com/arts/educational-magazines/fuller-sophie-1961> > [accessed 21 October 2019]

value judgements of the quality of translation decisions, but rather to examine the effect of the language of the source text on the translation outcomes of the two texts. Thus, the comparison of both translations will look at these effects in the context of Nida's theory of dynamic equivalence, and to a certain extent, Venuti's theory of foreignization.

3.2 Occasionalisms and the Problem of Hapax Legomena in Translation

As the previous chapter on the study of the linguistic development noted, the majority of language development during the early Soviet period was based not upon the creation of new terminology, but rather on the development of pre-existing terms in order that they might better serve the population of the current epoch. While chapter one demonstrated some of the productive — and by extension, widely understood and accepted — methods of language creation by affixation, the following examples of occasionalism forms employed by Zamiatin demonstrate how the author manipulated these common language features, and the foreignising effect that this has on source text readers.

Similar to hapax legomena, words which occur only once in a given canon, which can be as narrow as that of a particular author or text, or as broad as an entire linguistic sphere, occasionalisms are purposeful manipulations of language forms for artistic reasons. This section will study two occasionalism forms, while a third is analysed in chapter 5. The research is supported by two frameworks for understanding these terms. The first of these is Galina Kukueva's, which categorises occasionalism forms by manner

of their creation. She argues that there are four methods of creating occasionalism forms, either by creating new forms from non-existing bases, trans-positioning prefixes, removing suffixes, or creation of occasionalism by way of analogy of meaning.¹⁹² The second framework further delineates the creation of occasionalism by considering whether the author uses standard or non-standard mechanisms of word creation. The terms studied in this thesis fall under Nataliia Merkur'eva's third category of occasionalisms, that is to say, items which are completely unique, non-standard and do not follow derivational norms and which, crucially, prove semantically challenging

окказионализмы третьей степени — это сугубо окказиональные, полностью нестандартные образования, семантическая интерпретация которых достаточно трудна, а отступление от деривационной нормы существенно. Такие образования часто не имеют аналогов даже среди окказионализмов и в словарь не включаются.¹⁹³

Occasionalisms are a site of great potential study for translation theory for a variety of reasons, as will be demonstrated below, and they represent an avenue of non-standard language use that has yet been unstudied in translation theory. Their value to translation studies — and in particular their value to challenges to equivalence theory — lies in the fact that they are considered to be conscious acts of wordplay and language

¹⁹² Kukueva, p.88.

¹⁹³ Nataliia Merkur'eva, 'Okkazionalizmy i novye slova-kompozity v slovare slozhnykh slov russkogo iazyka', *Vestnik Rossiiskogo universiteta druzhba narodov. Seriya: Teoriia iazyka. Semiotika. Semantika*, 2 (2016), 175-181 (p.176)

manipulation. As I.S. Klimas argues, the use of occasionalisms in literary texts is a conscious contradiction of the set norms:

Важнейшим критерием окказионального является **ненормативность**. Норма есть отличительный признак литературного языка, это канон, идеал, образец, она кодифицирована. Средством закрепления литературной нормы является главным образом письменный текст.¹⁹⁴ (emphasis in original).

Thus, the study of occasionalisms in translation overcomes a major challenge that is faced by translation analysts, which Dirk Delabattista highlights when he argues that many translation theorists and critics 'fail to conceptualize the heuristic problem of knowing when an ambiguity or pun is functional or intended, and when it is not.'¹⁹⁵ By accepting that their use is conscious and intentional, and furthermore that the semantic complexity encoded in them is also intentional, this thesis argues that these terms are particularly challenging to Nida's equivalence principles, because they acutely illustrate the tension between the call for creating equivalent effect and the use of non-standard language.

¹⁹⁴ I. S. Klimas, 'Okkazional'noe slovo v raznykh iazykovykh stratakh', *Uchenie zapiski. elektronnyi nauchnyi zhurnal kurskogo gosudarstvennogo universiteta*, 23, (2012), 87-94. (p.89). [The most important criteria of the occasionalism is its non-standardness – norms are the distinguishing signs of literary language, they are canon, ideals, representative, they are codified. The main method of strengthening literary norms is through written texts. In these circumstances, occasionalisms are considered to be contradictions of the norm. [...] Occasionalism in literary texts is a conscious discrepancy from the codified norms for artistic purposes.]

¹⁹⁵ Dirk Delabattista, 'Focus on the Pun: Wordplay as a Special Problem in Translation', *Target: International Journal of Translation Studies*, 6 (1994) 223-243 (p.227).

The following section will analyse two different examples from the text of *Ostrovitiiane*, which occur only once in the Russian language, according to data provided by Ruscorpora, focussing on the ways in which such lexical items are created in the source language, and analysing the differing approaches taken to the terms by the two different translations of the novella. It will furthermore argue that these linguistic anomalies, because of the nature of their creation and their place in the Russian literary canon, are not only problematic to Nida's dynamic equivalence, but also provide a hotspot of tangible evidence against the practicality of translating following Venuti's foreignisation principles.

At the beginning of the 20th century, occasionalisms became widely used in the works of avant-garde writers and the press alike. Journals such as *Pechat' i revoliutsiia*, *LEF* and *Krasnaia nov'*, which counted authors such as Vladimir Maiakovskii and Andrei Platonov among its contributors, began using them not only as a method of conveying more strongly a variety of emotions but also as a form of satire and parody.¹⁹⁶ In literature, these occasionalisms were often used by authors, including not only Zamiatin, but also Maiakovskii, Velimir Khlebnikov and Andrei Belyi. Kukueva argues that these semantically difficult forms were used as a mechanism of creating their own literary identity, 'Авторы [...] пытаются отыскать новые средства и способы выражения собственного 'я', обновить язык художественной литературы

¹⁹⁶ Iulia Iakovleva, 'Neologizmy i okkazionalizmy v gazetno-zhurnal'noi polemike 1920- nachala 1930-kh gg', *Vestnik RGPU. Seriya: Istorii. Filologiya. Kul'turopologiya. Vostokovedenie*, 28 (2017), 139-44.

путем создания затрудненной формы,' according to Galina Kukueva.¹⁹⁷

The use of occasionalisms in *Ostrovitiiane* is important for two reasons; firstly, because they position the novella within the canon of avant-garde literature and strengthen the argument that the work is a starting point for some of Zamiatin's later experiments with language. Secondly, the fact that he was using such forms in a novella written in isolation from the rest of the Russian literary community points further towards the fact that their use is determinative and conscious, which marks them as a site of potential difficulty for translation theory and practice.

3.2.1. Dooley Dallying and the Problem of Duality in Translation

The first example of occasionalism that will be studied in this chapter comes in a conversation between the lawyer O'Kelly and Reverend Dooley. The former has arrived late to a social gathering, and prior to his arrival the Vicar Dooley and various other upstanding members of Jesmond's high society have been talking about the latter. The topic of conversation surrounds the fact that the various villagers think that O'Kelly is of dubious moral character. When he arrives at the party, Dooley informs him that they have just been talking about him, to which he replies:

¹⁹⁷ Galina Kukueva, *Okkazional'nye derivaty v khudozhestvennykh tekstakh kontsa xix – nachala xx vekov'*, *Filologiya i kul'tura*, 51, 2018, 87-92. (p.88). [Authors tried to find new means and methods of expressing their own "I" by creating difficult forms.]

Zamiatin: ‘Вероятно, изрядно успели **подъюлить**? - засмеялся О’Келли: он ввел в употребление глагол подъюлить и глаголом всякий раз огорчал викария.¹⁹⁸

Berczynski (1978): ‘Most likely you’ve been able to dooley-dally?’ O’Kelly laughed: he invented the word ‘dooley-dally’ and pained the vicar every time he used it’.¹⁹⁹

Fuller and Saachi (1985): ‘I’m sure you were *duly* just to me,’ laughed O’Kelly: he used the word *duly* and each time he used it, he annoyed the vicar’.²⁰⁰

In this case, the verb ‘pod’iulit’ is an occasionalism, achieved by transposing an extant prefix ‘po-’ and the verbal suffix ‘-t’ to the stem of the name d’iuli to create a non-existent verb ‘d’iulit’. As well as being an occasionalism form, this term is a linguistic manifestation of one of Zamiatin’s core world building strategies, which is used to great effect in the juxtaposition of the characters Dewley and O’Kelly. In her analysis of Zamiatin’s mythology and world building strategies, E. Boroda notes his tendency to develop a mythology of his characters’ struggle between nature and culture, stating ‘Мифологическая основа мышления выражена прежде всего в борьбе хаоса с космосом. В соответствии с этим, мифологизация действительности у Замятина опирается на борьбу природы и культуры. Его типичный герой – одновременно ‘пещерный’ и цивилизованный’.²⁰¹

¹⁹⁸ Zamiatin, *Ostrovitiiane*, p.23 Emphasis my own.

¹⁹⁹ Zamyatin, *The Islanders*. Berczynski translation. p.9.

²⁰⁰ Zamyatin. *Islanders*. Fuller and Saachi translation.p.15.

²⁰¹ E. V. Boroda, ‘Khudozhestvennaia interpretatsiia mifologemy “mat’-doch” v povesti E. Zamiatina “Navodneniia”, Vestnik ChelGU, 10 (2009), 22-25 (p.23) [The mythological basis of thinking is based primarily in the battle between chaos and cosmos. In according with this, mythologisation of reality in

This motif is apparent in the character Campbell in *Ostrovitianie*, who struggles with both his genteel, upper-class mannerisms and the wild, untameable emotions that his liaison with Didi arouse in him. Furthermore, it is also apparent in the comparison and relationship between the unpredictable Irish lawyer O’Kelly, and the mechanical English vicar Dewley.

Furthermore, this term can also be seen as an example of Zamiatin’s well explored tendency to reduce characters to a single leitmotif in a text.²⁰² O’Kelly’s most commonly highlighted attribute is not physical per se, but rather an aura of chaos which surrounds him. The physical features of this chaos are described by the continual motion of his arms, and the fact that his physical presence is so large that he appears to bring more than one person into the room with him. This is a stark contrast with the reverend who lives his life according to his set timetable of hours, in which he schedules his life to the minute. The creation of the occasionalism by O’Kelly represents a linguistic reflection of the chaos he inflicts upon the characters of Jesmond, and his disregard for their norms and standards, which in turn mirrors Zamiatin’s relationship to the standards of the Russian language, seen in his manipulation of terminology for his own literary devices.

The two translations each take a very different approach to dealing with the term *pod’iulit’*, and interestingly, both approaches emphasise the

Zamiatin’s works is based on the struggle between nature and civilisation. His typical character is both ‘caveman-like’ and civilised.]

²⁰² Victor Erlich, *Modernism and Revolution: Russian Literature in Transition* (Cambridge, Massachusetts & London: Harvard University Press, 1994), p.95, Christopher Collins *Evgenij Zamjatin: An Interpretive Study*, p.30.

difficulty that this term poses to both Nida's and Venuti's theories and highlights the difficulty translators face in regard to such lexicon. In her treatment of occasionalisms in modern fantastic literature, Elena Bialovons argues that when a translator is working on such items, they must analyse language signs, take into account the presuppositions of the source text readers and move the text from one cultural environment to another, conveying to the target audience the meaning of the original language, using the target language, and taking into account the particularities of the translating language. Furthermore, they should also consider the peculiarities of the perception of the text by target audience readers.²⁰³ Her treatment of these terms in the genre of fantastic literature, however, does not consider the inherently foreignising nature of occasionalisms, nor the fact that this effect is intentionally created by the author. Her analysis advocates a search for equivalence in translation, without noting the difficulties that these terms pose to equivalence theory and practice. Indeed, the term that Zamiatin has created is so complex that before considering the translation approaches that have been taken to it, it is necessary to analyse the different possible layers of meaning which are contained within the term itself, as there are four different possible combinations of meaning contained within this single occasionalism that Zamiatin has created.

²⁰³ Elena Bialovons, 'Perevod okkazionalizmov v proizvedeniiakh sovremennoi fantastiki', *Vestnik Severnogo (arkticheskogo) Federal'nogo universiteta. seria: Gumanitarnye i sotsial'nye nauki*, 1 (2011), 73-76. (p.74).

3.2.2 Analysing 'pod'iulit'

The most strikingly apparent relationship of the verb pod'iulit', in the context of the usage within the novella, is its resemblance to the name of the Vicar Dewley, which is written in Russian as Дьюли. Both translators have retained some of this word play in their translations, albeit in slightly different ways. An interesting note on the spelling of the original Russian is the inclusion of the soft sign in front of the already soft letter iu. In many cases, a soft sign between a consonant and vowel denotes the palatalization of the preceding consonant; however, there are also cases in which it can represent the iotation of the proceeding vowel, and in the case of this verb, the iotation of the letter iu serves to offer a more English pronunciation of the vowel, reinforcing the foreignness of the word in question. Indeed, while the name Dewley was not one that Zamiatin scholar Alan Myers could find a personal connection for between the author and any particular contemporaries, he contests that the use of this particular name is an 'Exceptional rarity'.²⁰⁴ He notes that in his personal writings, including letters to his wife at home in Russia, Zamiatin describes going to visit ruined castles near Newcastle, the closest of which Myers notes would have been in Tynedale, and argues that 'If Zamiatin's hosts had taken him there by the normal route from Jesmond, he would have passed Dewley Hill and Dewley Farm'.²⁰⁵

²⁰⁴ Alan Myers, 'Evgenii Zamiatin in Newcastle', *The Slavonic and East European Review*, 68 (1990), 91-99 (p.96).

²⁰⁵ Ibid. (pp. 96-7).

It is interesting to note that neither of the approaches taken by the translators has retained completely this reference, as neither have chosen merely to transpose the name Dewley directly as a verbal form in their translation. The decision not to retain the connection in translation between the phonetic play of 'd'iuli' and Dewley, leads inevitably to the loss of the link between the word and the geographic location. The loss in this case is not in meaning or understanding of the core of the term, but rather in the sense of the linguistic complexity of the item in the source text.

Myers further argues that there could be a secondary English reference within the choice of the name Dewley for his character, which hails from classic British literature. Although he adds the caveat that he has not been able to ascertain whether Zamiatin himself had read Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*, he draws an uncanny similarity between elements of the novel and Dewley's Precepts of Compulsory Salvation, arguing that 'Comparisons with the beginning of *Tristram Shandy* are instructive: "I wish either my mother or father, or indeed both of them, as they were in duty both equally bound to it, had minded what they were about when they begat me: had they *duly* (my italics, A.M.) considered how much depended on what they were then doing" [...] To a man of Zamiatin's temperament, the dual source, the Shandyesque pun on Dewley and duly would have been irresistible'.²⁰⁶ In evidence of this, Myers draws on the similarities in temperament between Shandy's father and Vicar

²⁰⁶ Ibid. pp. 97-98.

Dewley, noting the similarity between Shandy's implication that his parents had sex every first Sunday of the month, according to his father's predilection for doing all the domestic 'chores' at once, and the blank item in Dewley's calendar (left as such to spare Mrs Dewley's modesty), every third Saturday of the month. Although Myers's interpretation of this layer of meaning could be argued to be relatively far-fetched, this in itself highlights the semantic complexity of the term. Because meaning is so difficult to fix, Zamiatin leaves his reader searching for meaning in every possible avenue.

A final layer of meaning which can be drawn from the verb 'pod'iulit'' is its similarity to the extant verb 'iulit'', which means to beat around the bush, to change the subject or to skirt around an issue. The main difficulty that this verb presents to the Russian reader's comprehension of the occasionalism form 'pod'iulit'' is that that the source text audience is more likely to have encountered this verb than the name Dewley. Therefore, this term has a stronger connection to the apperceptive mass of a Russian reader, through their a priori knowledge of their mother tongue.

Indeed, the connection between 'pod'iulit'' and Dewley is arguably stronger for a native English-speaking reader, because the phonic play on words rests largely upon on the English *a priori* knowledge of the word Dewley being an acceptable proper noun and *duly* being a frequently encountered, standard word form in the English language. Because the name Dewley is a relative foreignism to a native Russian reader, the connection between Dewley and 'pod'iulit'' is arguably not as readily apparent as it would

be to a native English reader of the term. Indeed, it is entirely possible that the only cognitive experience a Russian reader might have with the term comes from reading *Ostrovitiiane*. This is further complicated by the fact that Russian also contains the similar prefix ‘pod”-’. This means that it is possible to form a different apperceptive connotation of the form ‘iulit’’, in the form of the term ‘Pod”iulit’ (подъюлить). Although there is a difference here in the non-verbalised letter used, that is to say, this form contains a hard sign rather than a soft sign which is found in Zamiatin’s version, this word too, is an occasionalism. ‘Pod”iulit’ applies the extant prefix ‘pod-’ incorrectly to the verb. Because the word ‘pod’iulit’ is an occasionalism, and as such in itself foreignising to a Russian reader, it can be suggested that a Russian reader might try to correct the verb to one which is a more easily recognisable form, and to further correct the soft sign to the hard sign in order to create a recognisable prefix, despite the fact that the term thereby created is not a readily recognisable form in itself.

In her treatment of the name Dewley, Liudmiila Vorob’eva argues that the names Dewley and Jesmond are atypical English names which create the sense of artificiality and hidden meaning, drawing on Zamiatin’s use of phonemic units from English to confirm what she argues is the lexical nature of the name, ‘[...]нетипичные для англичанам имена - Дьюли и Джесмонд создает ощущение искусственности и несут скрытое значение [...] использование приема переводческой транскрипции, т.е. пофонемного воссоздание исходной лексического единицы с помощью фонем переводящего языка, подтверждает характер выбора лексического

окружения имени'.²⁰⁷ It is interesting to note that she draws further on the possible meanings of the 'artificial' name Dewley, noting that it has the possibility for a meaning based in the term due, as well as dual. While her analysis of the possible connotative elements of the name Dewley are uncontroversial, Vorob'eva's analysis of the term in such detail, and her insistence on the sense of the foreign in the English term highlight a key difficulty in the translation and perception of terms such as this by source and target text cultures. Her argument mistakenly transfers the sense of foreignness from the *source* text to the *target* language. I argue that the sense of artificiality which the researcher describes comes from the artificiality of the occasionalism and its creation in the *source* language, rather than it being a particular anomaly in the *target* cultural apperceptive sphere. It is this cognitive dissonance which is created by the use of the occasionalism in the source text which makes it problematic to translation theory and practice.

3.2.3 Pod'iulit' in Translation: Different Approaches to Complex Terminology

As the above outlined analysis of the term 'pod'iulit'' has shown, the occasionalism which Zamiatin has created in this text is complex and contains a multitude of different cultural and linguistic elements. One of the main difficulties facing translators in terms of translating occasionalisms such as

²⁰⁷ Vorob'eva, p.246: [Atypical for English names, Dewley and Jesmond create the sense of artificialness and carry a hidden meaning [...] use of the technique of translation transcription, that is to say, the reconstruction of phonemic units using phonemes from the translating [English] language [which] confirms the lexical nature of the name.]

this from Russian to English is linguistically based. It is a problem commonly accepted in translation studies that one of the major problems concerning translation is the differences between the source and target language systems. This problem is particularly compounded in translation of terms which are by their nature non-standard. Although English is an inherently flexible language and has a wide variety of ways in which it can be manipulated by authors and translators alike, the way in which Zamiatin has created his occasionalism, by the manipulation of prefixes and suffixes, is a less commonly encountered form of wordplay in English. Furthermore, the use of occasionalism, as I have previously stated, is a common feature in a variety of Russian literary traditions, both written and oral, fiction and non-fiction, which is not the case in the English language. It is very difficult, therefore, to convey the multi-layered semantic complexity of the source text term in translation. Translators must choose either between the creation of a foreignising term in order to reflect the foreignness of the occasionalism in Russian, or they must choose an extant term, and play more closely with the homophonic connotations in the source text, but in doing so they are at risk of losing some of the complexity and the inherent difficulty which is produced by the occasionalism in the source text.

In his translation, Berczynski has chosen to create the term 'Dooley-dally', is an occasionalist manipulation of the English term 'dilly dally'; this is an effective translation decision on a variety of levels. Firstly, it retains the novelty of the occasionalism which is created in the source text. By maintaining the element of invention which is found in the source text,

Berczynski is able to maintain the link to the world creating mythology of chaos versus cosmos, as described above, in that this translation maintains O'Kelly as a figure of linguistic chaos, who invents terms at his own will. It maintains a reasonable homophonic connection with the name Dewley in its use of dooley, although his version loses the palatalization which is forced by the soft sign preceding the soft letter 'iu' in the source text, thus causing the loss of the softness of the vowel sound in the original Russian, and that of the English pronunciation. This could partially be explained by the fact that Berczynski himself is American, not English, and thus might not have been familiar with the name and its pronunciation. This translation decision highlights one of the difficulties with creating an equivalent effect of foreignising terms into English, namely its reliance on the lack of apperceptive familiarity amongst Russian audiences with the name Dewley. Because the foreignism draws on British realia, arguably the problem of creating equivalent foreignness in translation cannot be overcome while maintaining the connection with the word Dewley.

By opting for the term 'duly' in their translation, Fuller and Saachi have maintained a closer homophonic connection with the original term. The /ju/ pronunciation of the vowel in duly reflects more closely the iotised 'iu' combination of the Russian and is homophonic with their transcription of the name D'iuli as Dewley – 'dju:li'. Furthermore, if we accept Myers's analysis of the literary connections between Zamiatin's occasionalism and the use of the term 'duly' in *Tristram Shandy*, this semantic element is retained in F&S's translation, while it is not apparent in Berczynski's. In addition, this

translation can be argued to successfully transfer a degree of equivalence of effect, because the term 'duly' is not particularly idiomatic in this context. Thus, in this translation choice, some of the cognitive dissonance which is created by the occasionalism in the source text is transferred to the target reader.

However, like Berczynski's translation, this choice also incurs a level of semantic loss in translation when compared to the source term. In this case, it is the element of novelty and invention which is inherent in the source text. Zamiatin's use of the occasionalism in the Russian is a linguistic manifestation of the chaos of O'Kelly's character, and is used as a method of characterisation in the text. Without the inclusion of a new term, the translators are forced to change their translation of the second part of the sentence to 'He used' (Он ввел в употребление) which further compounds the loss of the linguistic novelty contained in the source text.

3.2.4 '*Neposlushnitsa*': Complex Word Building in Translation: Further Analysis of Occasionalisms

Building on the analysis of the occasionalist verb '*pod'iulit*' above, the next example which will be treated in this section is the occasionalist noun form of '*neposlushnitsa*'. Through my analysis of the term, I will demonstrate Zamiatin's ability to manipulate the norms of Russian language use. In doing so, I argue that he has created a complex, multi-layered term, which can encompass a variety of different semantic interpretations. The analysis of source and target texts will show that the term has a variety of potentially

viable translation options. Furthermore, it will consider the effects of the translation choices on the comprehension of the term in the target language, and highlight the inherent difficulties facing translators working with occasionalisms in cases such as this where there are a variety of possible root combinations. Moreover, it will argue that translators are further hindered by a lack of supportive sources for the translation teams to draw upon. This is due in no small part to the fact that in the canon of the Russian language, the term is unique to *Ostrovitiiane*, and therefore has not been previously translated. The term is introduced in a conversation between the characters O’Kelly, Campbell and Didi, in which they are discussing the latter’s impending divorce, which is being settled by the former.

Zamiatin: ‘Я ей говорил: вступить сперва в пробный брак, но она непослушница.... Не слышали о пробном браке?’²⁰⁸

Berczynski (1978): ‘I told her: to first enter into a trial marriage, but she’s a naughty one...haven’t you heard of trial marriage?’²⁰⁹

Fuller and Saachi (1985): ‘I said to her ‘Start by making a trial marriage,’ but she wouldn’t listen... haven’t you heard about trial marriages?’²¹⁰

Throughout the following analysis, I argue that there are three levels of semantic meaning that can be derived from this term, depending on the way in which one interprets the root of the Russian. Each of these different

²⁰⁸ Zamiatin, *Ostrovitiiane*. p.28.

²⁰⁹ Zamyatin, *The Islanders*. trans. Berczynski. p.12.

²¹⁰ Zamyatin, *Islanders*. trans. Fuller and Saachi translation.p.29.

meanings, I will show, derive a commonality from their core root in the verb '*slushat*' – to listen. These are: 1) the non-standard affixation of the feminine noun suffix '*-nitsa*' to the adjective '*neposlushnyi*', which is commonly translated as 'naughty', 'unruly' or 'disobedient', 2) the addition of the non-standard negative '*ne-*' prefix to the religious term '*poslushnitsa*', a novitiate nun, who has yet to complete her vows and probationary period, 3) the non-standard affixation of the prefix '*-ne*' and the suffix '*-nitsa*' to the a core verb of '*poslushat*' in order to derive a non-standard noun form. My analysis of the translations of this term will demonstrate the difficulty in recreating the equivalent effect of this term on the source text reader in translation in English for two principle reasons. The first lies in the construction of the occasionalism itself, via the use of modifying prefixes and suffixes in way which is not possible in English. The second lies in the difficulty of recreating equivalent effect when translating word play that is based on the homophonic correlation of the core root of the term, when such a correlation does not exist in the translating language.

The most readily apparent possibility for the source of the occasionalism comes in the form of the adjective '*neposlushnyi*', meaning naughty, unruly or rebellious. It is often used to describe badly-behaved children in Russian, like its direct translation of naughty to English. One complicating factor in this understanding of the term is that it has additional connotations in English, which the Russian original lacks, namely that of sexuality. In Russian, as in English, children are the category to which the term naughty is most often applied, and childhood misdemeanours and bad

behaviour are often described as such. Throughout the novella, Didi is described as behaving in a childish manner. Her relationship with a porcelain pug she has named Johnny, including her habit of talking to it as though it were real and forcing others to interact with it in a similar manner, is reminiscent of the relationship that young children often form with dolls and other toys. Furthermore, Zamiatin makes frequent references to her youthful appearance. Her short, curly hair cut is described as 'boyish' as is her gamine appearance. It is important here to distinguish that she is not described as 'androgynous' or even 'mannish', both of which are often used terms for masculine presenting women. Zamiatin's emphasis on her childish behaviour and her young appearance validates the use of the infantilising adjective of 'naughty'.

However, in the English language, naughty does have a euphemistic element in the realm of descriptors of sexual behaviour and is commonly used as a socially acceptable euphemism and adjective to describe someone who is mildly sexually deviant, as well as simply to refer to sexual behaviour. On its own, the fact that Didi has been unfaithful to her husband could justify the description of her as naughty. If we consider the fact that she is sexually involved with the speaker, O'Kelly, the translator's choice is further justified. By having O'Kelly refer to Didi as 'naughty', the translator adds a further dimension to her character at this point, foreshadowing the sexual relationship between the pair, which is revealed later in the novella. This, however, is a layer of semantic meaning which can be conveyed on the text only in translation, as this connotation between the two terms does not exist

in the source language. This, therefore, directly impacts on Nida's principles of dynamic equivalence because translating using this term, which is an idiomatic, natural translation choice, does not create the same reader reaction as the source text term.

The second possible semantic meaning of the term relates to the word '*poslushnitsa*', which in Orthodox Christian terminology means a novitiate nun, who has yet to take her vows and become finally accepted into the monastery. This particular term is connected to the idea of monasterial *poslushanie*, which the Orthodox church defines as having four interrelated meanings. These include general Christian virtues, carried out by the will of God; the subject of a vow given before God when entering into monasticism; the execution of tasks for a monastery with their blessing and finally, the relationship between a believer and their spiritual mentor, which is expressed by their willingness to follow his recommendations, assignments and instructions.²¹¹ What is interesting to note from this definition is the closeness with which the term is bound with the concept of obedience. This creates a difficulty for translators, because despite the fact that listening and obedience are easily cognitively linked as collaborative concepts by native speaker, unlike in Russian they do not share a homophonic link. Although it is impossible to ascertain Zamiatin's motives in the creation of the occasionalism, there is some evidence to suggest that he might well have been creating a play on this piece of terminology. Data from the Russian

²¹¹ 'Poslushanie', *Azbuka Very*, <https://azbyka.ru/m-poslushanie> [accessed 21 November 2018].

National Corpus shows that the term '*poslushnitsa*' reached a peak in popularity of usage in the 1885, the year after Zamiatin's birth, with 2.25121 per million words.²¹² Although it has a far lower usage than the male variant (*poslushnik*), it is interesting to note that the latter reached its peak in popularity in terms of usage during the mid-1910s period, with a peak usage of 22.73876 per million words in 1914.²¹³

It is also important to take into account Zamiatin's family background when considering whether this religious terminology might have been something he was familiar with. Indeed, Zamiatin's father and grandfather were both Orthodox priests, therefore the language of the religious sociolect in pre-Revolutionary Russian language is one which Zamiatin would have been familiar with. Approaching the term from this aspect, by creating an occasionalism by applying a negative prefix to the term, the word could now mean a woman who is not religious or cannot be connected with the clergy in any way. Firstly, Didi is not a nun, and her actions including extramarital sex and divorcing her husband put her directly at odds with religious teachings. Furthermore, *poslushnitsy* who did not take their religious vows at the end of their tenure at the monastery were ejected from the sisterhood and forced to return to their regular lay-person life. Thus, Didi, who is considered by many

²¹² 'Poslushnitsa' *Russian National Corpus*,
http://search1.ruscorpora.ru/plot.xml?smoothing=3&stat=gr_created_&env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=gr_tagging&lang=ru&nodia=1&req=%EF%EE%F1%EB%F3%F8%ED%E8%F6%E0 [accessed 21 November 2018].

²¹³ 'Poslushnik' *Russian National Corpus*,
http://search2.ruscorpora.ru/plot.xml?smoothing=3&stat=gr_created_&env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=gr_tagging&lang=ru&nodia=1&req=%EF%EE%F1%EB%F3%F8%ED%E8%EA [accessed 15 October 2016].

of the Jesmond cultural elite to be a fallen woman, could easily fit this persona of a sinful woman who has been rejected from the social circle for her behaviour and choices. In further support of this interpretation of '*poslushnitsa*' as the root word of the occasionalism '*neposlushnitsa*', is the fact that as O'Kelly explains, Didi did not enter into the trial marriage. Thus, there is a further semantic connection between the two elements of the term, not only is Didi not a religious person, she has also eschewed the trial period which is traditionally associated with religious novitiates.

The final possibility of meaning with regards to Zamiatin's occasionalism reverts to the basic root of the word and focuses on its relationship between the non-existent noun and the extant verb 'to listen'; if this is the case it is the most complex form, as its creation involves the creation of a new noun for 'listener' from the existent version '*slushatel'*[*nitsa*]'. In order to create this noun, the occasionalism drops the intermediary noun modifier *atel'*, adding merely the feminine noun modifier of '*-nitsa*' to the stem of the verb. It is interesting to note that in Russian, as in English, there is no standard noun form for a person who is not listening, as opposed to a listener, thus the creation of this occasionalism could perform on a similar level in both languages, if one were to create a non-existing noun form of non-listener. The difficulty in doing this stems from the fact that, as I have previously described, Russian has a far greater flexibility for converting verbs and nouns etc. through the use of prefixes and suffixes. This interpretation of the occasionalism poses significant difficulty in meeting Nida's equivalent effect, because of the inability to create a single word-form

translation of the term 'a person who is not listening'. Such a translation leads to a loss of the sense of foreignness which is imbued by the occasionalism in the source text, as it transforms the target translation into an idiomatically standard phrase, but also loses the brevity which is inherent in this noun form.

3.3. Translating the Complex: Different Approaches and their Effects

One of the most difficult aspects of translating this piece of terminology, and perhaps the most problematic to dynamic equivalence, is that in English, it is impossible to connect the lexical elements which are at the core of the first two possible meanings of the complex occasionalism '*poslushnitsa*', because in English there is no homophonic connection between the terms relating to listening and those relating to obedience, which is central to the functioning of the occasionalism in the source text. This becomes evident when examining the etymological roots of the two concepts in English and Russian. While the English verb to listen is related to the Old English '*hlysnan*', the verb to obey is linked to the French '*obeir*', which in turn has its roots in Latin '*obedire*'.²¹⁴ Although the verb to listen is etymologically linked to obedience, it could be argued that a clearer apperceptive connection to the concept is from the verb to obey. By contrast, all of the Russian variant meanings presented above have as their etymological, and homophonic, core the verb

²¹⁴ 'Listen', *Online Etymological Dictionary*
<https://www.etymonline.com/word/listen#etymonline_v_12304>
'Obey' *Online Etymological Dictionary*
<https://www.etymonline.com/word/obey#etymonline_v_2414> [accessed 11 January 2019].

'slushat'', which derives from the general Slavic *'slukh''*.²¹⁵ Any translation of the term into English encounters this loss. The approaches taken both by Berczynski and by Fuller and Saachi, however, both find ways of mitigating this loss in their translation. The former has chosen to translate the word focussing on the second variant meaning of naughty. As previously discussed, in the context of the plot of the novella, the use of this term and its inherent dual connotations of childishness and sexuality introduces a duality, which albeit different to that which is presented in the original, still mirrors the ambiguity and complexity of the occasionalism created by Zamiatin. This element imbues a sense of duality by introducing ambiguity as to which connotation of the translated term is implied by the author, which is present in the source text because of the unclarity as to the source of the occasionalism. Thus, although Berczynski's translation loses the linguistic manipulation inherent in the creation of an occasionalism, as well as the homophonic correlation between the three terms from the source text, it does find a way to mitigate these losses in its translation.

Fuller and Saachi's translation however is more difficult to analyse from the point of view of successful mitigation of loss, and successful reproduction of the occasionalism form in translation. They have chosen to follow the path of excavating a term from the root of *'poslushat''*, to listen. Their interpretation of the root of the occasionalism in the source text reverts the non-standard negative noun back to a standard verb form, which can

²¹⁵ *'Slushat''*, *Etimologicheskii slovar' Shanskogo*, <<http://www.slovorod.ru/etym-shansky/shan-s.htm>>, [accessed 11 January 2019].

easily be negated in both source and target language. From a dynamic equivalence perspective, their translation is problematic because it creates a conflict between the aspect of the verb '*poslushat*' in Russian, and the modal 'wouldn't' in English. If we take '*poslushat*' as the root verb which is being translated in this case, we accept that the verb is in its perfective aspect. This indicates that an action is finite and views it as a completed action. The use of the modal 'wouldn't' in English suggests a repetitive or habitual action, which is not indicated in the source that they have chosen for their translation. On the one hand, this is useful for characterisation purposes, as the suggested repetition of the action places emphasis on an active choice not to listen. This is an effective way of portraying the wilfulness and stubbornness of Didi's character which Zamiatin creates elsewhere throughout the novella. However, by changing the aspect of the verb, arguably one does not create equivalent effect between the comprehension of the situation described in the source text by source and target text readers.

However, the choice to translate '*vstupit' v probnom brake*' as 'make a trial marriage' does help to create some of the foreignness of the occasionalism, albeit by shifting it to a different part of the sentence, because it employs 'make' as a non-standard auxiliary verb in this case when 'enter into' or even 'try out' or 'give a go' would arguably be more idiomatic (and thus more successful in terms of Nida's call for natural language). It could be argued that this shows as a lack of translation competence. Whether that is the case or not, it is also a successful method of creating source text foreignness in translation, whether conscious or not.

3.3.1 Occasionalisms and the Problems they Pose to Dynamic Equivalence and Venuti's Concept of Foreignisation

The analysis of the terms '*pod'iulit*' and '*neposlushnitsa*', as well as the approaches taken by the two different translation teams to rendering them in English has demonstrated the problematic status occasionalisms have in regard to the demands made by both Nida's principles of dynamic equivalence and Venuti's concept of foreignisation. The results of this dilemma are particularly visible in the translations of the term '*neposlushnitsa*', as although the translators have both managed to create idiomatic language in their works, by choosing terms such as 'naughty' and 'she wouldn't listen', neither one of the translations, in their use of standard, idiomatic translations have recreated the effect of the occasionalism. That is to say, the foreignising effect of the manipulation of the original words in Zamiatin's one-off usage is not recreated in the English translation.

I have explained this difficulty in rendering these terms in translation because of the relative inflexibility of the English language in its word building possibilities when compared with that of the Russian language. The translators' choices, however, also point beyond the text to the dominance of certain principles which guide the practice of translation. If the aim of the occasionalism, as Kukueva notes, is to make the reading of the text more difficult, it should not matter if a term is foreignising to the anglophone reader in translation; in fact, the more foreignising the term, the more effective it will be in recreating the effect of the source text manipulation.

That neither translator opted for this approach to translation demonstrates the strength that Nida's call for idiomatic translations has on translated work.

Venuti's theory of creating areas within a translation which stretch the possibilities of language use and challenge the reader to approach the text as a translation by calling attention to the work's nature as a translation is also challenged by the idea of occasionalisms. The deterministic nature of the occasionalism is problematic to Venutian foreignization concepts, because it reflects in the source text the process which Venuti advocates translators adopt in the target language. In order to create Venutian foreignization, the translator approaches the task by assuming language standards and norms have been followed in the source text, thus allowing the translator to make their role in the translation process more visible by the breaking of these norms. Where this is not the case, the translators are faced with the option of either rendering the occasionalism in a Venutian foreignizing manner, which is to say, by creating a term which would be foreignising to the target audience, or rendering it in a more neutral way, defusing the foreignness of the source term text.

Each possibility is problematic; in the first case, the translators are faced with the problem that in rendering the term in the way that the source text author intended, they have in a certain manner rendered themselves invisible once again. In the latter, in order to subvert the occasionalism of the source text, which in itself is a subversion of source language standards, they

are forced to revert to the very standards and norms which Venuti argues are complicit in rendering them invisible in the first place.

3.4 Snickets and Socialised Housing - The Problem of Translating Cultural Concepts

The problem of translating culturally specific items is one that comes up time and time again in translation theory and practice. In his treatment of these lexical conundrums, Aixelá notes that:

In translation, a culture-specific item does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.²¹⁶

Conflict arising from the differences in cultural specificities between two languages and cultures abounds. As such, this is a field in translation studies which has been well explored.²¹⁷ In the case of *Ostrovitiiane* and its translation into English, however, we find a situation in which the culturally specific item in the source text is used as a mechanism of foreignisation to the *source* text reader, and is taken from the *target* language culture, which although perhaps not a rare scenario is one which is understudied. The following

²¹⁶Javier Aixelá. 'Culture-Specific Items in Translation', in Román Alvarez and M. Carmen-Africa Vidal (eds) *Translation, Power, Subversion* (Clevedon: Multilingual Matters, 1996), pp.52-78. (p.57).

²¹⁷ See: Zsuzsanna Ajtony, 'Cultural Interchangeability? Culture-Specific Items in Translation', *Acta Universitatis Sapientiae, Philologica*, 8 (2016), 79-92, Erick Nzimande 'Domestication versus Foreignisation in the English Translation of Mthembu's *UMamazane*', *Language Matters*, 49 (2018), 149-163, among others.

section will investigate the way in which English cultural items, in this particular case, the terraced house, are used as a mechanism of creating foreignness in *Ostrovitiane*, how this affects the translation, and the ways in which it is particularly problematic to achieving Nida's aims of equivalence of effect in translation. It will specifically highlight the issue of the idea of English as a linguo-cultural monolith, and the ways that rejecting this notion emphasises the weakness of equivalence as a marker of successful translation.

Zamiatin: 'Переулок - узкое ущелье меж домов - только двум разойтись, и синяя полоска неба между стен вверху'.²¹⁸

Berczynski (1978): 'The lane, a narrow gorge between houses - only two can pass, and a blue strip of sky between the walls above'²¹⁹

Fuller and Saachi (1985): 'The alley was a narrow crack between the houses where only two people could pass, and above was a strip of blue sky between the walls'.²²⁰

The motif of the terraced house is one which recurs frequently throughout *Ostrovitiane* and is an important function in world-building for the source text reader, who would at that time have had little experience or knowledge of England and as such had no apperceptive reference against which to compare such descriptions. Mentions of housing throughout the novella refer to these types of homes, with references to the scrubbed white steps of the houses.

²¹⁸ Zamiatin, *Ostrovitiane*. p.26.

²¹⁹ Zamiatin, *The Islanders*. trans. Berczynski. p.11.

²²⁰ Zamiatin, *Islanders*. trans. Fuller and Saachi. p.28.

Consisting of rows of interconnected houses, terraced housing developed in towns and cities as an answer to the demand for living space. In order for residents to access their properties from behind, narrow alleys were constructed between houses, which then ran along the back. That Zamiatin was acquainted with this style of architecture is undeniable. From his letters to his fiancée in Russia and other correspondents we can see that the British urban landscape had an immediate effect on the author. He wrote of his dislike for the city of Newcastle, comparing it to grain storage silos in St Petersburg:

Но сам Нью-Кастль – какой противный. Все улицы, все жилые дома – одинаковые, понимаете – совершенно одинаковые, как амбары хлебные в Питере возле Александро-Невской лавры. Когда мы ехали мимо, я спросил: это у вас что за склады? – Это жилые дома...²²¹

Nataliia Aksenova argues that the housing style had a profound effect on Zamiatin and his fictional world-building throughout his literary oeuvre and was influential in creating the visual description of the OneState in *My*. She emphasises the similarity between the monotony of British architecture and the identical buildings of his futuristic dystopia in the later novel: 'Вся Англия в представлении Замятина состоит из однообразных построек-конструкций. Из однотипных городов образуется унифицированное

²²¹ Letter to Liudmila, 3– 4/16– 17 April, RNZ, 195– 196., quoted in Curtis, p.53. [But Newcastle itself – how horrible. All the streets and all the houses are identical, do you understand, absolutely identical, like those grain stores in Petersburg near the Aleksandr Nevskii Monastery. When we went past, I asked, 'What are those warehouses?' They were houses...]

государство, облик которого он позже воссоздаст в романе 'Мы'.²²² From his personal letter writing, to his fictional representation in *Ostrovitiiane*, to the synthesis of this idea into a dystopian landscape in his later writing, we can see therefore that the provocative image of the British architectural landscape had a profound effect on Zamiatin. When considering the three constituent countries which make up the general audiences of the source text of *Islanders* and its two translations, the housing landscapes of each varies greatly.

The significance of these varied housing landscapes comes when we try to convey the idea of the small lanes which connect the constituent houses in a row of terraces. Zamiatin's description of the alleyway in *Ostrovitiiane* is highly evocative to the British reader, precisely because of the fact that terraced houses and the alleyways which connect them form a part of the apperceptive prism of urban landscapes in Great Britain. Further emphasising the distance between source and 'target' language is the fact that there is not an accurate Russian term to describe this phenomenon. Therefore, whereas a Russian reader would need an entire sentence in order to picture this scene, a single word would suffice to the English reader. Looking at the lexical item in its position within the sentence as a whole, it becomes clear that there is a paradox contained within the description of the street, which is plainly palpable to a reader with no concept of the terrace

²²² Nataliia Aksenova, *Angliiskii mir v tvorcheskoi sisteme E. I. Zamiatina*, (Tomsk: Natsionalnyi issledovatel'skii Tomskii politekhnicheskii universitet: 2015). p.29 [Zamiatin represents all of England as consisting of identical buildings and structures. He created the vision of the OneState in his later novel, 'My' from these monotonous towns.]

housing system. Intensifying this cognitive dissonance is Zamiatin's choice to use 'pereulok' in his source text, rather than 'proulok'. The former stems from the prefix 'pere' ('to cross') and 'ulitsa' meaning street, the word is often applied to streets which branch off from large thoroughfares and are much larger than the alleys between houses in Britain.²²³ Although the cultural item of the alley between houses does not exist in Russian, the latter describes a smaller alleyway. Thus, when Zamiatin describes the alleyway as an 'uzkoe ushel'e' - translated as a narrow crack or a narrow gorge by the British and American translators respectively – he creates a paradoxical image in the mind of the Russian reader, that is to say a large road which is a small crack or gorge.

The lack of apperceptive references to the British housing system acts as a way of further reinforcing this dissonance. In his version, the American translator Berczynski opts for lane, whereas the British Fuller and Saachi team have chosen alley. The latter is problematic to dynamic equivalence, because it highlights the difficulty in recreating equivalent effect in translation. Alley, let us be clear, is not an incorrect translation of 'pereulok'. However, this term does not convey the cognitive dissonance which is created in the source text by Zamiatin's unusual choice of 'pereulok' rather than 'proulok'. The choice of 'lane' however operates on several levels to create a sense of oddity in target text readers. Firstly, the term 'lane' is often used to designate a part of a road which is intended for a single line of vehicles. In British English, lanes

²²³ 'Pereulok', *Lexicography Online*, < <https://lexicography.online/etymology/vasmer/п/переулок> > [accessed 27 November 2018].

in the urban context are larger streets, similar to the Russian 'pereulki', but also most often denote rurality. In this context, they describe small single-track roads. 'Lane' is a successful way of conveying this foreignness to anglophone readers, because the dissonance it creates functions on two levels. In its first meaning, it is particularly alienating to American readers, who do not have the a priori knowledge of the terraced housing system, and the image created of car lanes between houses is outlandish; furthermore, this perception of the term is also at odds with the 'narrow crack/gorge' element of the phrase. For the British reader, who does have apperceptive knowledge of the terraced house, the size of the lane also goes against their prior knowledge and lived experience.

There is another way of creating the foreignising effect of the source text, which stems from the variety of names the alley between houses has in British English. As a testament to the widespread popularity of this style of housing throughout the country, as well as the vast diversity of vernacular and local dialect in British English, there exist many dialectal variants which describe these alleys. Many geographical areas have their own version of this word and different trends have developed in some cases at a single community level. Anecdotal information paints a diverse picture of the development of this word. From the 'closes' of Scotland to the 'chares' of Newcastle, residents of Yorkshire and neighbouring Derbyshire disagree on the pronunciation of 'ginnel' as to whether the initial 'g' sound should be hard or soft but can find agreement on a variant in the form of 'snicket', whereas those living in Nottinghamshire will insist on meeting you at the

'jitty'. The lexical variance surrounding this simple terminology is vast and represents a wide-ranging example of sociolectology at work. Drawing on Larin's theory, one reason for such a wide level of linguistic variance likely stems from the differences in local industries. Each geographical area had its individual industry, and from this industry specific lexica developed. As the industrialisation process progressed, the importance of the work-related metalanguage increased, which led to a trickle-down effect of some of its lexicon to the 'family' metalanguage. It is this transfer between work-related and family-related metalanguages which has protected the use and understanding of such terminology in the modern era, long after the industry has gone. Thus, although most British people would recognise the cultural item in the form of the alleyway, the term *alleyway* itself, which exists as a unifying lexical item, would not feel idiomatically normative to them.²²⁴

This approach to translation could be argued as a politically active choice, as it moves the target text away from the source text, as well as physically locating Zamiatin's fictional Jesmond in a specific location. On the surface, this seems like an ideal opportunity to put into place Venuti's theory of foreignization, as this is the kind of stretching of language which he advocates to highlight the nature of a translation being the work of a translator. However, is this really the case, if the foreignness that would be

²²⁴ 'Alleyways of Language, *Oxford Dictionaries* <http://blog.oxforddictionaries.com/2014/10/regional-words-alleyway/> [accessed 27 November 2018].

created by such a translation approach exists already in the source text sentence?

3.5 Concluding Remarks

In this chapter I have highlighted and analysed two of the major features of foreignisation which were employed by Zamiatin in the source text of *Ostrovitiiane*, namely that of the occasionalism and the use of foreign culturally specific items in a source text and the ways in which they are problematic to Nida's dynamic equivalence principles and Venuti's ideas on foreignisation. By building on the groundwork laid out in the preceding chapter, it has demonstrated the ways in which Zamiatin manipulates the standards and norms of the Russian language through the use of occasionalisms in *Ostrovitiiane*.

By emphasising the way that foreignness in the source text is derived from the non-standard use of lexical items, and their inherent semantic multiplicity, I have shown that these terms resist Nida's requirement of using idiomatically normative language to create equivalent effect in translation. Furthermore, I have shown that while they are not impossible to translate, the emphasis on standardness as a measure of success in translation acts as an inhibitor to recreating source text foreignisation in translation. By arguing that the use of occasionalism is a conscious and determined method of creating foreignisation in the source text, I have also demonstrated the difficulties that these terms pose to Venuti's ideas of using non-standard terminology in the translating language as a method of calling attention to the

translator's presence, by highlighting that the theory relies on a linguistically standard source text to function successfully.

The use of occasionalisms as a mechanism of disrupting reader comprehension in a source text is problematic to Venuti's theory, because they are inherently too close to the aims of the theory. When translating occasionalisms, the translator cannot call attention to himself via the use of non-standard language if the source text author is also employing this mechanism. In doing so, the foreignness that is created by the translator is superseded by that which is created by the source text author, and the foreignness that is created by the translator may be erroneously attributed to the source text author by the reader. In texts which employ such mechanisms for creating foreignisation in the source text, the method by which Venuti suggests translators can command visibility can in fact render the translator as *invisible* once more. Furthermore, the analysis of the effect of source text foreignisation by way of the use of culturally specific items from the *target* culture has shown the ways in which such foreignisation is problematic to Nida's principle of dynamic equivalence. In this example, I showed that Zamiatin's choice of language in describing an unknown cultural item as a further mechanism of creating a foreignising source text. The analysis of the choices made by Berczynski and Fuller and Saachi showed once more the way that using standard, idiomatically correct language in cases where there is source text foreignisation does not meet the aim of creating equivalent effect, as the use of standard language acts as a method of normalising the non-standard, thus nullifying the cognitive dissonance created in the source text.

Situating Zamiatin's language as both contemporary and a-contemporary in *Ostrovitiiane* is critical for the analysis of the ideological motivation of his language choices in *My*, which will be discussed in the next chapter, as it places his language use within the sphere of the developing narrative of Zamiatin's ideological values, that is to say, of perpetual revolution.

Chapter Four: The OneState in the World: Translations of Evgenii Zamiatin's *My*

4.1 Introduction

The previous chapter of this thesis established Evgenii Zamiatin's 1918 novella *Ostrovitiane/Islanders* as a crucial intermediary step between the author's earlier works and his later, more well-known texts, such as *My/We*. It focussed on the ways in which Zamiatin was able to manipulate language features in his source text, by introducing his use of occasionalisms and cultural elements from the target culture as a method of creating the impression of foreignness in the source text and, via diachronic analysis of the two extant translations, argued that this approach cannot be adequately accommodated by the principles of both Nida's dynamic equivalence approach and Venuti's foreignization. *Ostrovitiane*, then is the first step in Zamiatin's development of particular mechanisms to create foreignness in his most celebrated work, the 1921 novel *My/We*, which once more raises questions about the applicability of Nida and Venuti's theories.

Building on the linguistic analysis of the previous chapter, I will investigate the ways in which Zamiatin is able to manipulate linguistic and cultural markers of the early Soviet period in his source text as a mechanism of foreignisation for his source text readers. I will investigate the ways in which his use of language and cultural realia is a method for expressing his views on perpetual revolution. This will be achieved by a focus on the cultural values of a variety of terms used in the novel, and the ways in which their

non-standard usage creates a sense of foreignness in the source text. This will in turn link with the overarching argument of this thesis, that non-standard language use is problematic to Nida's dynamic equivalence principles as well as to the foreignization method of Lawrence Venuti.

Chapter two identified the difficulties that translators are confronted with when trying to create equivalent effect between the source and target audience readers in translation; focussing on the linguistic and cultural manipulations in *Ostrovitiane*, I have demonstrated that these factors create the tension between the two main principles of the theory. By highlighting the foreignness created by the source text language, I have shown that it is inherently difficult for translators to meet both the call for idiomatic translating language and creating equivalence of reader response between source and target texts.

The following chapter will build upon this concept by identifying further pressures that Zamiatin's texts place on dynamic equivalence's main principles by investigating the effect of translation paratext on the target culture reader's apperceptive preconceptions of the novel. I will argue that the relationship between translations of *We* into English is particularly affected by the novel's canonical position in both Zamiatin's oeuvre and the genre of dystopian fiction in translation. I will argue, through analysis of the paratextual materials, including introductions, forewords and prefaces accompanying the translations, that this can have a distinct effect on the reader's apperceptive prism and the expectations that a target culture reader

has of the text, and the way that this itself is problematic to dynamic equivalence.

Furthermore, this chapter will focus on the way that Zamiatin uses cultural markers as a method of worldbuilding in his creation of the OneState, focussing on the way that he disrupts expectations of particular Soviet language structures and cultural items as a way of creating foreignisation in the source text. This will take the form of a discussion of his use of the Soviet jingoistic set phrase 'doloi/da zdravstvuet' by the MEPHI characters as a method of creating confusion and cognitive dissonance in his source text readers. By focussing on this dissonance, I will show that this particular manipulation of apperceptive expectations is problematic to dynamic equivalence, because once more it will highlight the difficulties in meeting both the call for idiomatic language and equivalent effect in translation. This will be expanded upon with a consideration of atypical cultural markers, including Zamiatin's deliberate choice not to use contemporary language in his naming of the political and social structures of the OneState, and the effect that this has in distancing the source text from the contemporary Soviet context.

Through discussion of the translation of the word 'tovarishch' in the novel, this chapter will consider in practice the effect that paratextual materials and the apperceptive preconditioning that they cause has on reader interpretation of cultural realia from the source text, and argue that this once more proves problematic to the principle of recreating source text reader equivalence in dynamic equivalence translations. Furthermore, this chapter

will analyse two specific examples in which Zamiatin creates tension, and thus foreignisation, in his source text by examining his manipulation of the linguistic cultural standard of the Russian formal/informal second-person pronoun 'you', and the difficulty this poses to translators. It will finally consider the ways in which the naming practices of the numbers of the OneState are used as a mechanism for creating foreignness by the mixing of Latin, Greek and Cyrillic scripts, the latter two of which would have been highly foreign to the intended source text audience. It will argue that such conscious manipulation of script and language is used as a method of creating foreignisation and show once more that the dominance of Nida's call for idiomatic language poses a difficulty for translators wishing to create an equivalent effect in their translations.

My is the most widely known text in Zamiatin's literary oeuvre, and this is reflected in the number of times it has been translated into English. In 1994, Eric Rabkin argued that 'to the extent that *We* was a prescient critique of the Soviet state, its historical importance will recede as the Soviet state becomes ever more a mere memory'.²²⁵ The fact that the novel has been retranslated so many times, and indeed, several times since Rabkin's comments on whether the novel would continue to be historically relevant, appears to invalidate this claim. This thesis calls upon six of the extant English language translations in order to show the different ways that translators have approached *My* as a source text, and the effect that dynamic

²²⁵ Eric Rabkin, 'What Makes *We* a Science Fiction Classic? What Makes a Classic?', *Foundation*, 65, (1995) 50-60, (p.51).

equivalence has on the translation process and product. These works have been selected primarily because they represent a particularly broad chronological spread, which in itself is useful for the diachronic analysis of language feature representation in translation. The texts selected are as follows: Gregory Zilboorg (1960 [1924]), Bernard Gilbert Guernsey (1960), Mirra Ginsburg (1972), Clarence Brown (1993), Natasha Randall (2006), Hugh Aplin (2017 [2009]), Vladimir Wozniuk (2015). The wide chronological spread shows the ways that certain elements of Zamiatin's language are approached differently in different historical and cultural contexts, thus this analysis is able to ascertain whether chronological distance to the source text has an effect on the approaches to its translation. Furthermore, the broad chronological spectrum of this translation corpus, and the fact that it spans several eras of the Soviet Union and post-Communism eras of the Russian Federation, allows us to question whether the relationship between the source and target cultures has an effect on translation approaches.

4.2 *We at Home and Abroad: The Complicated Publication History of the Novel*

In the introduction to the previous chapter, I noted that while *Ostrovitiiane* did indeed suffer from a delay in publication in the Soviet Union, with a gap of four years between manuscript and publication, this can be attributed to various social dilemmas, such as the paper shortages, which faced the nation at the time as the result of the civil war, as well as the fractious relationship between Zamiatin's publisher Izdatel'stvo Grzhebina and the state itself. By exploring the inherent vulnerability of Zamiatin's text, both in its source and

target languages, the chapter showed that the novel's place in the canon of Soviet anti-utopian fiction and the subsequent apperceptive prism which has been generated regarding the text in translation had a direct impact on the perception of the text in the West, which I will further argue is problematic to Nida's principle of equivalent effect as central to successful dynamic equivalence translations. This will be further reinforced in the later chapter on Andrei Platonov's *Kotlovan*.

One aspect of Zamiatin's *My* which is particularly problematic to dynamic equivalence, and in particular the creation of equivalence of effect in translation is the complex timeline of the novel's publication. The author began to draft the novel in 1919 whilst living in Petrograd, and by 1920 he had largely finished the manuscript. In the years that followed, Zamiatin tried on numerous occasions to have the novel published, both in Russia and abroad, in Russian and in translation. However, in early 1924, the censorship organs in Moscow delivered their verdict on the novel and decided that it was not to be published in the Soviet Union.²²⁶ Although Zamiatin had been giving readings of the novel at literary evenings in various establishments, including at Vsemirnaia Literatura, and although he sent copies of his manuscripts to several of his close friends and colleagues, including the author and literary critic Kornei Chukovskii and the poet Vsevolod Rozhdestvenskii, the banning of the work lead to an inevitable curtailment of its effective target audience. That is to say, unlike its translations, which were readily available to the

²²⁶ Curtis, p.141

general public for consumption, the source text of the novel was only made accessible to a relatively small, highly educated, and generally speaking, politically motivated audience.²²⁷

Zamiatin had also tried for many years to publish his novel abroad, either in Paris, Berlin or New York, he was unsuccessful, and it was not until 1927 that a version of the text finally appeared in the original Russian language. Large portions of the text, albeit not the text in its entirety, were printed in the Czech journal *Volia Rossii*. Zamiatin's text seemed to be a perfect fit for the émigré publication, whose literary department was headed by the outspoken Socialist Revolutionary Marc Slonim. Slonim, a Ukrainian literary critic, like Zamiatin had been involved with revolutionary activity from a young age and was also involved in illicit publishing activity in the 1905 revolution. In his memoirs, Slonim recalls that 'I was allowed to help them in some menial tasks: binding booklets smuggled from the Russian émigrés in Europe, printing appeals on homemade hectographs and mimeographs, and hiding incriminating objects and leaflets from my mother, my uncles and visitors'.²²⁸ Slonim's experience of printing revolutionary materials correlates with Zamiatin's experiences at this time. Furthermore, during his tenure at the Socialist Revolutionary journal *Volia Rossii*, Slonim showed great interest in publishing literary works which brought together literature and politics. As Mikhail Fedorov notes, 'он не чурался выступлений на политические темы,

²²⁷ For more on Zamiatin's reception in samizdat see: Jay Bergman 'Reading fiction to understand the Soviet Union: Soviet dissidents on Orwell's *1984*, *History of European Ideas*, 23 (1997), 173-192.

²²⁸ Marc Slonim, 'Reminiscences on the Revolution', *Cahiers du Monde russe et soviétique*, 18 (1977), 411-434 (pp.413-414).

особый интерес представляют статьи, в которых автор пытался совместить литературу и политику.²²⁹

Slonim presented the text as a back-translation into Russian of the Czech translation of the text. However, in the foreword to the 1969 reprinted version of Gregory Zilboorg's 1924 translation of the text, he admitted that he had amended the text of the original. Aware of Zamiatin's precarious political position in Russia, he attempted to distance the author from the publication of the novel in order to protect him from the ire of the Soviet state. He states: 'I pretended that we were retranslating it from the Czech version. To give weight to this assertion [...] I purposely changed or changed or reworded quite a few passages of the original.'²³⁰

It is difficult to estimate the extent to which Zamiatin was aware that Slonim planned to present his work as a translation, or whether the latter was aware that it was intended to be published at all. It is difficult to argue that he could have been completely unaware. As Julie Curtis notes, there is a wealth of evidence suggesting that in mid-1921, 'Zamiatin's major preoccupation at this point was to get *We* published, either in Russia or abroad'.²³¹ Furthermore, she goes on to highlight the fact that his friend and colleague the novelist Il'ia Erenburg wrote a letter to *Volia Rossii* on Zamiatin's behalf in April or May 1927 to demand that the editors retract the publication and

²²⁹ Mikhail Fedorov, 'Redaktsiia zhurnala 'Volia Rossii' v 1922-1932 gg', *Trudy Istoricheskogo fakul'teta Sankt-Peterburgskogo universiteta*, 21 (2015), 105-118 (p.110) [He did not shy away from political themes and showed particular interest in articles where the author tried to bring together literature and politics.]

²³⁰ Marc Slonim, 'Introduction [to Zamiatin's *We*], in Eugene Zamiatin, *We* trans. Gregory Zilboorg (New York: E. P. Dutton, 1960 [1924]), p.xxi.

²³¹ Curtis, p.118.

cease to print any further editions (a request which they refused to comply with). Curtis believes that some of Zamiatin's comments to his peers at the time suggest that he was probably aware of Slonim's actions.²³² She points to an inscription he wrote on a photograph of himself to Nadezhda Mel'nikov-Papoushkova, who was living in Prague at the time: 'To Nadezhda Filaretovna —to commemorate our Russo-Czech action. Evg. Zamiatin. 10-XI-1927'.²³³ She also notes that in a letter to Chukovskii, Zamiatin had jokingly suggested that the novel might appear in *Russkii sovremennik* disguised as a back translation from the Portuguese translation.²³⁴

Nevertheless, whether Zamiatin was aware of the plan to change his text with the aim of publishing it more discreetly or not, the various textual manipulations the text underwent raise questions about the possibility of recreating the reader response to the source text in translation. The difficulty in creating equivalent reader response between readers of the Slonim publication in Russian and Zilboorg's text in translation is based on the different versions of the source texts. While Zilboorg was translating from an original manuscript, which he had obtained from Zamiatin through his publishers, readers of *Volia Rossii* were reading a version that had been distorted and manipulated by Slonim.

Complicating further this difficulty of creating equivalent effect of response in translations of *We* into English stem also from the fact that the text was published in translation before it was published in Russian, with the

²³² Ibid. p.164.

²³³ Ibid. p.164-1655.

²³⁴ Ibid. 165

publication of Zilboorg's English text in 1924. This is particularly problematic to dynamic equivalence, as it leaves the translator entirely without a mass audience in the source text upon whose reactions the translator should base their judgement for creating equivalent effect in translation. This problem is not unique to Zamiatin, nor to *My/We*, but it highlights the way in which texts which are censored in their source culture prove particularly problematic to dynamic equivalence principles.

In the case of *We*, the novel was published in Russian in the USA by the Chekhov Publishing House, as a part of its list of 'blacklisted' authors in 1952.²³⁵ That the Chekhov Publishing House was the publisher to first publish the text in Russian is interesting, because it was a part of the East European Fund, itself a direct subsidiary of the Ford Foundation, and worked to distribute texts which it considered to be of political importance to so-called DP – or displaced persons – camps, free of charge.²³⁶ Thus, while the text was given a significant boost in readership, it was still not readily available in Russian in the USSR. Indeed, the text did not appear in mass production in the Soviet Union until 1988, when a relaxation of state attitudes towards previous literature had led to Zamiatin's readmission to the world of Soviet literature. By this time, however, the novel had been translated twice more into English. This complicated publication history leads not only to a text which has translations which appear before any wide-scale source culture consumption of the novel, but also leads to a situation in which a large majority of the

²³⁵ Yukio Nakano, 'On the History of the Novel *We*, 1937-52: Zamiatin's *We* and the Chekhov Publishing House' *Canadian-American Slavic Studies*, 45 (2011), 441-46 (p.444).

²³⁶ *Ibid.* p.445.

scholarly and general criticism surrounding it has come from the *target* culture. That is to say, that the apperceptive prism of the receiving culture which placed the work in the general canon of Soviet fiction in translation developed in isolation from the immediate context of reception which might have qualified certain assumptions that arose for instance during the Cold War. This is important to note as I argue that the target culture's dominant influence on the understanding of the themes and language of the novel went largely unchecked and, ultimately, had a direct impact on the reception of *We* by target text readers, which could possibly interfere with some of the originally intended manipulations of language. As my analyses will show, one of the main linguistic manipulations which is lost from the Western reading of *We* in translation are the linguistic reflections of the author's philosophy of perpetual revolution.

4.3 Effects of paratextual materials on apperception

A major concern in approaching the analysis of translation decisions and translator approaches is that it is often difficult, if not impossible, to truly ascertain the motivations of such decisions. In the previous chapter, through the linguistic analysis of the manipulation of morphemic structures to form occasionalisms, I argued that this particular kind of non-standard language use could be considered as a deliberate act. However, in translation criticism and analysis it is often difficult to identify the reasoning behind translator choices and motivations. However, that is not to say that there is no way of knowing how the publisher wishes a translation to be received in the target text. A growing area of research in translation studies is the study of paratextual materials, that is to say the materials such as blurbs, forewords and introductions which accompany a text in translation.

Paratext as a field of investigation was first proposed by French scholar Gérard Genette. He argues that the paratext — the different materials that accompany a text, such as blurbs, book jackets, introductions and prefaces, among others — are crucial for informing the reader about the ‘purpose’ of the text, before they enter the text itself. Genette states that paratext is

[a] zone not only of transition, but also of *transaction*: a privileged place of a pragmatics and a strategy, of an influence on the public, and influence that — whether well or poorly understood and achieved — is at the service of a better reception for the text and a more pertinent

reading of it (more pertinent, of course, in the eyes of the author and his allies.)²³⁷

The focus of the paratext as being a means of the author encouraging a more pertinent reading of the text is one that has frequently been criticised in analysis of Genette's theory, and this study adds to the body of research that aims to refute this statement. Throughout the following section, I will demonstrate the ways in which the paratextual materials presented alongside the translations of *We* into English can be highly evocative of both the translator's approach to the text, as well as the publisher's intentions for it in the market.

As Sharon Deane-Cox notes, these materials are important because, while there may be difficulties in attributing translator approaches, '[c]oncrete data on the sociocultural lines of influence are [...] recoverable from the paratextual and extratextual material that is related to the (re)translations'.²³⁸ The importance of such sociocultural lines of influence and the role that they play in framing a text for consumption by the reader is critical insofar as dynamic equivalence is concerned, precisely because of the effect they have on the apperceptive prism of the target text reader. The paratextual materials are a vital mechanism by which the reader's preconceptions of the novel and author are formed, and by extension, this is the basis upon which they will react to the text in translation. That this is problematic to dynamic equivalence, lies in the nature of the fact that these

²³⁷ Gérard Genette *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997), p.2.

²³⁸ Deane-Cox, p.24.

materials are generally not the same as those which are supplied by the source text publishers, and as such, the apperceptive prism which they create begins at this stage to deviate from that of the source text audience, thus rendering even more unlikely the creation of equivalent effect.

Richard Burt approaches paratextual materials and the role they play in censorship by terming them the 'professional unconscious' and argues that 'Any critique of the professional unconscious would miss the point were it to assume that the unconscious constitutes the "uncensored" truth of the profession'.²³⁹ The idea that paratextual materials are presented as censored has a direct impact on the equivalence of effect, because it places them as a mechanism of determinative manipulation of the target text reader's approach to the text. Indeed, the paratextual materials become even more central to retranslations of a text, because of the fact that they are so important for establishing the validity of the new translation. So as not to become merely a repetition of a previous work, a retranslation must establish itself as different and indeed, somehow more valuable than previous translations. As Deane-Cox argues, a work's paratext reveals the 'strategic (ideological, cultural, economic etc.) manoeuvrings via which a given work presents itself to a given readership, while also offering insights into the dynamics of how (re)translations might interact with one another and how they are positioned in relation to constantly evolving socio-cultural

²³⁹ Richard Burt, '(Un)Censoring in Detail: The Fetish of Censorship in the Early Modern Past and the Postmodern Present', in *Censorship and Silencing: Practices of Cultural Regulation*, ed. by Robert C. Post (Los Angeles: The Getty Research Institute for the History of Art and the Humanities, 1998), pp. 17-42, (p.34).

contexts'.²⁴⁰ This thesis will focus on the way that the discourse of paratextual materials which accompany several translations of Zamiatin's *We* leads to an interpretation of the novel as a part of the realm of the samizdat tradition of Russian dissident writing from the Soviet era, an idea which is a far departure from the context of the source culture and the text's place in the canon of Soviet fiction.

In his introduction to Natasha Randall's 1994 translation, Bruce Sterling describes *My* as follows: 'The Russian text spread by hand-typed samizdat manuscripts in the St Petersburg literary circles and through tattered, covert copies of a single émigré publication in Prague'.²⁴¹ The very content of the novel itself seems to invite this anachronistic interpretation. As Julia Vaingurt notes, even though the text within the novel is intended to be a product for official consumption, D-503's manuscripts are never machine printed.²⁴² D-503 always writes by hand, and never submits his writing to any state body for any kind of editing, or indeed censorship. Writing becomes one of the main themes of the novel itself as Vaingurt states: 'The catalyst of this subversive development is the act of writing—paradoxical insofar as this act functions, in the totalitarian system envisioned by the novel, as one of the instruments of the state's all-pervasive control'.²⁴³ However, despite this connection between the content of the novel and its original publication, it should be made clear that *My* cannot be considered a samizdat text by any

²⁴⁰ Deane-Cox, p.26.

²⁴¹ *We*, Randall translation. p. v.

²⁴² See: Julia Vaingurt, 'Human Machines and the Pains of Penmanship in Yevgeny Zamyatin's *We*', *Cultural Critique*, 80 (2012), pp.108-130.

²⁴³ *Ibid.* p.108.

definition. Although A. N. Spassky, A. V. Babaeva and N. V. Shmeleva argue that samizdat, particularly in the political communicative space, might have its roots in the 1920s ('Распространенность самиздата уже в 1920-е гг.. можно проследить по архивным данным'), the birth of the very concept of samizdat with its attendant political connotations of the dissident movement in the Soviet Union belongs firmly in the 1960s and 1970s.²⁴⁴ Samizdat refers to a category of texts which authors could not publish officially in the Soviet Union, relying instead on an underground network which produced hand-typed copies of texts which would be shared among readers. The term 'samizdat' stems from *sam-* meaning 'self', and *-izdat* – meaning 'published'. With its original publication in the Prague journal, *My* instead falls into the category of tamizdat, which can be literally translated as 'published over there'.

The desire to promote *We* as a samizdat text can be attributed to what Ann Komaromi describes as the 'mythologisation' of such texts. She argues in her analysis of samizdat texts by Western scholars and readers, that there is a focus on an 'Idealistic *heroic* discourse, the goal of samizdat was to transmit the *truth* suppressed in the official world of state-censored publications'.²⁴⁵ She also notes the focus on the physical condition of a samizdat text. Thus, the amateur typescript, the deformity of the text, the characteristic mistakes, corrections, fragile paper, and degraded print quality

²⁴⁴ Aleksei Spasskii, Anastasiia Babaeva and Natal'ia Smeleva. 'Politiko-kommunikativnoe prostranstvo SSSR: sushchnost', mekhanizmy formirovaniia, kanaly vlianiia na obshchestvennoe mnenie' *Vestnik Mininskogo universiteta*, 2 (2014), 9-17 (p.11).

²⁴⁵ Ann Komaromi, 'The Material Existence of Soviet Samizdat', *Slavic*, 63 (2004), 597-618. (p.600). Emphasis my own.

had value because they ‘marked the *difference* between samizdat and official publications’.²⁴⁶ This can be seen in the Sterling citation noted above. The reason for this could be explained by what Komaromi coins the ‘dissident “dogma”, that is to say, ‘the myth of the noble activist or unappreciated genius author behind the dissident text’.²⁴⁷ In his introduction, Alan Sillitoe writes that *We* is like ‘a war dispatch from a distant front line’ and that Zamiatin ‘courageously refused to censor himself’.²⁴⁸ This is particularly effective as it both others Zamiatin, whilst reminding the reader that Zamiatin’s text represents a true, uncensored vision of the Soviet state. In terms of retranslation, the turn towards viewing the text as a part of the samizdat tradition adds value, as it promotes the novel to the most prestigious circles of Soviet literature from a Western perspective. According to Richard Burt

‘texts circulate as negotiable currency, as both symbolic and economic capital, insofar as they are differentiated from other versions in the same or different media: a text in manuscript form, for example may be valued over printed versions because a select, elite readership alone has access to it’.²⁴⁹

Thus, samizdat texts are deemed to be inherently more valuable than their state-sponsored counterparts for two reasons. Firstly, because their material

²⁴⁶ Ibid. p.609.

²⁴⁷ Ibid. p.611.

²⁴⁸ *We*, Aplin translation p. x.

²⁴⁹ Richard Burt, '(Un)Censoring in Detail: The Fetish of Censorship in the Early Modern Past and the Postmodern Present', in *Censorship and Silencing: Practices of Cultural Regulation*, ed. by Robert C. Post (Los Angeles: The Getty Research Institute for the History of Art and the Humanities, 1998), 17-42 (p.19).

form emphasises their exclusivity, the text can be presented in translation as the opportunity to read a text whose availability is strictly limited in the source culture. Secondly, it acts as a method of situating the translated text as morally superior to the source text, by setting up the freedom of the translation against the unfreedom of the censored text in its source culture. By positioning *We* as a samizdat text, as several of the translation introductions do, they not only generate an immediate interest in the text, which could justify the many retranslations, but also mark *We* as a particularly valuable text for an anglophone reader. The ongoing political tensions between Russia and the West led to a case where texts which are thought of as being part of the samizdat tradition retain a heightened legitimacy when they are published, because they reject the censorship that is seen to be inherent in the source culture, and their publication is seen as a reassertion of the freedom, or non-censorship of the West.²⁵⁰

The effect of the paratextual materials on translation consumption in the case of *We* is to promote a particularly narrow, singular interpretation of the text, and therefore, the text in English translation loses some of the avenues of understanding which are available to the source text reader, which of course impacts on the principle of equivalent effect in translation. Although I do not disagree with the labelling of *We* as a dystopian and as an anti-Soviet text, to a certain degree, I will argue in this chapter that Zamiatin's

²⁵⁰ Alexei Yurchak, 'Soviet Hegemony of Form: Everything Was Forever Until It Was No More', *Comparative Studies in Society and History*, 45 (2003), 480-510 (p.483).

language use can be seen as a method of promoting his personal ideas of perpetual revolution.

4.3.1 Paratextual Materials as Translator Protection?

A final consideration of the use of paratextual materials, particularly in the context of the translations of *We* into English, is the use of the translator's introduction as a mechanism of translator protection against the judgements of the reader of the text. As I have previously argued, one of the main criticisms of Lawrence Venuti's foreignization approach to translation is that the use of non-standard terms in translations is rarely appreciated by readers of the final texts, who, as Venuti himself is quick to note, have become accustomed to reading texts which are smooth, which use idiomatic language and structures to represent the 'message' of the source text in translation. When translators do not do this, they open themselves to questions of their own professional integrity. Venuti's aforementioned studies of translation reviews provides ample evidence of this criticism in practice. Thus, when a translator is working with a source text which employs non-standard forms, the use of the translator's introduction can be very useful as a protection mechanism for the translator. In order to mitigate the criticism which could be levelled at them for creating a poor translation of a text, the translator's introduction acts as a way of ascribing the foreignness of the translation to the source text.

This is particularly important for readers who have not previously read the text in its original form. This can be seen in Mirra Ginsburg, Clarence Brown and Hugh Aplin's introductions to their works. In her introduction Ginsburg warns the reader that in *We* they will find 'None of the slow, singing

richness of [Zamiatin's] provincial tales'.²⁵¹ She goes on to clarify that '*We*, about the square state and square men, is written in a style of utmost severity and discipline - a style in perfect harmony with the author's intention'.²⁵² By marking *We* as being written in a distinct style from his previous oeuvre, and by noting the purpose and intention of the unusual style of his language use in *My*, Ginsburg highlights that unusual translation decisions have been made to reflect this style, and are not a reflection of her own translation skills. That she felt compelled to do so is interesting, as Ginsburg's translation is not particularly foreignising. As I will further show in the translation analyses, she often opts for a 'middle of the road' approach to translation, aiming to give a sense of Zamiatin's characteristic style in the source text, yet overall maintaining somewhat idiomatic language use.

This approach can further be seen in Clarence Brown's introduction in which he argues that '*We* is indeed a clunky old post-modern monster'.²⁵³ The use of the term 'clunky' is interesting in itself, as clunkiness is often a term used pejoratively to describe translations that critics deem to be less than adequate. By shifting this 'clunkiness' onto Zamiatin's source text language style, Brown seems to seek to mitigate potential criticism of his own translation skills. The use of the introduction to establish the idea of the source text language as non-standard aims to encourage the reader to approach the text as a translation, and to consider the non-standardness of

²⁵¹ *We*, Ginsburg translation p.xiv.

²⁵² *Ibid* pp. xiv-xv.

²⁵³ *We*, Brown translation p.xxv.

the source text, rather than to attribute unusual qualities in the translation as a mark of poor work.

General user reviews of Aplin's translation on the internet indicate why translators of this text might choose to justify their decision to use any non-standard language functions or terminology. Despite the fact that Aplin tries to justify in his introduction several of his foreignising translation decisions, including the use of Cyrillic letters to translate the names of the numbers, his skills are still called into question by readers. Indeed, in a list of popular user-generated reviews the highest rated review questions Aplin's translation technique

Is it just me or did the unfinished sentences in the dialogue and disjointed nature of the prose absolutely diminish how great this book could have been? I know it's a classic, but I wonder if the original fluidity and essence of the story could have been lost in translation...²⁵⁴

In the conversation that followed Aplin was defended only by those who stated that they had already read the Russian original, and who were aware of the style and language use of the original. The apperceptive conditioning among many of the readers who left reviews on the site had led them to expect a level of smoothness and standardness of all translated texts. Bumps, imperfections and strange stylistic devices in this case seem to be

²⁵⁴ Petal Howell, comment posted on 'We' *Goodreads* Petal Howell, <
<https://www.goodreads.com/book/show/1901766.We> >, [accessed 14 October 2016].

interpreted by many readers as shortcomings of the translator, rather than facets of the source text.

4.4 Language and Perpetual Revolution – Translating Revolutionary Language

Although he has a reputation in the West as a dissident author, like Platonov, Zamiatin was a very early proponent of revolution, and was moving among radical Marxist groups more than a decade before the revolution itself occurred. Whilst a student, he signed up to join the Bolshevik faction of the Russian Social Democratic Labour Party.²⁵⁵ Indeed, in 1906, he was arrested and exiled from St Petersburg for his implication in the activities of the neighbouring Vyborg Region Socialist Revolutionary Party fighting squads, as is noted in a later, 1912 warrant for his arrest: 'Евгеній Ивановъ Замятинъ, которому воспрещено въ 1906 году жительство въ С. Петербургъ, въ виду прикостновенность его къ деятельности боевой дружины Выборгского Района партій с-р'.²⁵⁶ These groups were made up of revolutionaries, and each was usually associated with a particular revolutionary faction, be it that of the Russian Social Democratic Labour Party (RSDLP), Socialist Revolutionary Party, anarchists or other political groups. Their activities ranged from espionage and representation of workers' rights in factories, to committing acts of violence and terrorism against the state. Zamiatin's participation in revolutionary groups in the pre-revolutionary era implies a longstanding

²⁵⁵ Curtis, p.13.

²⁵⁶ Gosudarstvennyi Arkhiv Rossiiskogo Federatsii (GARF), f. 63, o.31, d.939 [Evgenii Ivanov Zamiatin, who was banned from living in St Petersburg in 1906 in light of his activities with the fighting squads of the Vyborg Region Socialist Revolutionary Party.]

connection with revolutionary language. Evidence of his participation in the production and distribution of language in this era can be found in his activities for the RSDLP: alongside activities such as hiding weapons and explosives, he was involved in the printing and distribution of leaflets. As he later wrote: 'Then I was a Bolshevik (I'm not a Bolshevik now), and I worked in the Vyborg district: at one point I kept a printing press in my room'.²⁵⁷ His involvement with the first Russian Revolution in 1905 and the revolutionary groups of this period, suggest a long incubation period of the revolutionary sociolect in his apperceptive prism before the October Revolution of 1917, and suggest an active understanding of its use – which will be a significant factor in the analysis of his language choices later in the chapter.

The idea of perpetual revolution is one that is reflected throughout Zamiatin's fiction and non-fiction work and would eventually bring him into conflict with the Soviet state. His views on revolution can be seen in the words of I-330, the leader of the MEPHI revolution in *My*: 'Name me the final number, the highest, the greatest. But that's absurd! If the number of numbers is infinite how can there be a final number? Then how can you speak of a final revolution? There is no final one. Revolutions are infinite'.²⁵⁸ The relationship between I-330's statement and Zamiatin's personal views on perpetual revolution is highlighted by the fact that it is with this quotation that Zamiatin chooses to begin his essay 'On Literature, Revolution, Entropy and Other Matters'. One way that this refusal to accept the finality of

²⁵⁷ E. Zamiatin, cited in Curtis, 2013, p.14.

²⁵⁸ Evgeniy Zamiatin, 'On Literature, Revolution, Entropy and Other Matters', in *A Soviet Heretic: Essays by Yevgeny Zamiatin*, trans. Mirra Ginsburg (Chicago: University of Chicago Press, 1970), p.107.

revolution can be seen is in his persistent resistance against ossifying dogma and his perpetual search for new truths; as Naum Leiderman describes it, 'Он всегда иначе-мыслящий, ибо его нравственная миссия — резонировать на боль других, оспаривать окостенелые догмы, открывать новые истины'.²⁵⁹ Zamiatin's propensity for the ideal of perpetual revolution and his participation in revolutionary groups shapes the language use of some of the groups in the novel, particularly that of the МЕРФИ revolutionary faction.

The following section will analyse Zamiatin's use of a particular phrase which has been associated with revolution in the Russian language since at least the early 1900s, that is to say the paired phrase of *doloi...* and *da zdavstvuet...*, which translate as 'down with...' and 'long live...' Through this analysis I will show that Zamiatin's use of terms which have such strong apperceptive connotations to source text readers at the time can be seen as a method of conveying cognitive dissonance and foreignisation and show the ways in which this can be problematic, particularly in creating equivalence of effect.

The paired phrase *doloi.../da zdavstvuet* has a long-standing revolutionary history in the Russian language; the terms first appear in the Ruscorpora database in 1745, and between that point and the mid-1930s, a trend can be observed of usage spikes around times of political and social unrest in the country. For example, usage spikes in 1825 in correlation with

²⁵⁹ Naum Leiderman, 'Tvorcheskaiia individual'nost' pisatel'ia kak ob"ekt izucheniia', *Filologicheskii klass*, 14 (2005), 11-23 (p.23). [He was always a dissenter, for his moral mission is to resonate the pain of others, to challenge ossified dogmas, open up new truths].

the December Uprising to 13.94153 words per million, a significant increase on usage in the early 1800s, and again between 1905 and 1906, in relation to the first Russian revolution, to 13.95899, almost double the usage in 1900.²⁶⁰ Studies of the language of revolutionary groups from the early 1900s show that the phrase was regularly used as a means of expressing anti-monarchy sentiment. For example, Oksana Ishchenko notes that it was used as a way of showing solidarity with those fighting for educational freedom in Siberia, citing its use in a speech which finished on the phrase ‘down with the Tsarist monarchy! Long live the National Constituent Assembly! Long live the Democratic Republic!’ ‘Долой же царскую монархию! Да здравствует Всенародное Учредительное Собрание! Да здравствует Демократическая Республика!’²⁶¹

The strength and popularity of the term as a symbol of resistance and revolution became clear when it was adopted in 1917 by the Bolsheviks, who began to use the slogans as a rallying point for the socialist revolution. This can be seen by the explosion of usage at this time, to 26.20409 words per million, a figure that only increased into the early 1920s. The Soviets used this pairing on a regular basis, particularly in the press, as a way of expressing the demands of the state, as well as part of their highly successful propaganda campaign.

²⁶⁰ Da Zdravstvuet, *Ruscorpora*, [http://search1.ruscorpora.ru/plot.xml?smoothing=3&stat=qr_created &env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=qr_tagging &lang=ru&nodia=1&req=%E4%E0%20%E7%E4%F0%E0%E2%F1%F2%E2%F3%E5%F2](http://search1.ruscorpora.ru/plot.xml?smoothing=3&stat=qr_created&env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=qr_tagging&lang=ru&nodia=1&req=%E4%E0%20%E7%E4%F0%E0%E2%F1%F2%E2%F3%E5%F2) [accessed 01 February 2019].

²⁶¹ Oksana Ishchenko, ‘Uchashchaisia molodezh’ Sibiri v period pervoi rossiiskoi revoliutsii 1905-1907 godov: kharakter protestnykh dvizhenii’, *Vestnik Cheliabinskogo gosudarstvennogo universiteta*, 34 (2008), 148-60 (p.154).



Illustration 1: Long Live the Celebration of the Workers of All Countries! 1920²⁶²

Despite the continuous use of the term, the Bolsheviks managed to appropriate it as their very own slogan and associate it almost exclusively with the struggle for Bolshevik ideals. The use of the slogan between 1918 and 1920 to express support for the Bolshevik revolution became so widespread, that, as Nadezhda Kabytova notes, the phrase was often distorted to absurdity by local soviets in the more distant regions of the union. She highlights naive over-application of the phrases by activists in Samara: 'В области культурно-просветительской работы вообще торжествовали доведенные до абсурда лозунги: все, что было связано с прошлым, «долой»; но зато «да здравствует социализм и все богатства трудовому народу!»'²⁶³

²⁶² Sergei Ivanov, *1-е Мая: Da zdravstvuet prazdnik trudiashchikhsia vsekhn stran! [plakat]*, Rossiiskaia gosudarstvennaia biblioteka. < https://commons.wikimedia.org/wiki/file:1-e_Maia:_da_zdravstvuet_prazdnik_trudiashchikhsia_vsekhn_stran!jpeg > [accessed 23 March 2019].

²⁶³ Nadezhda Kabytova, 'Stanovlenie mestnykh organov sovetskoi vlasti v 1918-1920 gg', *Vestnik Samarskogo gosudarstvennogo universiteta*, 5 (2007), 201-8 (p.205). [In the sphere of

The fact that the term was so closely connected with the propaganda of the state left it open to subversive use where the term was used against the Bolsheviks, for example in slogans opposing state requisitions of property in the 1920s: ‘Самыми популярными среди повстанцев были лозунги: “Долой продразверстку!” “За Советы без коммунистов!” , “Да здравствует свободная торговля!”’²⁶⁴ Although used in protest, the manipulation of the term indirectly confirms the perception that the slogan belonged to Bolshevik ideology.

4.4.1 Long Live Translations! The Effect of Language Manipulation on Retranslation Hypothesis

One of the most influential figures in early research on what has become known as the retranslation hypothesis is Antoine Berman, who posited that retranslations occur because, unlike source texts, translations age: ‘[a]lors que les originaux restent éternellement jeunes (quel que soit le degré d'intérêt que nous leur portons, leur proximité ou leur éloignement culturel), les traductions, elles, ‘vieillissent’’.²⁶⁵ In the case of Zamiatin’s language in the source text of *My*, however, I would argue that this premise is not valid, due in no small part to the speed with which language was developing in the early post-revolutionary period. In the case of the slogans ‘doloi’ and ‘da zdravstvuet’, these phrases which had held such emotive

cultural enlightenment work, the slogan was generally taken to absurd lengths. Everything that was connected with the past was “Down”, but “long live socialism and all the wealth of the working people!”]

²⁶⁴ Sergei Golotik, Sergei, Arkadii Danilin, Elena Evseeva, Sergei Kaprenko. ‘Sovetskaia Rossiia v 20-e gg.: NEP, vlast’ bol’shevikov i obshchestvo’, *Novyi istoricheskii vestnik*, 2 (2000), 122-81, (p.123). [Down with the requisitions! For Soviets without communists! Long live free trade!]

²⁶⁵ Antoine Berman, ‘La retraduction comme espace de la traduction’, *Palimpsestes*, 4, (1990), 1- . <DOI: 10.4000/palimpsestes.596> (para 2 of 28) [While the originals stay eternally young (regardless of the interest we take in them, their proximity or their cultural distance), translations ‘age’.]

connotations of revolutionary activity in the Russian language, developed rapidly in the early 20th century. Afanasii Selishchev, the leading linguist whose work was discussed in Chapter 1, prepared a detailed study of the use of language in the 1917-1926 period, which was published in 1928. In this work, he outlines many of the ways in which the language developed in this time, paying particular attention to the shifts in semantic meaning which certain terms and phrases underwent. Entries regarding the use of ‘doloi.../da zdravstvuet’ occur in two chapters: *The Emotional-Expressiveness of Speech* and *New Linguistic Practices in the Factory and the Plant*. Whilst he states that the structure of the slogan remained the same, a two- or sometimes three-pronged usage of the formula, he also notes that the phrase has very little emotional value attached to it. In the earlier chapter he states that ‘Но в широкой среде эти сочетания (да здравствует...) представляют только формальный элемент речи, не имеющий особого эмоционального значения’.²⁶⁶ He further goes on to state that the emotion of the formula has been totally erased, and that it has become a hurried formality in every day speech: ‘Эмоциональность этой формулы совсем утрачена. Эти слова произносятся спокойно, скороговоркой, в полуоборот к слушателям или даже на ходу к двери.’²⁶⁷ That is to say that the term was already losing its emotional value, and, to lean on Zamiatin’s ideas of perpetual revolution, this revolutionary term quickly became ossified and absorbed into the dogma of

²⁶⁶ A.M. Selishchev, p. 132 [But in broad terms, these phrases (Long live...!) are only a formal element of speech which do not have any particular emotional meaning.]

²⁶⁷ Ibid. p.203 [The emotion of this formula has been totally lost. The words are spoken calmly, in a hurried fashion, with one’s back turned slightly towards the listener, even sometimes whilst one is walking towards the door.]

the state. The performative nature of Soviet language, as discussed by Kotkin and Yurchak is in itself inherently very problematic to ideas of dynamic equivalence, as they are so intrinsically linked to the uniquely Soviet experience.²⁶⁸

The rapid speed of language development in the early Soviet period, coupled with the long gap between the completion of the text and its freely available publication in the source text culture, leads to a situation where the use of this term in the source text is surrounded in ambiguity, which is in itself very difficult to portray in translation. Had the novel been published in the Soviet Union, the MEPHI and their exclamations would have quickly taken on a much more ironic meaning through the apperceptive prism and lived experiences of the target audience. Indeed, the idea that a revolutionary term could become dogma so quickly under the Soviet regime, is yet another instance of the preceptive nature of Zamiatin's text. The use of a term with such strong anti-monarchist connotations, which is so closely linked to the communists, and indeed to the Soviet state by the MEPHI, introduces an element of ambiguity and cognitive dissonance to the source text reader, as it raises questions as to the identity of the revolutionaries and the OneState itself. This ambiguity creates a sense of inherent foreignness to source text readers, which is in itself problematic to dynamic equivalence translation approaches.

²⁶⁸ See also: Yurchak 'Hegemony of Form: Stalin's Uncanny Paradigm Shift', in *Everything Was Forever Until It was No More: The Last Soviet Generation* (Princeton: Princeton University Press, 2005), pp. 36-76.

Zamiatin: 'Об камень – волны, пена, ветер:

Долой «Интергал»! Долой!

[...] Да здравствует Строитель!'²⁶⁹

Gregory Zilboorg (GZ) (1924): 'Waves and foam and wind were beating the rock. Down with the *Integral!* Down! [...] Long live the Builder!'²⁷⁰

Bernard Gilbert Guerny (BGG) (1960): 'Waves, spume, wind beat against the boulder: Down with the *Integral!* Down with it! [...] Long live the Builder!'²⁷¹

Mirra Ginsburg (MG) (1972): 'Waves, foam, wind against the stone: 'Down with the *Integral!* Down!' [...] Long live the Builder!''²⁷²

Clarence Brown (CB) (1993): 'Against the stone, beating like waves, foam, wind: 'Down with the *INTEGRAL!* Down with the *INTEGRAL!*' [...] 'Long live the Builder!''²⁷³

Natasha Randall (NR) (2006): 'Around the rock: waves, foam, wind... 'Down with the *Integral!* Down!' [...] 'Long live the Builder!''²⁷⁴

Hugh Aplin (HA) (2009): 'Against the rock beat waves, foam, wind:

²⁶⁹ Zamiatin, *We*, p.243.

²⁷⁰ Zamiatin, *We*, trans. p.146.

²⁷¹ Zamiatin, *We*, trans. Guerny, p.195.

²⁷² Zamiatin, *We*, trans. Ginsburg, p.157.

²⁷³ Zamiatin, *We*, trans. Brown, p.151.

²⁷⁴ Zamiatin, *We*, trans. Randall, p.137.

‘Down with *The Integral!* Down with it!’ [...] ‘Long live the constructor!’²⁷⁵

Vladimir Wozniuk (VW) (2015): ‘Against the stone – waves, foam, wind:

“Down with the (Integral)! Down!”²⁷⁶

The difficulties that the phrase *doloi.../da zdavstvuet* pose to translators are twofold, and inherently intertwined with one another. The first of these is related to the ambiguity that becomes inherent within the phrase, when one considers both Zamiatin’s political ideals as well as the rapid development of the meaning and usage of the term in contemporary language use of the period. The second is the difficulty in creating the equivalent source culture reader response in translation. This in itself is problematic on two levels, as there is no equivalence in connotative meaning of revolution in the direct translation of the terms ‘Long live... Down with’ in English. Thus, for English readers, it is difficult to convey *either* the revolutionary meaning of the term *or* the sense of foreignness that is created by Zamiatin’s use of the term by revolutionaries who are against the fictional OneState, which is widely accepted, particularly in Western interpretations of the novel, to represent the Soviet state. It is interesting that all of the translators have opted for the same approach to the ambiguous term of *da zdavstvuet*, opting to translate with the idiomatic term ‘Long live...!’ This fulfils Nida’s call to use idiomatic language, but does not create the ambiguity, or the sense of foreignness which is created in the source text by the unexpected use of Soviet slogans by

²⁷⁵ Zamiatin, *We*, trans Aplin, p.152.

²⁷⁶ Zamiatin, *We*, trans. Wozniuk, p.91.

the rebel MEPHI characters. That is not say that foreignness cannot be created in the translations. A major mechanism of creating foreignness which can be seen in Brown, Randall, Aplin, and Wozniuk's translations is the reproduction of the source text word order into English. Zilboorg and Guerney's translations invert the word order of the sentence in order to maintain the idiomatic structure of subject-verb-object, and although each chooses a different tense, they both insert the verb 'to beat' in order to further strengthen this idiomatic language structure. Mirra Ginsburg chooses also to invert the structure to follow subject – object but chooses not to insert a verb. This is effective, as to some extent it shows a flexibility in the dynamic equivalent approach: some sense of foreignising effect is maintained by the lack of the verb in the sentence structure, and yet some sense of idiomaticity is retained by the inversion of the subject and verb counter to what appears in the source text. In his translation, Brown chooses to retain the foreignising element of the inversion of the subject and object, however he inserts not only a verb but a simile of 'beating like', which is particularly effective at conveying idiomaticity.

Randall, Aplin, and Wozniuk all choose to retain the source text structure and not to insert a verb, thus using an object-subject structure which is particularly effective in creating a sense of foreignness in the target text. Furthermore, in their translations Randall and Wozniuk have also chosen to insert grammatical features into their translations, which, although not present in this particular source example, are effective in recreating Zamiatin's language style in the source text. Randall's insertion of an ellipsis

into the sentence is particularly effective, as it reflects the author's frequent use of elliptical sentences, which Natalia Olshanskaia argues are used by the author to create 'deliberate impartiality'.²⁷⁷ This is particularly effective in the case of Randall's translation when the elliptical sentence is combined with the lack of the verb, as it amplifies the sense of detachment and impartiality for the target text reader.

Wozniuk's choice of the dash is effective on two levels. Generally speaking, this is a piece of punctuation which is not widely used in English, and its use in this sentence is outside the realms of what could be considered its idiomatic use. This in itself is jarring to the target text reader in general. Furthermore, however, this is a particularly effective choice of punctuation in this context, as a reader with a knowledge of the Russian usage of the dash will know that it is used to signify the missing verb to be in the present tense in literary contexts. Thus, this use of the dash to those with knowledge of the Russian language also represents that something - in the case of the English language this is generally a verb - is missing to complete the sentence.

Analysis of the various translations of this culturally loaded phrase demonstrate that equivalence of effect can be created on certain levels in translation, even when there are difficulties in rendering the apperceptive prism of certain lexical items from the source to target languages. However, as has been shown already throughout this thesis, this is often achieved at the

²⁷⁷ Natalia Olshanskaya, 'Russian dystopia in exile: Translating Zamiatin and Voinovich', in *Contexts, Subtexts and Pretexts: Literary translation in Eastern Europe and Russia*, ed by Brian James Baer (Amsterdam and Philadelphia: John Benjamins Publishing Company, 2011), 265-276 (p.268).

expense of the call for idiomatic language. In this case in order to recreate the cognitive dissonance, which is created in the source text, translators are forced to manipulate grammatical features of the target language outside of the realms of their idiomatic use.

4.5 Absolute Equality in the OneState - The Difficulties of Translating the T/V Switch into English

The issue of translating the complex social nuances which are encoded in the choice whether to use the formal second-person pronoun or the informal second-person pronoun in English, which itself retains only a single variant of the 'you' form, is not in itself unique to translators working from Russian to English. In the case of translating *My* into English, this decision is particularly complicated, because the use of the second-person 'ty' form is intended to be foreignising in the source text, to create a cognitive dissonance within the character D-503. During the early part of the post-revolutionary era, some linguists and figures within Soviet academic and political spheres attempted to reassess the system of address and the cultural rules that governed it. In his work on the language of the French Revolution, Konstantin Derzhavin argued that the Soviets were entering an era of language democratisation.²⁷⁸ One of the many ways in which the Soviets tried to democratise the speech of the Soviet Union involved the practice of levelling the social hierarchy that existed in the binary between the formal 'vy' form and the informal 'ty' form. The social connotations of the two forms of the

²⁷⁸ N. K. Derzhavin, 'Bor'ba klassov i partii v Velikoi frantsuzskoi revoliutsii' *Iazyk i literatura*, 1927, 1-62 (p.11).

word are felt innately by native speakers of the language and convey a great deal of information not only about the relationship between two speakers, but also about where each stands in the social hierarchy. The great social levelling that was intended by the revolution seemed at odds with the linguistic inequality which is inherent in this binary. One of the main social spheres where the levelling of the binary was apparent was in the army. In a letter in 1922 to the newspaper *Izvestiia*, Lev Trotskii argued that while there was a time and place for the use of the 'ty' form, he argued that it should be used as a mechanism purely to convey closeness, rather than social privilege over another.

Конечно, "ты" и "вы" - дело условное. Но в этой условности выражаются определенные человеческие отношения. В одном случае слово ты выражает товарищескую близость, но когда? - когда оно основано на взаимности. В другом случае оно выражает пренебрежение, неуважение, взгляд сверху вниз, барский оттенок в отношениях. Такой тон в Красной Армии совершенно нетерпим.²⁷⁹

In *My*, Zamiatin took the notion of linguistic equality to the extreme, by removing the informal 'ty' form entirely from the linguistic milieu of the OneState. The following section will analyse the difficulties that this causes to translators by looking at the ways in which translators have approached the

²⁷⁹ Lev Trotskii, "Ty' i 'Vy' v Krasnoi armii", *Izvestiia VTsIK*, 19th July 1922. Accessed via < <http://crecleco.seriot.ch/textes/Trockij-22a.html> > [accessed 05/02/19]. ['Of course, "you" and "you" are conditional. But this conditionality is expressed in certain human relationships. In one case, the word you use expresses camaraderie, but when? - when it's based on reciprocity. In another case, it expresses disdain, disrespect, a top-down look, the tone of the master in the relationship. This tone in the Red Army is absolutely intolerable.]

'ty/vy' switch which occurs in the source text when I-330 suddenly uses the 'ty' form to address D-503, as well as the social nuance that is imbued in the switching of the form of address.

There are three ways in which translating 'ty' is problematic. Firstly, there is the fact that the linguistic feature of the two forms of the second-person pronouns does not exist in the English language, thus on a structural level it is difficult to recreate in translation. Secondly, the translator must convey the sense of foreignness which Zamiatin creates by otherising what is a normal part of standard Russian language. Finally, they must convey the strength of emotion which the change in usage elicits in D-503.

Zamiatin: 'Ты любишь туман?

Это древнее, давно забытое "ты", "ты" властелина к рабу - вошло в меня остро, медленно: да, я раб, и это -- тоже нужно, тоже хорошо'.²⁸⁰

GZ (1924): "' Thou lovest fog, dost thou?"

This ancient, long forgotten *thou* – the thou of a master to his slave – penetrated me, slowly, sharply...yes I was a slave... This too was inevitable, was good'.²⁸¹

BGG (1960): "'Dost thou love the fog?"

This ancient, long forgotten *thou*, the *thou* of a master to a slave, plunged into me sharply, slowly: yes I was a slave and that, too, was how it should be; that, too, was fine'.²⁸²

MG (1972): "'Do you like fog?"

²⁸⁰ Zamiatin, *We*, p.99.

²⁸¹ Zamiatin, *We*, trans. Zilboorg, p.69.

²⁸² Zamiatin, *We*, trans. Guernsey, p.102.

She used the ancient, long forgotten ‘thou’ – the ‘thou’ of the master to the slave. It entered into me slowly, sharply. Yes I was a slave, and this, too, was necessary, was good’.²⁸³

CB (1993): “‘You like the fog?’”

She’d switched to the familiar form of ‘you’ – an ancient, forgotten form, the ‘you’ a master used to his slave, it was; slowly sinking into me, but sharp. Yes I am a slave, and that is also how it *has to be*, also good.”²⁸⁴

NR (2006): “‘You like fog?’”

She used the ancient, long forgotten pronunciation of ‘you’, the ‘you’ of the owner to the slave, and it entered me sharply, slowly: yes, I am a slave, and this was also a necessity, it was also good’.²⁸⁵

HA (2009): “‘You like the mist, do you?’”

The ancient, long-forgotten intimacy of her ‘you’, the ‘you’ of a master to a slave, entered me sharply, slowly: yes, I’m a slave, and that’s a necessity too, that’s good too’.²⁸⁶

VW (2015): “‘You’ like fog?’”

The ancient, long-ago forgotten form, the intimate ‘you’, the ‘you’ of master to slave – entered into me sharply, slowly: yes, I’m a slave, and it’s also necessary, also good’.²⁸⁷

²⁸³ Zamiatin, *We*, trans. Ginsburg, p.72.

²⁸⁴ Zamiatin, *We*, trans. Brown, p.71.

²⁸⁵ Zamiatin, *We*, trans. Randall, p.64.

²⁸⁶ Zamiatin, *We*, trans. Aplin, pp. 65-66.

²⁸⁷ Zamiatin, *We*, trans. Wozniuk, p.42.

The translation approaches to this use of the standard form of language as a mechanism for creating foreignness in the source texts can be viewed under the lens of the two separate demands made by Nida in dynamic equivalence. Zilboorg and Guerney follow the principle of recreating reader – or arguably in this case, character – reaction, in their choice to use various archaic forms of the ‘you’ pronoun. Brown, Randall, Aplin and Wozniuk follow the call for idiomatic language by using only the modern form of the pronoun, whilst adding in an explanation of the familiarity of the term. Ginsburg alone chooses a mixed strategy in which she uses both archaic and contemporary versions of the pronoun within the sentence. The following analysis will demonstrate the effects that these translation approaches have on the ability to achieve Nida’s aims in dynamic equivalence. Furthermore, they will open space for further criticism of Venuti’s foreignization approach to translation, by highlighting its vulnerability when faced with non-standard language use.

The choice to use archaic language variants, as made by Zilboorg and Guerney, is effective in that it meets all three of the translator aims as set out above. By drawing upon language structures which have existed in the English language in the past, the translators effectively convey the sense of historicity of the pronoun as used by I-330. Like most other European languages, English at one stage also made a distinction between formal and informal usage of you, which was represented by ‘you’ and ‘thou’ respectively. However from as early as the thirteenth century the latter had been falling out of use in English, and, by the eighteenth century, had fallen completely out of the English language, a development which English language historian Thomas

Pyles laments, saying that ‘The loss in ordinary language of singular *thou*, *thee*, and *thy/thine* created a gap in the pronoun system that we have not yet repaired’.²⁸⁸ Thus, although in reality the Russian second-person pronouns have remained unchanged from Old Russian, which also used ‘vy’ as the formal form and ‘ty’ as the informal form, the inclusion of archaic English language forms in translation is effective in that it reflects the linguistic milieu that Zamiatin has created in the future dystopia of the OneState.²⁸⁹

To further enhance the foreignising effects of the archaic pronoun, Zilboorg and Guerney have also both opted to use a defunct form of verbal conjugation. Like *thou*, the ‘st’ verb form, which had developed from Old English and Middle English, had dropped from general usage by the mid-seventeenth century.²⁹⁰ The sudden switch between Middle and Modern English norms and standards is effective in the way that it creates a jarring effect in the translation and calls attention to the fact that I-330 has changed the tone of the conversation significantly.

On the other hand, however, this use of archaic forms to represent contemporary language use in translation could also be considered problematic because of the very fact that it adds a sense of historicity to the utterance, which although *described* in the sentence by Zamiatin, is not present in the linguistic reality from which the source text reader approaches the text. The use of *thou* and *dost* distorts the temporal reality of the novel; in

²⁸⁸ John Algeo based on the work of Thomas Pyles, *The Origins and Development of The English Language* (Wadsworth: Boston), 2010 p.165

²⁸⁹ Tore Nessel, *How Russian Came to Be the Way It Is* (Bloomington: Indiana, 2015), p.102.

²⁹⁰ Algeo, p.176.

the source text, the fact that the speaker uses contemporary language in a way which is described as archaic allows the reader to approach the OneState as being set in a future far beyond their own present. When combined with the relative stability of standard usage of the 'ty'/'vy' forms in both Soviet and modern Russian, gives the novel an ongoing universality in the source text. As long as the second-person pronoun use remains stable in the Russian language, the OneState remains in a future ahead of the reader. The use of archaic language in translation, however, creates a larger expanse of time between the past usage of the 'thou' and 'dost' forms and the future of the OneState. By removing the familiarity of the reader with the language of the old state, the universality of the OneState is somewhat compromised. By removing the connection between the reader of the translation with the so-called 'ancient' language that is used in the source text, this translation variant removes the possibility of the fact that one's own society could be the ancient one which is being described in the source text.

Furthermore, because the informal 'thou' form was dropped from the English language such a long time ago, there is now such a disconnect between Modern and Early Modern and Middle English that many native speakers don't recognise the social difference between 'thou' and 'you' in earlier language forms. Thus, their usage in a text will not trigger an automatic knowledge that I-330 has used a form which implies close social familiarity between the speakers. Unlike the later translations, the translators of the earlier versions have opted only to note, like in the source text, that the '*thou*' form is an ancient form, but do not give any clue that this translation

represents a more familiar form. Thus, for the modern reader of the text, the reaction on seeing the archaic language use is more likely to be one of confusion — which indeed reflects the reaction of the character D-503 within the book — at the unexpected verbal form, rather than the feeling that the social relationship between the two characters has changed in that moment.

This is a problem which is also encountered by the second translation strategy, which is to discard the archaic form and maintain only 'you' in translation. In order to mark the change in social dynamic between the two speakers in this translation approach, it is necessary to add in an explanatory fragment which shows that this form of 'you' is more familiar than the forms that have been used up until now in both the dialogues between characters and in the translation itself. This is problematic for the same reason as the translation of 'thou' above, insofar as the disconnect between the different uses of the second-person pronouns in Old and Middle English is complete in Modern English speakers. Because the language does not distinguish between its pronoun forms, native Modern English language speakers simply do not recognise the differing social dynamics which are invoked by formal and informal second-person pronoun use. Research has shown that native English speakers who learn Russian show poor recognition of the changing of social dynamics incurred when pronoun forms are changed.²⁹¹ Thus, even by informing the reader that a form of 'you' is familiar, this does not invoke the same emotional reaction as it would to a native Russian speaker. That is to

²⁹¹ Lisa Dewaard Dykstra, 'Learner Perception of Formal and Informal Pronouns in Russian', *The Modern Language Journal*, 96 (2012), 400-18.

say, Zamiatin has created a sense of foreignness in his source text by subverting the standard use of the form, yet there is no standard in the English language to subvert in translation.

The decision made by Brown, Randall, Aplin and Wozniuk to maintain the use of 'you' throughout the translation is equally problematic, because of the fact that there are no visual cues in this translation approach to indicate that I-330 has switched language forms. This creates a disconnect between the target text reader and the text because there is no lexical difference between the two items. Without additional information to provide an explanation of the situation, that I-330 is using different form of the second-person pronoun, which has different social connotations to the form that has been used previously, the English reader would not know. This is because in English, the two forms are visually identical. This could lead to further complications, as there is nothing to suggest to the reader that I-330 ever reverts to the more formal version of the pronoun, as she does in the source text and in Zilboorg and Guernsey's translations which use the archaic English forms.

The third translation approach, taken by Mirra Ginsburg, creates a cognitive dissonance by using both the 'you' form and the 'thou' form. Ginsburg opts to use the 'you' form to report I-330's speech, but the archaic 'thou' form to report D-503's reaction to her utterance. This mixed approach is effective in creating a sense of confusion in the target text audience, as she has created a dissonance between the two forms. By using both forms in her

translation, Ginsburg is able to effectively highlight the difference between them, unlike the other translations which do not make this link as clearly. Furthermore, her approach is able to highlight the structural differences between the two forms of the pronoun. Furthermore, the sense of confusion is heightened by the nature of the fact that the reporting of the term in D-503's reaction to it does not match the form which is represented in the direct speech by I-330. However, without the insertion of extra information for the reader, Ginsburg is faced with the same issue as Zilboorg and Guernsey, as her translation does not convey the change in the social dynamic which is invoked by the change in pronoun use.

This analysis shows once more, the difficulty that non-standard language use poses to Nida's two main principles for achieving dynamic equivalence. Additionally, though, Ginsburg's more 'middle of the road' approach to translation also highlights a hitherto undiscussed issue in this thesis. Nida states that dynamic equivalence is a flexible continuum, and that this flexibility can be used to create equivalent effect. The analysis of Ginsburg's translation, however, suggests that this is not always the case, particularly when non-standard language use occurs. Ginsburg's approach, on the surface, allows her to meet both of the calls for successful dynamic equivalence translation. By using the modern form, she meets the requirement of using idiomatic language use in her translation, and by using the archaic form she meets the requirement to create equivalent effect. However, the issues that are inherent in both the archaic form, which fails to meet the requirement of idiomatic language use, and the modern form,

which fails to create equivalent effect, are still inherent in this sliding scale approach to dynamic equivalence. Ginsburg is still unable to mitigate the linguistic disparity in the use of the second-person pronoun as a marker of social relationships in utterances, as Nida's theory fails to negotiate the inherent cultural values between languages themselves. Although he advocates the use of idiomatic language to find cultural equivalents between languages, he does not allow space for the culture of language itself. That is to say, that Nida's theory does not allow for the fact that there are inherent cultural and social connotations in the way that language is used in both source and target languages. If one of the language pairs in a translation does not have a mechanism for encoding social distinctions in this way, a degree of equivalence is inevitably lost.

Finally, I would like to return to Venuti's notions of foreignization, and the way that this particular example demonstrates a weakness in his approach to foreignisation in translation. One of the principal mechanisms by which Venuti advocates creating foreignness is by using archaic, rather than contemporary, language as a method of creating the linguistic imperfections which act as the method of revealing the nature of a translated text as a translation. Further to the analysis of the way that occasionalisms are problematic to this translation approach, Zamiatin's subversion of the language standards of the 'ty'/'vy' form highlights another way in which non-standard language use is problematic to Venuti's theory. Just as with occasionalisms, the use of the non-standard language form in the translation of this 'ty'/'vy' switch could not be wholly attributed to the translator, as the

foreignness that is created by following this translation approach originates in the source language, and the conscious determination on the part of the source text author to subvert language norms, rather than by the deliberate actions of the translator to create foreignness in the translated texts.

4.6 What's in a name? Translating the Numbers of the OneState

One of the most starkly visible foreignising features which appears in the source text of *My* is the use of the letter and number system that Zamiatin employs to name his characters. Throughout the novel, Zamiatin introduces a relatively complex system of naming his characters. Male characters are all represented by consonants — D-503, R-13, S4711 and F — whereas the female characters are represented by vowels — I-330, O-90 and U. In all but one of the translations, these letters are represented by characters from the Latin alphabet. In the introduction to his translation, however, Hugh Aplin suggests that Zamiatin chose to use letters from three alphabets: Greek, Latin and Cyrillic. For Aplin, the fact that the Cyrillic letters for D and F are based on the Greek Δ (delta) and Φ (phi), allows him to categorise them as Greek letters.²⁹²

Thus, in the source text the number characters are represented as follows: I, R, S, O, Φ, Ю and Д. That Aplin alone has decided to replicate this

²⁹² Although Aplin's reading of the Cyrillic letters for D and F as being based on the Greek serves well to make the source text seem more complicated. It is not an entirely correct interpretation of the alphabets. Both letters can be traced back to early Glagolitic, as devised by Cyril and Methodius, upon which the Cyrillic alphabet is based. For more on the development of the Cyrillic alphabet from Glagolitic see Svetlana Sengleeva, 'K istorografii voprosa o vozniknovenii slavianskoi pis'menosti', *Vestnik Kalmytskogo universiteta*, 2 (2012), 51-58.

feature in his translation is interesting, as it suggests that he believes the call for idiomatic language in the production of 'good' translations is, in this case, stronger than the need to create equivalent effect. As Aplin goes on to state

Since one feature of a good translation might be that it replicates as closely as possible the experience of the reader in the original language, it seems right and proper, when translating *We*, to retain a mixture of the alphabets — just as the Russian reader is unused to, but quickly becomes accustomed to the Latin characters, so the reader in English is unaccustomed to the non-Latin characters but will quickly adapt to them.²⁹³

That Aplin values the reader experience over the call for idiomatic language use when translating the numbers of the *OneState* gives a valuable insight into his translation approach. Without mentioning them as such, he shows that Nida's dynamic equivalence principles were in his mind when he approached the translation. The translation of the numbers is significant, insofar as the shape of the letters is often a form of characterisation in the text. Thus, O-90 is often described as being plump and physically round and soft; this is contrasted with the figure of I-330 whose physical characteristics are often portrayed as linear or harsh. Nowhere is this more important than in the figure of S-4711, and it is here that Aplin's argument that the use of Cyrillic letters as a mechanism for recreating the foreignness caused by the use of Latin characters in the source text runs into difficulty. S-4711 is

²⁹³ *We*, Aplin translation p. xx.

described by Zamiatin as physically deformed, bent double, to reflect the shape of the letter S of his name. While this can be replicated in translation, by maintaining the use of the letter S, one element which cannot be replicated is the foreignness of the Latin letter to the source text reader. Although many Russians now speak English and are aware of the Latin alphabet, that would not have been the case in the early 1920s when the book was written. Thus, the intended source text audience would have likely been unaware of the letter itself, which would imbue the name of the character with a sense of foreignness. Furthermore, the way in which Zamiatin intrinsically links the physical form of the character with the shape of the letter S inhibits the translator from substituting another letter from the Cyrillic alphabet, as this would create inconsistencies between the name and the form. This highlights once more the difficulties that are presented by the use of target language realia as a method of foreignisation in the source text.

Further evidence of the importance of translation accuracy when it comes to the names of the numbers of the OneState is Guernsey's translation of 'I', which he renders as 'E' in his translation. This is an unusual translation decision to make, particularly because this is a letter which is rendered in Latin in the source text. One explanation for the discrepancy in translation is the phonetic relationship between 'E' and the Cyrillic letter 'И'. While the latter is rendered in the majority of transliteration schemes as 'I', this does not reflect any anglophone pronunciation of the Cyrillic letter, which is most accurately portrayed by the capital 'E' sound '/i:/'. What this translation misses, however, is the importance of the letter 'I' to the mathematical

calculations of D-503 later in the novel. I-330 is arguably the most significant number in the whole of the novel, as her letter designation is intrinsically linked with D-503's mathematical brain, and she is the physical embodiment of the theoretical anomaly which is so irreconcilable in D-503's life and work. No matter how hard he tries to ignore it, D cannot escape the formula $\sqrt{-1}$. Although it is not implicitly stated in the novel, the answer to the equation is the irrational number i — which is represented mathematically by the letter i , the lowercase form of I , from whom D-503 also finds himself unable to escape later in the novel.

4.7 To C or Not to C: The Comrade Question in Contemporary Russian Translations

The word 'tovarishch' and its usual translation 'comrade' is particularly evocative in its representation of Soviet culture and society. The following section analyses the impact of the two different translation approaches to the term, either the translation of 'old friend' or of 'comrade', and the effect that this has on the reader's perception of the novel, and its place in the canon of anti-Soviet literature, or whether the term should be approached as a marker of Zamiatin's perpetual revolution in linguistic form. Indeed, while 'comrade' is the most commonly accepted translation of the term in the post-1917 linguistic context, as Afanasii Selishchev notes, before it was co-opted by revolutionary soldiers as a synonym for communist, it was often used between students to mean 'old friend': 'Товарищ. В первое время революции — это название солдата-революционера. Затем, *товарищ* —

это “коммунист”. (В студенческой и партийной среде слово “товарищ” употреблялось и до революции, при обращении одного к другому.)²⁹⁴

The etymological roots of ‘tovarishch’ stem from the Turkic ‘*tavar*’, transposed as ‘*tovar*’, with the addition of the *ishch* suffix. From its roots in trade with the Turkic peoples to the modern recognised meaning of ‘comrade’, for a long time it held the meaning merely of ‘friend’. Although, of course, it became much more widely used in the Soviet era, corpus data shows usage of the term as early as 1679, and usage remains at a consistent, albeit somewhat lower than during the Soviet era, level from then to modern day Russian.²⁹⁵

Zamiatin uses the term to describe a fellow citizen of the OneState, the poet R-13, whom he has known since his childhood years. Although the description of the poet as *negrogubyi* can be seen as a textual reference to Aleksandr Pushkin, the following analysis will focus on the translation decision of whether to use ‘comrade’ or ‘old friend’ as the translation of ‘tovarishch’, and the effect that this has on target text readers.

Zamiatin: ‘Опять не то! Опять с вами, неведомый мой читатель, я говорю как будто вы... ну скажем, старый мой товарищ, R-13, поэт негрогубый - ну да, все его знают’.²⁹⁶

²⁹⁴ Selishchev, p.193 [Tovarishch. In the first part of the revolution this was a name for the revolutionary soldiers. Later, *tovarishch* became a synonym of “communist”. (In the student and political spheres, the word “tovarishch” was used before the revolution as a way of referring to one another.)]

²⁹⁵ Ryazanova-Clarke and Wade, p.9

²⁹⁶ Zamiatin, *We*. p.152.

GZ (1924): 'Again with you, my unknown reader; I talk to you as though you were, let us say, my old comrade R-13, the poet with the lips of a Negro — well, everyone knows him'.²⁹⁷

BGG (1960): 'Again, I don't seem to be starting off right. Again, I am talking to you, my unknown reader, as if... well let's say as if you were R-13, an old friend of mine. He is a poet, with Negroid lips. Why — everybody knows him'.²⁹⁸

MG (1972): 'Again it's all wrong. Again, I speak to you, my unknown reader, as though you... As though, let us say, you were my old friend R-13, the poet, the one with the negroid lips — everybody knows him'.²⁹⁹

CB (1993): 'Wrong again: again, I'm talking to you, my unknown reader as though you were...well let's say as though you were my old Comrade R-13, the poet, the one with the African lips — everyone knows him'.³⁰⁰

NR (2006): 'Again something's not right here. Again, I've been talking to you, my unknown reader, as though... well let's say as though you were my old comrade R-13, the poet with African lips, a person everyone knows'.³⁰¹

²⁹⁷ Zamiatin, *We*. Zilboorg translation, p.21.

²⁹⁸ Zamiatin, *We*. Guernsey translation, p.46.

²⁹⁹ Zamiatin, *We*. Ginsburg translation, p.20.

³⁰⁰ Zamiatin, *We*, Brown translation, p.21.

³⁰¹ Zamiatin, *We*. Randall translation, p.20.

HA (2009): 'Again it's wrong. Again, I'm talking with you, my unknown reader, as if you were... well let's say my old comrade, R-13, a poet, negro-lipped — well, but everybody knows him'.³⁰²

VW (2015): 'Again that's not it. I'm speaking with you again, my unknown reader, as though you were... well, let's say my old comrade R-13, the poet, the negroid-lipped one — well, yes, everybody knows him'.³⁰³

In terms of translating the language of D-503, the term 'tovarishch' becomes very important as a mechanism of situating the OneState in a physical reality. Notwithstanding the ethically and culturally charged translation of the term *negrogubyi*, which itself acts as a marker of the changing perceptions of what is culturally acceptable and not acceptable within the target culture, there are some interesting things to note about the translator's choice of whether to use 'comrade' or not in their translations. As I have found with other examples which have been highlighted in this chapter, there is quite a clear distinction between the translations which runs along a chronological axis. The more recent translations, that is to say those which were carried out in the post-Soviet era, all opt for the term 'comrade', without exception. The older translations, that is to say, those from the Soviet period, have opted for the term 'old friend'. The exception to this is actually the oldest translation of all, that of Zilboorg, completed in 1924.

³⁰² Zamiatin, *We*. Aplin translation, p.20.

³⁰³ Zamiatin, *We*, trans. Wozniuk, p.12.

There are several factors which could contribute to the usage of the term 'comrade', rather than the less politically charged term of 'old friend'. Firstly, there is the fact that this lexical item is perceived in English as being markedly Soviet. As one of the terms most commonly associated with Soviet language culture, the usage of such vocabulary highlights the Sovietness of any text to a Western reader. It reminds them of the political and geographical location of a novel within a worldwide framework. That is to say that this sovietising term is effective both in situating the OneState in the Soviet Union, and further in reinforcing the notion of what a Russian dystopia is. The reason for Zilboorg's translation, which occurred before the most significant splits between the USSR and the West, can likely be attributed to the exponential increase in the use of the term in the source language context of the 1920s.

That is not to say, of course that the translation of 'tovarishch' as 'comrade' is wrong, or in any way inferior to the translation of 'old friend'. While both are equally acceptable translations of the same word, they nevertheless do imbue their finished product with a much different tone. The first argument against the use of the translation of 'comrade' is the infrequency of the term 'tovarishch' in the source text. Indeed, this is the only usage of the term in the entire novel. That is to say the term 'tovarishch' is a hapax legomena in the canon of *My*. If Zamiatin had intended the term to be understood as its Soviet meaning, it is likely that it would occur much more frequently and be used to address the other characters encountered by D-503 in the text. Throughout the novel it is asserted that R-13 and D-503 have been

friends since their school days, and as such, they truly are old friends.

Furthermore, there are other areas in which Zamiatin has deliberately chosen not to use terminology which would openly reference the language of the contemporary Soviet Union. One major example in the case of not using the popular stump compound acronym format for the creation of the names of his fictional bureaus. These acronyms were used prolifically in the different departments of state ministries throughout the Soviet era. They ranged from the Department of Education Наркомпрос (Narkompros) from the constituent parts Народный Комиссариат Просвещения (State Commissary of Enlightenment) to the Ministry of Pulp and Paper - Минлесбумпром - Министерство лесной и бумажной промышленности. The bureaucratic network established by the Soviets crept quickly into the everyday lives, and thus into the vernacular of its citizens. To refer back to Larin's theory of multilingualism, we can see here the action of the political metalanguage in practice.

This myriad of bureaucracy is apparent too in Zamiatin's fictional dystopia. Most commonly referenced are the 'Biuro Administrativnogo' —The Administrative Bureau, 'Biuro Meditsinskogo' — The Medical Bureau, and the 'Biuro Khranitelei' — The Bureau of the Guardians. In the source text, the lack of stump compounds, in addition to the usage of the distinctly foreign sounding 'biuro', places a palpable distance between the world of the OneState and the USSR.

Thus, the two interpretations of the term 'tovarishch' in translation can have an impact on the distance between the OneState and the Soviet

Union. In the context of Nida's dynamic equivalence principles, it can be argued that the choice to use 'comrade' as opposed to old friend as the translation variant conforms more closely with dynamic equivalence. An often-repeated criticism of Nida's theory is the way in which translators are encouraged to 'whitewash' cultural phenomena from the source context by representing them by means of target culture phenomena. In the case of the translation of 'tovarishch', it could be argued that what is erased in translations which choose to translate it as 'comrade' are Zamiatin's ideas of perpetual revolution, which are jettisoned in favour of the more easily recognisable idea of the anti-Sovietness which is purported by the Western interpretation of the novel.

4.8 Concluding Remarks

Zamiatin's *My* clearly presents a challenge to translators, as is evidenced by the fact that it has been retranslated time and time again since it was written. Building on the analyses of the previous chapter, I have introduced and analysed the ways in which, by viewing Zamiatin's use of language through the prism of his ideas of perpetual revolution, his choice to have the MEPHI use distinctly revolutionary language, and the use of the term 'tovarishch' by D-503 challenges attempts made in translation paratext to situate the text within a Soviet reality. The analysis of the way that Zamiatin creates a sense of foreignness in the source text by subverting reader expectations of the social norms encoded in the 'ty'/'vy' switch highlighted further the way that

even standard language can be challenging to Nida's principles of dynamic equivalence.

This chapter builds further on the argument that has previously been made in this thesis that it is difficult to recreate non-standardness and foreignness while meeting both the calls for idiomatic language use and creating equivalent effect, by showing how disparities between language structures in the source and translating languages can render it impossible to meet either of Nida's requirements for dynamic equivalence. By examining the different approaches taken to the terms analysed above, this chapter has further highlighted the way that Zamiatin expertly manipulated the Russian language to give his text a linguistic and historic universality, which is almost impossible to recreate in translation. The challenges of the 'ty'/'vy' switch have also highlighted a further weakness in Venuti's theory of foreignization in his call to use a-temporal language — such as archaisms — as a mechanism for creating translator visibility in the text. The introduction to the impact of paratextual materials on the apperceptive prism of the target text reader constitutes an important contribution to not only the discussion of paratext in translation, but to the discussion of Nida's dynamic equivalence. Showing the way in which paratext has been used to define the nature of the text in the Western world it has highlighted the fact that this interpretation neglects Zamiatin's own political ideology, and narrows the field of interpretation of the novel, on both an academic and cultural level.

Furthermore, the diachronic analysis of a variety of translations of the text has shown the way that it appears to resist some of the main principles

of the retranslation hypothesis. Retranslations of Zamiatin's novel challenge one of the main tenets of the retranslation hypothesis, which is to say the notion that each new translation brings the target text closer to the source text. In the case of the translations of *We*, however, this has proven not to be the case. Indeed, the analyses of the translations of the text tend to show a clear split along a chronological axis which show the *later* translations to be more linguistically conservative than their older counterparts, which suggests that the post-Nidian translations of this text tend to value idiomatic language use over the recreation of source text reader effect.

Chapter Five: Translating the Foreignness of Andrei Platonov's Socialism: *Kotlovan* in Translation

5.1 Introduction

Andrei Platonovich Klimentov, who wrote under the pen name of Andrei Platonov, is one of the most complex figures of 20th century Russian literature. Since his major works came to light — in the West in the 1960s; in the Soviet Union in the 1980s — a large body of research has been dedicated to his works in an attempt to understand the author, his relationship with the Soviet powers, and his place in the canon of Soviet and world literature. Although during his lifetime Platonov was a relatively well-established literary critic and journalist, and produced a substantial volume of literary works, including short stories, novellas, poetry and plays, he remained virtually unknown to the wider public in the Soviet Union. Despite the fact that, to date, four translations have been produced of this major novel, *Kotlovan* [1929] to English, no systematic study has yet been produced which investigates the impact that Platonov's language has on translation approaches.

This chapter will examine the way that Platonov's specific language use affects translation into English. It will draw on Boris Larin's ideas of sociolectology to juxtapose Platonov's language manipulations against the standard Russian language and will analyse the ways in which his specific use of literary language complicates the application of Nida's dynamic equivalence. I will argue that Platonov's unique strategy of combining and

manipulating a number of different sociolectal varieties of Soviet Russian creates a sense of 'foreignness' in the Russian original which is difficult to translate. To this end I will present a variety of examples of Platonov's language manipulation in order to analyse the effect that they have on translation. By studying Platonov's inversion of grammatical structures to introduce new characters, I will argue that the choice of articles in English translations – which do not appear in the Russian source text – can be problematic to translators. By juxtaposing Platonov's manipulation of the Russian syntax against the norms and standards of modern English and Russian, I will argue that it creates a further area of tension between the principles of dynamic equivalence of creating equivalent effect and using idiomatic language.

Building on this, I will examine the difficulties that are created when Platonov uses tautology to create foreignness in the source text to show the way that this grammatical manipulation creates further tension for dynamic equivalence translation approaches. I will then expand on the argument that was made in the previous chapter, in which I analysed the 'ty/vy' switch in translations of Zamiatin's *We*, to demonstrate the ways that it is difficult for translators to convey the cultural nuances surrounding the use of certain Russian grammatical functions. To this end, I will analyse Platonov's manipulation of the contemporary discourse surrounding the function and possible eradication of the hard and soft signs from the Russian language.

The later parts of this chapter will look at the effect of Platonov's manipulation of language, particularly in terms of the use of occasionalisms, as discussed in chapter 3, to further illustrate the difficulties that are posed by these terms in translation. Finally, I will analyse the use of standard language as a mechanism of creating a depersonalising sense of foreignness in the source text, and the ways that this is approached by the various translators of this text.

5.1.1 Tangled Tales – The Complicated Publication History of *Kotlovan* and its Impact on Translation and Analysis

As has been previously established in this thesis, translations which are deemed to be successful in the realms of the tactics of dynamic equivalence are those which produce target texts which both employ natural source text language and generate equivalent reader response between source and target readers. It has also been argued that establishing the source text readership in the case of many Soviet novels can be problematic, particularly from the point of view that these texts were often heavily censored in the source culture. Nowhere is this problem more evident than in the case of *Kotlovan*. Although manuscript and archival evidence reliably date the manuscripts for the source text to 1929-30, this text has a particularly complicated publication history, which impacts on the way that it is read, theorised and understood by scholars both in the Soviet Union and Russia in

the West.³⁰⁴ Despite the fact that Platonov was keen to have his novel published during his lifetime, it was banned in the USSR and remained unpublished there until 1987. In 1969 it was published in tamizdat in a German magazine, *Student*, and then as a book published by Flegon Press in London. This was followed by a 1973 publication by the American publishing house Ardis.

For this thesis, I consulted several published editions of the source text in order to build a picture of the text and its language, including the 2000 publication by Nauka in St Petersburg, which is significant because it contains a large amount of archival material, a reproduction of an original manuscript and some instances of the author's notations. Although this text is arguably the most accurate representation of the author's original manuscripts, in the majority of instances, the analyses given in this chapter will be based on the 1973 Ardis text. This is due to the fact that it is the text which most translators worked from: it is most likely to have been used by Whitney when he completed his 1979 translation as well as Ginsburg for her version, and Robert Chandler and Geoffrey Smith indicate in the introduction to their work that this is the source text that they used for their translation. Chandler and Meerson's later translations were based on the later Nauka edition, and in areas where there are translational discrepancies due to differences in the source texts, these will be discussed at the appropriate juncture.

³⁰⁴ Seifrid, p.23

5.1.2 Introducing the Translators

Just as the publication history of the novel is complex, so too is the history of its translations, and there are several reasons for my inclusion of all of the translations that have been published in English. As is the case with Zamiatin's *We*, a translation into English — by Thomas Whitney in 1978 — was published before the source text was made available in Russia. Equally interesting, in the case of *Kotlovan* and its English translation, is the unusual opportunity to diachronically analyse two translations of the same text by the same translator, in this case, the two translations by Robert Chandler. Although, for Chandler's second translation there was a clear impetus to retranslate the text, provided by the discovery of new manuscripts of the source text which were discovered after the publication of the first translation, the actual translation products also suggest a different translation approach in each of the texts, which will be analysed in detail further in the chapter. Through the analysis of the translation approaches taken in each text, I will demonstrate the difficulties that Andrei Platonov's language poses to the dynamic equivalence translation theory, as well as Venuti's theory of foreignization.

5.1.3 Identifying Andrei Platonov – Questions of Realism, Formalism and Dissidence

Born in 1899 in a suburb of the provincial city of Voronezh, 500km from Moscow, Andrei Platonov appears to be the perfect candidate for a model proletarian author. The son of a metalworker and a watchmaker's daughter, Platonov was born into an exceptionally large family, and the formative years of his childhood were financially difficult. Although he attended a parochial

school, at the age of fourteen, whilst attending middle school, he was obliged to start looking for work alongside his studies in order to support his family. In his formative teen years, he took on a variety of jobs, including writing for various local newspapers, as well as being employed in land reclamation schemes.³⁰⁵

When the revolution came, Platonov was initially excited about the opportunities that it might bring to the country. However, after he was conscripted to the Red Army almost immediately after the revolution, the reality of such a social upheaval began to set in. He was forced to abandon his education, although he did return to it after the end of the Civil War and gained a degree in electrical engineering from the Voronezh Railways Technical Institute in 1921. An exemplary worker, Platonov was lauded upon his return from the war for the quality and quantity of his work in support of the creation of the new Soviet state. Specifically, he was responsible for digging hundreds of wells, reclaiming and irrigating thousands of acres of land, and for participating in the digging of foundation pits for many buildings. He was also a passionate supporter of the electrification project in the fledgling state and worked on projects to dig channels and tunnels for electric cabling.

However, even during this period of his involvement with the Soviet State, Platonov's relationship with the Revolution was difficult and his feelings

³⁰⁵ Seifrid, pp. 3-6.

on the subject were complicated. In a letter to his wife in autumn 1922, he wrote about his feelings of the loss of his childhood to the Revolution

Я жил и томился, потому что жизнь сразу превратила меня из ребёнка до взрослого человека, лишая юности. До революции я был мальчиком, а после неё уже некогда быть юношей, некогда расти, надо сразу нахмуриться и биться.³⁰⁶

This ambivalence towards the revolution, socialism and Soviet ideals profoundly shaped Platonov's contribution to Soviet fiction. The consequent ambiguity of his work complicates any attempts to classify the author and his work within conventional genre designations. For the same reason, it is difficult to identify specific motivations and intentions behind his unique language use. These difficulties have remained unresolved in Platonov scholarship so far.

In a criticism of the field of Platonov studies, Mark Amusin criticises the 'stadiality' approaches to the author and his works, arguing that 'each successive stage has been dominated by various currently popular interpretational approaches, each aiming to produce a one-size fits-all interpretation of Platonov'.³⁰⁷ Within this so called stadiality, or layered approach to Platonov and his language use and writing style, his work is attributed to various genres and political affiliations. Over time he has been

³⁰⁶ Andrei Platonov, writing to his wife, as quoted in Tomas Langerak, *Andrei Platonov: Materialy dlia biografii: 1899-1929gg* (Amsterdam: Pegasus, 1995) p.14 [I lived and languished, because life had transformed me at once from a child to an adult, and denied me of youth. Before the revolution I was a boy, but after it, I would never be a youth, would never have time to grow. I had to at once frown and fight.]

³⁰⁷ Mark Amusin, 'Platonov at a Watershed', *Russian Studies in Literature*, 49 (2013), 7-40 (p.7).

considered as a crude satirist, an anti-Soviet author, a formalist, a dissident, as well as a socialist realist — to name but the most significant attempts to classify the phenomenon of his writing.³⁰⁸ Indeed, as Evgenii Iablokov notes, in regard to Platonov ‘the problem of “naming” is the fundamental problem of Platonov’s style’.³⁰⁹ As the previous chapter on Evgenii Zamiatin’s novel *We* in translation has shown, the way that a novel is perceived in the target culture and its place within the canons of a variety of literatures, both at home and abroad, has the potential to impact significantly on the way that it is received in translation. In the following section I will therefore briefly introduce the most significant factions in Platonov studies.

5.1.4 Modernism or Realism: Platonov in the East and in the West

The primary dichotomy that exists in studies of Platonov and *Kotlovan* lies in whether the novel should be considered to be part of a broader, international canon of modernist literature or whether it should be considered under the parameters of Soviet canons, particularly those of the production novel. The distinction between the two is particularly important, because there is a huge difference in target culture perception of the inherent values of these genres. As Philip Ross Bullock notes, ‘Western criticism often turned to modernism as a way of distinguishing itself from a school shaped by the doctrine of socialist realism and establishing its own rival claim to greater intellectual freedom. This view was reinforced by the availability of works unpublished in the Soviet

³⁰⁸ Leading Platonov scholar Thomas Seifrid calls on the pre-Revolutionary tradition of dissidence in Russian literature in: ‘Platonov and Dissidence’, *Russian Literature*, 73 (2013), 285-300.

³⁰⁹ Evgenii Iablokov, ‘The Name of the Rose in the Work of Andrei Platonov’, *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 27 (2002), 1-18 (p.1).

Union.’³¹⁰ Both *Kotlovan* and *My* are affected by this juxtaposition of Soviet and West and repression and freedom. The effects of this, and particularly the commodification of dissidence through paratext, and the effect that this has on equivalence, is discussed in greater detail in later chapters of the thesis. That is not to say that there are not elements of modernism in either Platonov or Zamiatin’s texts. Indeed as Ross Bullock notes, features such as ‘his inventive approach to language’ and ‘elements of the absurd in his approach to narrative and description’ could form a credible basis to argue for his inclusion within modernism.³¹¹ However, he goes on to argue that ‘whereas in modernism proper (and especially in the avant-garde), such features bespeak an attempt to shift the emphasis in literature from the depicted object to the means of representation, in Platonov we find a far more ambiguous relationship between language and the world.’³¹² This ambiguity is manifested in Platonov’s manipulation of standard language in order to create a cognitive dissonance in his reader which reflects the conflicted feelings that the author had towards the state.

On the other side of the dichotomy between the West and the USSR is the consideration that *Kotlovan* is part of the canon of the Soviet production novel. Although this claim has been made by several scholars, both Russian and Western, it is generally made with a caveat that this inclusion is problematic. Mary Nicholas argues that the text ‘belongs in an evaluation of

³¹⁰ Philip Ross Bullock, ‘Platonov and Theories of Modernism’, *Russian Literature*, 73 (2013), 301-322 (p.303).

³¹¹ Ibid. pp.315-316

³¹² Ibid pp. 315-16.

the development of the production novel and the evolution of Socialist realism itself', whilst acknowledging that this evaluation 'contradicts the reading numerous scholars have given to Platonov's work.'³¹³ Ol'ga Meerson asserts that 'on the level of the expected exemplary genre, this is a typical socialist-realist production novel: the project is a communal building to house the proletariat in the future,' although she notes that the language and events in the work deviate substantially from the norms and expectations of the genre.³¹⁴ This idea is furthered by Marina Zavarkina who further illustrates the complexity of Platonov as a figure in terms of Socialist realism, stating that

До сих пор мнения исследователей расходятся: одни считают, что
Платонов написал "гимн социалистическому строительству",
другие - не очень удачное произведение по всем канонам
производственного жанра, третий - пародию на
производственный роман.'³¹⁵

Further still, Rolf Hellebust considers the text to have a dual function as *both* a production novel as well as a dystopian text, arguing that the novel, which 'realizes the collectivist allegory of the building of communism as the creation

³¹³ Mary A. Nicholas, *Writers at Work: Russian Production Novels and the Construction of Soviet Culture*. (Lewisburg: Bucknell University Press, 2010), p.241.

³¹⁴ Ol'ga Meerson, 'Andrei Platonov's ReFamiliarisation – The Perils and Potencies of Perceptive Inertia', *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 26 (2001), 21-37 (p.26).

³¹⁵ Marina Zavarkina, 'Kvaziutopiia v tvorchestve A. Platonova 1930-kh godov', *Problemy istoricheskoi poetiki*, 13 (2005), 570-588 (p.571) [Even now, researchers' opinions vary: some believe that Platonov has written a "hymn to socialist construction", others, a not very good work according to all the canons of the production genre, still others consider it to be a parody of the production novel.]

of a single, monumental “all-proletarian home” also has ‘colossal subversive potential.’³¹⁶

Thus, we can see that thus far, the problem of identifying Platonov’s work and placing it in either of the two current schools of literary criticism is problematic. By including it within the canon of modernism, scholars have tended to other it from the domestic canons of literature, which can have a significant impact on shaping the way that it is received in the West. The inclusion of the text within the domestic canon of the production novel is equally problematic in that the manipulation of language, and in particular the use of ambiguous language, leads to the novel deviating significantly from the source culture genre expectations. In order to further the discussion of *Kotlovan*, Platonov’s language use, and the impact that this has on translation principles, this thesis builds on Robert Hodel’s assertion that ‘the dualistic nature of his propositions can be experienced in even the smallest text segments,’ by analysing the text at a micro-textual level and examining the ways that specific terms function in the creation of a cognitive dissonance, and the creation of foreignness within the text.³¹⁷

This difficulty in situating Platonov and *Kotlovan* within any one particular literary genre or canon creates a tension with Nida’s dynamic equivalence, and the demand of recreating reader response. As has been stated in Chapter two, on the theory of translation, many Soviet novels suffer

³¹⁶ Rolf Hellebust, *From Flesh to Metal: Soviet Literature and the Alchemy of Revolution* (Ithaca & London: Cornell University Press, 2003), pp.124-5.

³¹⁷ Robert Hodel, ‘From Chekhov and Platonov to Prigov: The De-modalizing of Proposition’, *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 26 (2001), 49-57 (p.51).

from a lack of source text readership because of their being censored or banned at the time of their writing, and indeed *Kotlovan* falls into this category. However, in the case of this novel, the difficulty of placing the novel even within such a broad category as a genre means that it is even more problematic for the translator to decide which genre expectations to fulfil.

There is a wealth of non-standard language to be found in the pages of *Kotlovan*, all of which bear the unique perspective of the author, and each of which is problematic to translation theory and practice. Some of these linguistic phenomena have been extensively discussed in the academic literature, such as his use of the term ‘likvidirovat’ – to liquidate. This term is treated by Sandzhi-Gariaeva, who asserts that the author stretches its meaning to absurd levels in comparison with normal use of the term:

Например, выражении ликвидировать кулачество как класс у
Платонов рождает целую россыпь абсурдных с точки зрения
нормы реализации этой модели.³¹⁸

Furthermore, the term forms a key part of Ol’ga Meerson’s study of the term, in which she argues that his use of ‘class struggle jargon euphemizes and effectively blocks all possible associations between the purely sociological understanding of class struggle and any possible associations between the

³¹⁸ Zoia Sandzhi-Gariaeva, Andrei Platonov i ofitsital’nyi iazyk’ *Voprosy iazykoznanii*, 1 (2004), 118-133 (p.129). [For example, the phrase ‘to liquidate kulaks as a class’ in Platonov gives rise to a whole slew of absurd uses of this model.]

purely sociological understanding of class struggle and any possibility of any reference to any living and (yet) breathing human beings'.³¹⁹

Other examples of occasionalisms, such as the verb *priorganizovat'*, in which Platonov manipulates official language to create a comedic effect, can be found throughout the text. However, in this chapter just a small sample of the many available offerings of non-standard language has been chosen in order to provide space for a greater depth of investigation into each term.

5.2 Platonov and the Bear – Translating Grammatical Dissonance

In a famous scene in *Kotlovan*, an anthropomorphic bear, Misha, is extolled by the activist and the collective farm members for his class consciousness, and his ability to recognise kulaks. Misha the bear is working with the blacksmith, hammering iron. This image of the man and bear working together is highly evocative for the Russian reader and has several levels of cultural significance. Firstly, the scene evokes the image of the 'Bogorodskaiia rez'ba', a traditional wooden toy which featured a man and a bear hammering together, which have been made in the village of Bogorodskoe, near Sergiev Posad, since the 14th century.³²⁰ Furthermore, the choice to name the bear Misha links Platonov's character to a tradition of anthropomorphic bears called Misha which can be found throughout the history of Russian literature. Finally, the setting of the foundry as a scene of revolutionary significance

³¹⁹ Meerson, p.37.

³²⁰ Galina Gan'shina, 'Osobennosti razvitiia i sokhraneniia narodnykh khudozhestvennykh promyslov Tsentral'nogo federal'nogo okruga', *Sovremennye problem servisa i turizma*, 3 (2011), 78-84 (p.81).

reflects trends in the early Soviet literature of the 'worker-writers' who often employed imagery of blacksmiths and forges as 'canonical images representing the struggle to "forge" a new life'.³²¹ In realising the abstract images which were popular in literary culture at the time, Platonov's absurd scene is problematic to dynamic equivalence on two levels. Firstly, in order to create equivalent effect, the translator must find equivalents of two distinct, meaningful yet thoroughly opposed literary traditions. Secondly, they must transfer the effect of the manipulation of grammatical structures in the text which are used by Platonov to create cognitive dissonance and create a sense of foreignness in the source text readers.

Platonov: 'Кузнец качал мехом воздух в горн, а медведь бил молотом по раскаленной железной полосе на наковальне.'³²²

TW (1973): 'The smith was pumping air into the furnace, with the bellows and meanwhile a bear was beating with a hammer on a white hot iron strip on the anvil'.³²³

MG (1994): 'The blacksmith was pumping air into the forge with his bellows, and a bear was striking a red-hot iron bar across the anvil with a hammer'.³²⁴

³²¹ Mark D. Steinburg, 'Modernity and the Poetics of Proletarian Discontent' in *Language and Revolution – Making Modern Political Identities*, ed. by Igal Halfin (London & Portland: Frank Cass, 2002), 105-134 (p.111).

³²² Platonov, p.165.

³²³ Platonov, Whitney translation, p.117.

³²⁴ Platonov, Ginsburg translation, p.105.

RC/GS (1996): 'The blacksmith was pumping air into the furnace with a pair of bellows, while a bear was hammering at a strip of burning hot iron on the anvil'.³²⁵

RC/OM (2006): 'The blacksmith was pumping air into the furnace with a pair of bellows, while the bear was hammering humanly at a strip of incandescent iron on the anvil'.³²⁶

On the surface, it would seem that there is little to differentiate the four translations from one another. Each translation conveys similar imagery to the others, depicting the image of the two members of the proletariat, man and animal working in harmony with one another for the communal good of the kolkhoz.³²⁷ Seemingly, all four translations convey on a similar level the strangeness of the situation, and it would seem difficult to argue that the equivalence of effect between the source and target languages has been achieved by all. However, on closer inspection of the texts, we see that Whitney, Ginsburg and Chandler and Smith have all opted to use the indefinite article 'a', whereas Chandler and Meerson have opted for the definite article 'the' when referring to the bear.

It could be argued that when translating articles, dynamic equivalence can have a liberating effect on the translator by removing some of the constraints of formal equivalence and its focus on grammatical form. In the case of translating from languages, such as Russian, which do not have an

³²⁵ Platonov, Chandler/Smith translation, p. 119.

³²⁶ Platonov, Chandler/Meerson translation, p.107.

³²⁷ Kolkhoz is a stump-compound acronym formed from the words 'kollektivnoe' and 'khoziaistvo' meaning collective farm.

article structure the tactics of dynamic equivalence, and in particular the aim to produce language which appears natural to the source text reader, can be of great help to the translator in the decision-making process as to whether to insert a definite or indefinite article into a text. In this case, it would seem that the only accurate option is to choose the indefinite article, because it is grammatically the only correct way of introducing new information to the narrative; given the fact that we have yet to meet Misha the blacksmith bear, the translator *must* choose 'a' as the introductory article in the sentence.

This raises the question as to why Robert Chandler and Ol'ga Meerson have chosen to insert the definite article into their translation. One need not go far to find an answer to this question, as the sentence is flagged in the translators' accompanying notes. First, they give the reader a brief introduction to the place of the bear in Russian mythology, and the symbolism of Misha as a 'molotoboets' — blacksmith — linking him symbolically to both Stalin and Molotov through the ideological imagery of steel and metalworking which became not only one of the key elements in the choice of the pseudonyms of the ruling political class, but also a key motif in the developing Socialist realist approach to both art and literature.³²⁸ This is followed by an explanation of their motivations for their choice of the definite article. The notes refer to Meerson's work on Platonov's language use, in

³²⁸ See Hellebust, pp. 31-72 for more on the image of the blacksmith in proletarian poetry and socialist realist art and literature.

particular a formal device she terms 'automatization, non-estrangement or re-familiarisation'.³²⁹

In her work, Meerson argues that Platonov instils automatization as a method of implicating his readers in many of the terrible occurrences which happen in the novel. She states that when faced with disrupted norms of lexical and grammatical forms, the reader will tend to automatically correct what they have read. She argues that this leaves a burden of 'moral responsibility for the perceptive negligence and carelessness,' with the reader.³³⁰

The translators' notes contain a brief summary of the way that they have attempted to recreate the sensation of familiarity which is produced in the source text by Platonov's manipulation of the norms of Russian grammar. As is explained in Meerson's article, albeit not in the translators' notes, Russian relies on cases to convey a great deal of the information that is contained within the grammatical structures of articles in English. Here, she also explains that Russian and English prioritise information differently, and in Russian the newest and most valuable information is placed at the end of the sentence. She argues that because of the way that Platonov has structured his sentence grammatically, the fact the bear is indeed a bear and not a man is not new information, rather something that we already know, or indeed, that we should have known. In her article, Meerson argues that 'Upon encountering this bear for the very first time in the book, readers nonetheless

³²⁹ Meerson, p.22.

³³⁰ Ibid p.23.

have a strange sensation that the bear is an old acquaintance whose initial introduction we have somehow overlooked through negligence. Thus, we end up no better, in relation to confusing class-conscious bears with human beings, than the despised functionary bureaucrat Pashkin'.³³¹ Whereas the translators' note is as follows: 'We have reproduced this effect in translation through an unexpected use of the definite article: '*the* bear was hammering', rather than '*a* bear was hammering'. The effect is to implicate the reader: How is it that we have been so blind to the strangeness of the bear's position, to his working as a member of the proletariat without being fully human?'³³²

Meerson's explanation goes one step further than the one offered in the translators' notes, that is to say she links the negligence which is created by this grammatical manipulation with Pashkin's ignorance, who, like the reader, but apparently unlike Chiklin, was unaware that Misha is a bear and not a man. This emphasis highlights the fact that we are ignorant to the *fact* that Misha is a bear, whereas in the translators' notes, we are invited to reflect on the fact that we have neglected to notice the *strangeness* of Misha the bear's position as a blacksmith.

Further evidence that Platonov is purposefully manipulating grammatical norms in this example can be found in the Nauka manuscript, which shows that in earlier versions of the text, the author chose which parts of normative grammar structures to delete and which parts to retain, as follows. The square brackets represent sections of the draft manuscript which

³³¹ Meerson, 2001, p.24.

³³² Platonov, trans. Chandler/Meerson p.219.

Platonov decided not to retain in the final version. 'Кузнец [одной рукой] качал мехом воздух в горн, [а другой] а медведь [по] человечески бил молотом по раскаленной железной полосе на наковальне.'³³³ This consideration, and eventual deletion, of the preposition 'по', which signifies the use of the adverbial form of 'chelovecheski' – humanly – suggests that Platonov is conscious of the effect of its deletion on his reader, and the decision to manipulate language this way is purposeful. The effect of this is that the source text reader is not able to simply read past the grammatical structure of the sentence without encountering at least some level of cognitive dissonance. This argument that the unconventional use of grammar is determinative is particularly problematic when trying to reconcile both of Nida's dynamic equivalence principles, as once more, the theory shows its weakness in the face of non-standard language use. Foreignness can be recreated in translation, to achieve the equivalence of effect, but only at the expense of the use of idiomatic language.

5.2.1 And Meanwhile – Whitney's Approach to Platonov's Grammatical Style

Although all translators apart from Chandler and Meerson have chosen to use the indefinite article *a* to introduce the bear character, it is worth analysing in more depth Whitney's approach to the sentence. Although he too has chosen the indefinite article his translation is grammatically incorrect, which adds a level of cognitive dissonance in his translation on a somewhat similar level to that produced in the source text. The foreignness in Whitney's sentence

³³³ Andrei Platonov, *Kotlovan: Tekst, materialy tvorcheskoi istorii* (Saint Petersburg: Nauka, 2000) p.276.

arises as a result of the comma placement in the sentence. All of the other three translations have split the sentence into two constituent clauses, with the comma indicating the demarcation between the independent and dependent clauses placed after the word bellows. This placement follows the grammatical norms of English, in which clauses are marked at the beginning, and in certain cases, end by commas, or by full stops. In his translation, Whitney places the comma after 'furnace'. In order for this to be a grammatically correct sentence, as per the norms of English grammar, this sentence requires a second comma after 'the bellows', which would demarcate a dependent clause, since 'with the bellows' cannot function as a sentence on its own. Whitney, however, does not do this. As a result, in his translation the sentence becomes stilted due to the natural pause created by the comma which is not resolved later in the sentence.

English has a relatively high degree of flexibility as far as the use of extra-clausal information in sentences is concerned, allowing for a relatively large amount of information to be conveyed outside of the regular clausal units. These can include elliptical questions, interjections, greetings and speech markers. In research by Dik³³⁴, and built upon by Kaltenböck, extra clausal constituents are described as having particular features, which include but are not restricted to the fact that they are: non-essential to the general sentence structure, insensitive to grammatical rules which are in operation within the clause itself, although they may be related to the clause, typical in

³³⁴Simon Dik, *The Theory of Functional Grammar, Part 2: Complex and Derived Constructions*. [Functional Grammar Series 21] (Berlin: Mouton de Gruyter, 1997), pp.380-381.

spoken register and in continued dialogue.³³⁵ The fragment which is created by the unusual positioning of the comma in Whitney's translation does not fall into the categories set out by Dik and Kaltenböck, however, in as much as this grammatical construction appears to be an element of formal equivalence, wherein the translator has chosen to reproduce the grammatical features of the source language.

It is interesting also to note that Whitney has decided to include two of the possible meanings of the Russian 'а' – both 'and' and 'meanwhile'. This is effective in conveying a sense of cognitive dissonance in the target text reader, as Whitney has introduced an element of linguistic redundancy to the fragment. The term 'meanwhile' has encoded in its semantic meaning the information that two or more things are happening at the same time. Thus, the addition of 'and', which signifies that there is a secondary action taking place which will shortly be described, introduces a foreignising tautology to the sentence. This is an effective mechanism of *transferring* the foreignness that is created in the source text as described above onto a different area of the same fragment. Although the fragments which contain the foreignising elements differ from source to target language, their effect is arguably comparable.

This is problematic to equivalence theories of translation, however, insofar as the introduction of non-standard language deviates from the call for idiomatic language use, while the transfer of unconventional grammatical

³³⁵ Gunther Kaltenböck et al, *Outside the Clause: Form and Function of Extra Clausal Constituents* (Amsterdam/Philadelphia: John Benjamins, 2016), p.2.

features between source and target text deviates from the expectations of formal equivalence, which would call for a mirroring of grammatical features between the two texts. Whitney's approach to creating equivalent effect in his translation is particularly effective because, as I will show below, Platonov uses tautological compounds as a measure of creating foreignness elsewhere in the text.

5.3 Repeating Repetition: Purposeful Tautology as Problematic to Dynamic Equivalence

Platonov: 'Это был товарищ Пашкин, председатель окрпрофсовета. Он имел уже пожилое лицо и согбенный корпус тела — не столько от числа годов, сколько от социальной нагрузки; от этих данных он говорил отечески и почти все знал или предвидел.'³³⁶

TW (1973): 'This was Comrade Pashkin, chairman of the district trade union council. He had a face prematurely aged and a bent-over body torso – not so much from the weight of years as from the burden of his public duties; and because of these facts he spoke in a fatherly way and knew or foresaw almost everything'.³³⁷

MG (1994): 'He was Comrade Pashkin, chairman of the Area Trade Union Council. His face was already elderly and his body stooped – not so much from the number of his years as from the load of public responsibilities.

³³⁶ Platonov, p.29.

³³⁷ Platonov, Whitney translation, p.30.

Because of all this, he spoke in a fatherly manner, and knew or foresaw almost everything'.³³⁸

RC/GS (1996): 'Comrade Pashkin, the chairman of the Regional Trades Union Council, had a face that was already middle-aged and a torso that was bowed down not so much by his years as by the weight of his social responsibilities and all of this endowed him with a paternal way of speaking and an ability to know – or foresee – almost everything'.³³⁹

RC/OM (2009): 'Comrade Pashkin, chairman of the Area Trades Union Council, had a face that was already elderly and a bodily torso bowed down not so much from the count of years as by his social burden; these data caused him to speak in a paternal manner and to know – or foresee – almost everything'.³⁴⁰

In the example given above, we can see an instance of Platonov's employment of what Ben Dhooge terms 'pleonastic or tautological word combination', which he defines as the 'redundant lexicalization of an element which, by definition, is already fully enclosed in, or even fully coincides with, the semantics of the governing lexeme'.³⁴¹ In general, tautology is not particularly well tolerated in the English language. This is because in its structure it induces a sense of cognitive dissonance in the reader. As Callaghan and Lavers note, tautologies unmask the 'logical syntax of language,

³³⁸ Platonov, Ginsburg translation, p.28.

³³⁹ Platonov, Chandler/Smith translation, p.29.

³⁴⁰ Platonov, Chandler/ Meerson translation, p. 21.

³⁴¹ Ben W. Dhooge, 'G. O. Vinokur's "New Class Approach". A possible model for A. P. Platonov's Poetic Language?', *Russian Literature* 72 (2012), 153-96 (p.155).

but tautologies say nothing'.³⁴² That is to say that the repetition of information in the tautology exposes the logic of syntax by forcing the reader to try to find meaning in the repetition. Thus, the tautology produces cognitive dissonance by revealing the internal structure of the language to the reader. However, research has shown that there is a place for tautological compounds in English. As Réka Benczes notes, a class of hyponym-superordinate compounds exists within English, such as oak tree, tuna fish and chess game. These are tautological compounds insofar as they contain a 'lower-order category label in the modifier position and a higher-order category label in the head position. The 'tautological' or redundant nature of hyponym-superordinate compounds stems from the fact that any category within a taxonomy is always included in the category immediately above it'.³⁴³ The cognitive dissonance which is created in Platonov's example is particularly apparent in English, because it violates the idiomatic hierarchies of English grammar, and in particular what Keith Allen defines as the definiticity and referentiality hierarchies.³⁴⁴ These hierarchies indicate that definite terms usually precede indefinite ones. In the case of *korpus tela*, however, this is not the case. The general term 'body' is less specifically defined than the definite term 'torso', which can refer to only one part of the body. This reversal of definite and indefinite terminology from expected norms is what creates the

³⁴² C. Callaghan and G Lavers, 'Logic and Language: Philosophical Aspects', *Encyclopedia of Language and Linguistics*, second edition. (Elsevier Ltd.: 2006), p.300 DOI: <https://doi.org/10.1016/B0-08-044854-2/01128-7> [accessed 25 March 2019].

³⁴³ Réka Benczes, 'Repetitions which are not repetitions: the non-redundant nature of tautological compounds' *English Language and Linguistics*, 18.3, (2014), 431-47 (p.436).

³⁴⁴ Keith Allen, 'Hierarchies and the choice of left conjuncts (with particular attention to English)', *Journal of Linguistics*, 23, (1987), 51-77 (p.56).

cognitive dissonance in translation of the text, and it is this that makes it problematic to dynamic equivalence translations, because in order to recreate this foreignness, the translator must defy idiomatic language norms in their work.

Analysis of the translation approaches shows that there are two methods of rendering the tautological compound in translation – replication and correction. Whitney and Chandler/Meerson, the first and most recent translators, have chosen to replicate the tautology, although they have taken slightly different approaches to it, whereas Ginsburg and Chandler/Smith have decided to ‘correct’ the disparity in the source text and reduce the repetition. By removing either ‘torso’ (Ginsburg) or ‘body’ (Chandler/Smith), the translators have neutralised the foreignness of the phrase by erasing the non-standard word order of the original. Although this represents conformity with the requirement of idiomatic language, it fails to create equivalent effect between source and target readers, whereas Whitney and Chandler/Meerson’s approach is affected by the binary in reverse.

5.4 Reading Soviet, Speaking Soviet – Literacy, Alliteration and Lenin’s Language in *Kotlovan*



Organise Reading Huts³⁴⁵

Chapter one called upon Platonov’s description of the intricacies of the debate surrounding the use of the hard and soft sign as a way of demonstrating the ways in which the rapidly developing speech culture of the 1917-34 period often proved difficult for language users to master correctly. The following section returns to this example in order to examine the various ways in which this section of source text proves problematic to translators and will look at the difficulties that the specificity of the Soviet political atmosphere, and its relationship with the political sociolect, pose to the

³⁴⁵ Soviet propaganda poster from 1919, Aleksandr Aspit.
<<http://redavantgarde.com/content/placard/659/659.jpg>> [accessed 30 July 2017].

framework of dynamic equivalence, and the way that they have been approached by translators. It will also examine the difficulties of recreating structural nuances and stylistic devices, in particular alliteration, the use of occasionalisms and the difficulties posed by drawing attention to the hard and soft sign usage in the Russian language.

Platonov: Чиклин и Вощев тоже сели вниз, желая укрепить свое знание в азбуке.

— Какие слова начинаются на а? – спросил активист.

Одна счастливая девушка привстала на колени и ответила со всей быстротой и бодростью своего разума:

— Авангард, актив, аллилуйщик, аванс, архилевый, антифашист! Твердый знак везде нужен, а архилевому не надо!³⁴⁶

TW (1973): Chiklin and Voshchev also sat down, desirous of strengthening their knowledge of the alphabet.

“What words begin with the letter ‘a’?” asked the activist.

One fortunate girl rose to her knees and replied with all the swiftness and sprightliness of her intelligence.

“Avantgarde, activist, advance, archleftist, antifascist! All of them to be spelled with a hard sign, except for archleftist!”³⁴⁷

³⁴⁶ Platonov, *Kotlovan*, p.83.

³⁴⁷ Platonov, trans. Thomas Whitney, pp.100-101.

MG (1994): Chiklin and Voshchev also sat down on the floor, wishing to strengthen their knowledge of the ABC's.

"What words begin with 'A'?" asked the activist.

One happy girl rose to her knees and answered with the full brightness and quickness of her mind:

"Avant-garde, *activ*, amen-sayers, advance, arch-leftist, antifascist!"³⁴⁸

RC/GS (1996): Chiklin and Voshchev sat down too, eager to bone up on the alphabet themselves.

"So what words begin with the letter 'a'?" asked the activist.

One happy-looking girl got up onto her knees and shot back an answer with exemplary quick-mindedness: "Avant-garde, activist, atheist, advance, arch-leftist, anti-Fascist! All take the hard sign except arch-leftist."³⁴⁹

RC/OM (2009): Chiklin and Voshchev also sat down below, wishing to reinforce their knowledge in the field of the alphabet.

"Which words begin with the letter 'A'?" asked the activist.

One happy girl got up onto her knees and replied with all the speed and vigour of her reason: "Avant-garde, activist committee, alleluia-monger, advance, arch-leftist, anti-fascist! All take the hard sign, but an arch-leftist stands alone!"³⁵⁰

³⁴⁸ Platonov, trans. Ginsburg. pp.90-91.

³⁴⁹ Platonov, trans. Chandler and Smith, pp. 102-103.

³⁵⁰ Platonov, trans. Chandler and Meerson, pp.91-92.

One of the most problematic terms in this section is ‘alliluishchik’. This is evidenced by the fact that each of the four translation teams opted for a completely different translation approach in translation. The difficulty that this term poses to translators is multi-layered. The *Bol’shoi tolkovyi slovar’* defines an ‘alliluishchik’ as someone who excessively praises someone or something: ‘Тот, кто чрезмерно восхваляет кого-л, что-л’.³⁵¹ However, the brevity of this definition of the term belies the weight of the contextual value of the term. As P. Chervin’ski notes, it belongs to a group of words which project a clear Sovietness and a sense of harshness and negativity:

Первую группу составят слова с очевидной и явной советскостью, почти исключительной и резко направленной, характерные по преимуществу для публицистической речи, с оттенками обличения и острого осуждения [...] В первой группе слова называют и характеризуют тех, кто является по отношению к ней потенциальным ее деструктором, негативно, нередко намеренно и сознательно, воздействуя на различные внешние или внутренние ее составляющие.³⁵²

This characterisation of the term as clearly Soviet is problematic to translators, because it can be classed as a culture-specific item. However, the

³⁵¹ Alliluishchik – *Bolshoi Tolkovyi Slovar’*, 1998

<<http://gramota.ru/slovari/dic/?word=%D0%B0%D0%BB%D0%BB%D0%B8%D0%BB%D1%83%D0%B9%D1%89%D0%B8%D0%BA&all=x>> [accessed 15 November 2017].

³⁵² P. Chervin’ski, ‘Semantika negativno otsenochnykh kategorii pri oboznachenii lits v iazyke sovetskoi deitsvitel’nosti, *Politika lingvistika*, 3, 2007, 118-133 (p.122). [The first group is made up of words with obvious and clear Sovietness; they are almost exclusively used in a harsh manner, and mainly used in journalistic speech. They have sharp tones of reproach and condemnation [...] in the first group, words define and characterise those who are potential detractors of the system, who often deliberately and consciously affect a variety of its external and internal components.]

definition of the term as a culture-specific item is not without complications, as it is not a word that was in wide circulation, even at the time of the writing of the novel. Indeed, it does not occur in either *Pravda* or *Izvestiia* before 1929 and is only used a handful of times between 1929 and 1930 when Platonov was writing his manuscripts for *Kotlovan*. The only available data on the term in Ruscorpora is Platonov's use of the word, and one article that refers to Platonov's usage.³⁵³

Thus, the term 'alliluishchik', therefore, represents a very specifically Soviet cultural item with very specific connotations which is also extremely limited in terms of its real-terms usage and potential audience. Thus, although the term is not an occasionalism, there is certainly evidence to suggest that its usage would be foreignising to readers of the text in the 1930s if the novel had reached its intended audience. This effect would be even further heightened to a post-Soviet reader, to whom the term would effectively function as an entirely foreignising occasionalism. Further complicating the translation is the alliterative nature of the fragment in the source text, which must be retained in translation to maintain the structure of the source text.

To avoid the difficulties that the term presents in translation, Thomas Whitney has opted for an approach of non-translation. This is an unusual approach in the context of the rest of the work in which Whitney maintains

³⁵³ Alliluishchik, *Ruscorpora*, <
http://search1.ruscorpora.ru/search.xml?env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=gr_tagging&lang=ru&nodia=1&req=%E0%EB%EB%E8%EB%F3%E9%F9%E8%EA> [accessed 12 February 2019].

an overall closeness to the source text and otherwise effectively maintains the foreignising effect of the author's language in translation. Thus, the deletion of what is a particularly foreignising element of Platonov's language is especially interesting, because it raises questions as to why this element was deleted from the translation.

In their work, Robert Chandler and Geoffrey Smith translation have chosen to substitute 'alliluishchik' for the term 'atheist'. This suggests that the translators valued the structure of the assonantal phrase over the meaning of the words which constitute it. In many ways, the substitution could be considered to be a relatively sensitive one, although it constitutes a relatively large shift in meaning, and a loss of the cultural connotations which are attached to the term in the source. It does, however, retain some connection to the original word, because it contains an element of religious terminology. Where this choice could be considered problematic is that the term 'atheist' does not carry the same connotative weight as the source text item. As has been noted above, 'alliluishchik' has particularly negative connotations within the linguistic and social milieu of post NEP-era Soviet society and is considered as a clear linguistic marker of Sovietness. Atheism on the other hand had been the official stance of the Soviet regime since its inception. Thus, although the replacement of 'alliluishchik' with 'atheist' subverts the relationship of the state to the word in question, atheism is something which is undeniably positive, whereas 'alliluishchiki' are undeniably negative.

The final approach to the term 'alliluishchik' in translation is one that is advocated by both Mirra Ginsburg, and Robert Chandler and Olga Meerson in their translations, although the two sets of translators have reached a different outcome. In these works, the term is rendered via a hyphenated compound noun: amen-sayers (Ginsburg) and alleluia-monger (Chandler and Meerson). The Chandler/Meerson translation is the only one which provides any translator's information about the term, by means of a translators' note at the back of the book which states '*Alleluia-monger*: This is our translation of the term '*alliluishchik*', which was used to refer to those seen as overeager to praise the status quo'.³⁵⁴

In the case of Ginsburg's translation, there has been a lexical shift in the target text, from 'alleluia' to 'amen'. This can possibly be ascribed to the desire to retain the alliterative string. Although there are several possible spellings of alleluia, the most common rendering, according to a variety of English language corpora is hallelujah. The Brown National Corpus, a corpus of American English language, which was compiled in 1961, and includes a section of religious text from which it draws information, does not register any uses of the front leading -a spelling. It must be noted of course, that the data pool for Brown is particularly limited. However, other corpora sources show similar results. Google Ngrams data of American English usage of the two spellings suggest that although the two terms share a similar usage trajectory, in that their usage in the data contained in the corpus peaks in the

³⁵⁴ Platonov, Chandler & Meerson translation, p.214.

mid to late eighteenth century before dropping off significantly, hallelujah appears to be a more common spelling of the word.



Figure 1 - Usage of term 'Hallelujah' in Google Ngrams, 1700-2008³⁵⁵

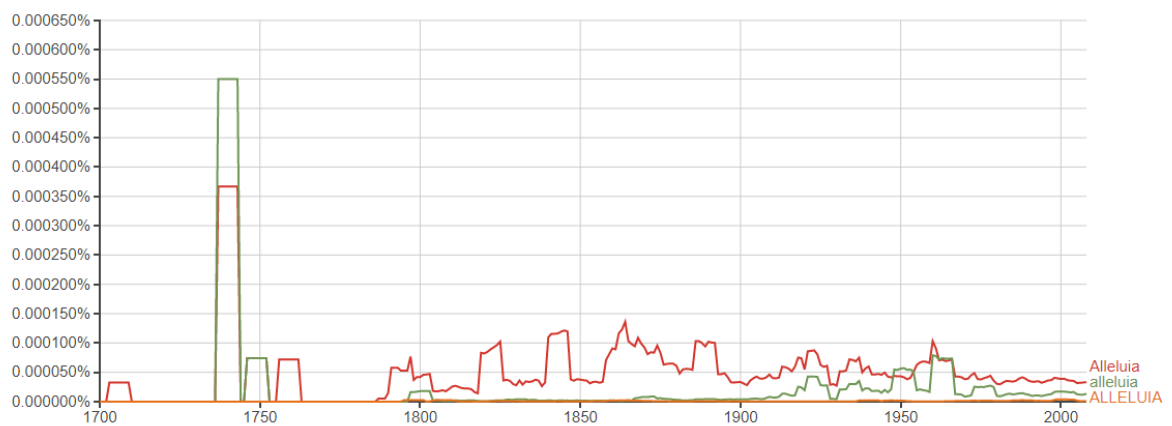


Figure 2 - Usage of term 'Alleluia' in Google Ngrams, 1700-2008³⁵⁶

³⁵⁵ Google Ngrams Data, Hallelujah:

<https://books.google.com/ngrams/graph?content=hallelujah&case_insensitive=on&year_start=1700&year_end=2008&corpus=17&smoothing=3&share=&direct_url=t4%3B%2Challelujah%3B%2Cc0%3B%2Cs0%3B%3BHallelujah%3B%2Cc0%3B%3Bhallelujah%3B%2Cc0%3B%3BHALLELUJAH%3B%2Cc0> [accessed 27 November 2017].

³⁵⁶ Google Ngrams Data, Alleluia:

<https://books.google.com/ngrams/graph?content=alleluia&case_insensitive=on&year_start=1700&year_end=2008&corpus=17&smoothing=3&share=&direct_url=t4%3B%2Calleluia%3B%2Cc0%3B%2Cs0%3B%3BAlleluia%3B%2Cc0%3B%3Balleluia%3B%2Cc0%3B%3BALLELUIA%3B%2Cc0> [accessed 27 November 2017].

I argue that both Ginsburg's and Chandler and Meersons' translation choices have similar effects on the target text reader in terms of the perception of commonality within the framework of standard language; however, each achieves this using a different mechanism. In the Ginsburg translation 'amen' is a commonly used term and would not register as unusual to a target text reader, and although it is not a direct replication of the foreign cognate borrowing found in the source text, it remains within the realms of religious terminology, and thus could be considered to be a sensitive substitution on the part of the translator. However, the collocation with '-sayers' is effective in rendering the foreignness created in the source text, because '-sayers' is a non-standard English variant. Although it can be found in some terms, most notably 'soothsayer', it is particularly uncommon in standard, modern usage. The standard version of the subject of a speaking verb is 'speaker'. However, because 'amen-speaker' is not an 'idiomatic' phrase in English, this too would have a foreignising effect on the source text reader, who would be unused to seeing these two words in collocation. The effect of pairing together 'amen' and 'speakers', however, is that it is arguably one of the means by which a translator can use standard language – as is called for in dynamic equivalence – in order to achieve equivalent effect, by recreating the foreignness of the source text.

Chandler and Meerson's translation, on the other hand, maintains the use of the term 'alleluia', which is found in the root of the source text item, and pairs it with the noun 'monger'. In the case of the Chandler/Meerson translation, the more unusual spelling of 'alleluia' is effective in both

maintaining the alliterative string which is found in the source text and creating a foreignising effect on the target text reader. It could, however, be argued that this is achieved to a somewhat lesser extent than in the Ginsburg translation, due to the fact that 'alleluia' is indeed an accepted spelling in English, albeit one used less commonly than the standard 'hallelujah'.

The decision to use the term 'monger' as the translation of the noun element of the phrase, rendered in Russian by 'shchik', is particularly interesting. Although it has somewhat different connotations than can be found in the original text, it is an effective choice because it introduces an element of the negative connotations which are found in the source text, which are missing from Ginsburg's translation of 'amen-sayers'. 'Monger', which in modern texts is always used as a compound noun group such as in Chandler and Meersons' translation, has a connotative meaning of a person who is involved with promoting a certain item or idea, and is commonly associated with the term 'warmonger', and so on. Thus, although there is a shift of meaning from that found in the source text, what we find in the Chandler/Meerson translation is a way of mitigating the loss from the source text by using terminology which promotes negative connotations of the person whom it is used to describe. This is a particularly effective example of Nida's dynamic equivalence aim of finding cultural items which the target text reader would understand in place of foreignising source culture references. Furthermore, because it is not a commonly accepted variant of the '-monger' compound noun family it retains a sense of the foreignness that is created in the source text in translation.

5.4.1 Lenin's Language as a Target of Manipulation – An Approach to the Occasionalism of *Arkhilevyi*

As has been discussed in the treatment of occasionalisms in the previous chapters, their usage is particularly problematic to translation theory and practice, because they are used as a conscious rejection of language standards and norms, and the differing morphological structures of Russian and English grammar render them difficult to recreate in English translations. As I have shown, Zamiatin was able to create multiple layers of meaning in one term, depending on the differing interpretations of the roots and prefixes and suffixes used to form the occasionalism. The following analysis will look at the way that Platonov approaches the occasionalism in his work, in the form of the term 'arkhilevyi'. According to Ruscorpora data, the term occurs only once in the canon of the Russian language and is formed by the addition of the extant prefix 'arkhi-' to the adjective 'levyi', meaning 'left'. In this case, I will argue that the use of the prefix 'arkhi-' as part of an occasionalism is intended as a parody of Lenin's language. This borrowing from the political sociolect of the Russian language will only intensify the difficulty that these terms pose to translators, and translation theory.

To return to Abaev's statement on language development, which was analysed in Chapter one, the purpose of much Soviet language development was not to create new terminology to describe the new social reality that was being created, but rather to take existing forms of the language and modify their usage and meaning to better fit the needs of society. In the lead up to the revolution, the prefix '*arkhi-*' began to be used among revolutionary

circles and underwent a significant change in meaning. The prefix was likely brought into the language with the advent of Christianity in early Rus', in around the 10th century, and was commonly used to translate cognates brought into Russian from Latin and Greek. As Nadezhda Malinauskene notes in her discussion of the usage and development of the prefix 'arkhi-' in the Russian language, according to the Modern Russian Dictionary of Literary Language (SSRLla), first published in 1948, the prefix has two meanings in Russian. The first denotes the highest degree of an attribute, and the second relates to church usage:

По данным ССРЛЯ, интересующая нас приставка архи- имеет в русском языке два основных значения: «1. Приставка, означающая высшую степень признака, заключающегося во второй части слова (в значении очень, наи-, сверх и т.п.); чаще всего употребляется с прилагательными (причастиями) и наречиями, реже с существительными: архибыстро, архиважный, архиверно, архииспытанный, архискептик и т.п.» и в церковном употреблении: 2. «первая часть сложных слов, обозначающая старшинство в церковном звании: архиепископ, архиерей, архимандрит.³⁵⁷

³⁵⁷ Nadezhda Malinauskene, 'Proizvodnye ot grecheskogo kornia arkhv russkom iazyke (okonchanie)', *Novyi filologicheskii vestnik*, 4, (2009), 69-88 (p.73). [1: a prefix denoting the highest degree of an attribute, namely that of the second part of the word (meaning, very, the most, excess, etc.); it is often used with adjectives and participles and adverbs, and is used less frequently with nouns: very quickly [arkhibystro], paramount [arkhivazhnyi], very correct [arkhiverno], well-proven [arkhiispytany], a very sceptical person [arkhiskeptik], and so on [...]] and 2: Church use 'the first part of a compound word denoting the highest rank in the Church: Archbishop, Bishop, Archimandrite.]

The Russian National Corpus contains records of the term *arkhiepiskop* (archbishop or metropolitan) from as early as 1716, but with Christianity having been introduced in Rus' as early as the 10th century, it can be assumed that religious terminology would have been in use since that time. In all of these contexts, the prefix maintained the meaning of its original etymology.³⁵⁸

What the SSRLLa does not allude to is the fact that the first meaning only begins to be ascribed to the term in the late 19th and early 20th centuries. Furthermore, it can be argued that Lenin's language use was a significant driving factor in the development of this new meaning. As early as 1907, he began to apply this prefix to a variety of words to which it had not been previously applied.³⁵⁹ This development is observed by Afanasii Selishchev, who notes that Lenin initially began to use the prefix as a modifier for foreign cognates, for example in its application to terms such as *arkhirevoliutsionnyi* - ultra-revolutionary, *arkhiopportunisticheskii* - extremely opportunistic, and *arkhimarksisticheskii* - ultra Marxist, examples of which can all be found in Lenin's writing between 1907 and 1915.³⁶⁰

However, after the Revolution in 1917, there was a shift in Lenin's pattern of usage, and rather than using the prefix exclusively as a modifier of foreign cognates, he begins to apply it to Russian lexical items as well. Indeed,

³⁵⁸ Arkhiepiskop, *Ruscorpora* <

http://search1.ruscorpora.ru/plot.xml?smoothing=3&stat=gr_created_&env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=gr_tagging&lang=ru&nodia=1®=%E0%F0%F5%E8%E5%EF%E8%F1%EA%EE%EF > [accessed 09 August 2017].

³⁵⁹ Selishchev, p. 129.

³⁶⁰ Ibid.

in just one volume of his collected works, *Polnoe sobranie sochinenii*, vol. 34, which is made up of articles written in 1917 alone, there are a number of usages of the 'arkhi-' prefix.³⁶¹ In the case of his works in this collection, the 'arkhi-' prefix is applied exclusively to Russian lexical items, and words which fall into this category include *arkhisushchestvennyi*³⁶² – considerable, *arkhineverno*³⁶³ – very incorrect, *arkhiostorozhnyi*³⁶⁴ – extremely careful, *arkhiglupo* – most imprudent³⁶⁵, *arkhizakonnyi* – very legitimate,³⁶⁶ *arkhispokoinyi* – ultra calm³⁶⁷ and *arkhisuverennyi* – most sovereign,³⁶⁸. Ruscorpora data, as well as use in *Pravda* and *Izvestiia*, shows that the use of the 'arkhi-' prefix drops significantly after Lenin's death in 1924, further reinforcing the relationship between Lenin's influence and the use of this prefix in the early Soviet period. As an early supporter of the revolution, Platonov would have probably been aware of Lenin's propensity to use this prefix, using it to introduce a specific parody of the father of the Russian Revolution which goes beyond the political satire of the occasionalist form that he creates with his term 'arkhilevyi'.

Because the prefix 'arch-/ arkhi-' exists in a similar format in both Russian and English, the transfer between the two languages at first seems to

³⁶¹ V. I. Lenin, *Polnoe sobranie sochinenii*, vol. 34 (Moskva: Izdatel'stvo Politicheskoi Literatury, 1969).

³⁶² Lenin, 'Tsentral'nyi Komitet RSDRP', in *Polnoe sobranie sochinenii*, vol. 34, pp.119-121 (p. 120).

³⁶³ Lenin, 'Slukhi o zagovore', in *Polnoe sobranie sochinenii*, vol. 34, pp. 177-88 (p.77).

³⁶⁴ Lenin, 'Tsentral'nyi Komitet RSDRP', in *Polnoe sobranie sochinenii*, vol. 34, pp.119-121 (p.119).

³⁶⁵ Lenin, 'Pis'mo v svyazi s izdaniem "listka po povodu vziatiia Rigi"', in *Polnoe sobranie sochinenii*, vol. 34, p.86.

³⁶⁶ Lenin, 'Groziashchaia katastrofa i kak s nei borot'sia', in *Polnoe sobranie sochinenii*, vol. 34, pp. 189-200 (p.189).

³⁶⁷ Lenin, 'Uderzhat li Bol'sheviki gosudarstvennuiu vlast'?' in *Polnoe sobranie sochinenii*, vol. 34, pp.287-339, (p.339).

³⁶⁸ Lenin, 'Pis'mo k tovarishcham', in *Polnoe sobranie sochinenii*, vol. 34, pp.398-416 (p.405).

be relatively simple. However, as the examples given above show, ‘arch-’ is not always the most idiomatically appropriate translation variant for phrases using the ‘arkhi-’ prefix. Indeed, it can also be rendered as ‘most’, ‘very’, and ‘ultra’. ‘Arch-’ prefixes are, in fact relatively rarely used, and are used most commonly with nouns such as ‘arch-nemesis’ or ‘arch-rival’. In the case of ‘arkhilevyi’, an adjective in the source language, a more idiomatic translation would perhaps be ‘ultra’ or even ‘hard’. Following the source text ‘arch-left’ would recreate the foreignness created in the text, especially for modern Russian audiences, as in both modern English and Russian, the phrase is all but unheard of. However, all the translation teams have mitigated the foreignising effect of the ‘arch-’ prefix by opting to render the term as ‘arch-leftist’, the noun form of a person who has extreme left-wing political views. The foreignness of the unusual term is further mitigated in three of the translations, by the introduction of a hyphen between the prefix and noun form. Only Whitney has chosen not to include the hyphen form, rendering it instead as ‘archleftist’.³⁶⁹ The introduction of the hyphen helps to render the term more idiomatically by encouraging a break between the words. Because the English variant of the prefix drops the final vowel from the Greek, unlike Russian which maintains it as either i- or e-, the hyphen negates the difficult pronunciation of /tʃl/, a sound not used often in English.³⁷⁰ Thus, we can see that there are two efforts on the parts of the translation teams to make the term more accessible to the target language reader, following Nida’s principle

³⁶⁹ This omission could, of course, be attributed to the publisher’s house style.

³⁷⁰ For more on this see: Nadezhda Malinauskene, ‘Proizvodnye ot grecheskogo kornia arkh v russkom iazyke’, *Novyi filologicheskii vestnik*, 3 (2009), 123-30.

of using natural, idiomatic language in the translation. However, this once again leads to a conflict with the second principle of dynamic equivalence, that is to say, the call for equivalence of effect, because although the term is somewhat foreignising in the translations, it is a totally alienating term to source text readers, because of its nature as an occasionalism.

5.5 Words as Signs, Signs on Words – Translating the Significance of the Hard and Soft Sign

Platonov: ‘— Зачем они твердый знак пишут? — сказал Воцев.

Активист оглянулся.

— Потому что из слов обозначаются линии и лозунги, и твердый знак так как полезней мягкого. Это мягкий нужно отменить, а твердый нам неизбежен: он делает жестокость и четкость формулировок. Всем понятно?’³⁷¹

TW (1973): “Why are they writing hard signs there? There aren’t supposed to be any there!” said Voshchev.

The activist looked about.

“Because Party lines and slogans are designated by words, and because a hard sign is more useful than a soft sign. It is the soft sign which has to be abolished, and the sign is something inevitable; it makes for harshness, and clarity of formulations. Does everyone understand?”³⁷²

MG (1994): “Why are they writing the hard-ending sign?” * asked Voshchev.

The activist turned to him.

³⁷¹ Platonov, p.83

³⁷² Platonov, Whitney translation, p.101.

“Because words make up party lines and slogans, and a hard-ending sign is much more useful than a soft-ending one. It’s the soft that ought to be abolished, but the hard is inevitable to us: it makes for harshness and clarity of formulations. Does everybody understand?”

*Translator’s Note: In pre-revolutionary orthography, every word ending with a consonant was concluded with a sign indicating a hard or a soft sound. After the revolution, the alphabet was reformed: several letters duplicating the same sound and complicating spelling were abolished, as was the hard-ending sign.³⁷³

RC/GS (1996): ““Why are they writing down the hard sign?” asked Voshchev.

The activist looked round.

“Because words are what form lines and slogans, and the hard sign’s more useful to us than the soft one. It’s the soft sign that should be abolished. We can’t do without the hard one – it makes a slogan tough and precise. Got that, everyone?”³⁷⁴

RC/OM (2009): ““Why are they writing the hard sign?” said Voshchev.

The activist looked around.

“Because it’s from words that party lines and slogans are designated, and the hard sign’s more useful than the soft one. It’s the soft sign that should be abolished. The hard sign’s inevitable for us – it makes for toughness and precision of formulation. Do you all understand?”³⁷⁵

The passage about the hard sign poses a number of problems for translators and translation theory as the source text calls attention to a language

³⁷³ Platonov, Ginsburg translation, p.91.

³⁷⁴ Platonov, Chandler and Smith translation, p.103.

³⁷⁵ Platonov, Chandler and Meerson translation, p.92.

phenomenon which does not exist in the target language. As with the case of the translation of 'vy' and 'ty' in Zamiatin's *We*, this is an issue which is not usually problematic to translators, because the hard and soft signs are not a grammatical feature which require rendering in the target language. The translation of the soft and hard signs is problematic in this instance *only* because Platonov calls such attention to it — much as in Zamiatin makes 'ty' exceptional in *My*. In terms of translation of the signs themselves, all the translation teams have followed the same approach — direct translation of the words 'hard sign' and 'soft sign'. Where they differ somewhat is in their approach to the decision on whether or not to give an explanatory note to the section. Three of the translations give explanatory notes, and Whitney alone does not. The note is remarkably similar in each case. The first Chandler and Smith translators' note reads as follows: '*All take the hard sign*: Russian consonants can sometimes be followed by either the 'hard sign' or the 'soft sign'. These signs indicate whether the consonants are hard or soft. Until the Revolution the hard sign was obligatory after every final hard consonant. Spelling reforms then did away with this very common use of the hard sign. The activist, however, has beliefs of his own about spelling'.³⁷⁶ The Chandler and Meerson note reads: '*All take the hard sign*: Russian consonants are sometimes followed by two signs — the 'hard sign' and the 'soft sign' — which indicate whether the consonant is hard or soft. Until the Revolution the hard sign was obligatory after every final hard consonant, but Soviet spelling

³⁷⁶ Platonov, Chandler & Smith translation, p.165.

reforms abolished this use – the most widespread use – of the hard sign. The activist, however, turns out to have his own ideas about spelling'.³⁷⁷

Interestingly, both of the translators' notes ascribe the orthographic reforms entirely to the Soviets, despite the fact that it is now widely acknowledged that the groundwork for many of the spelling reforms accredited to the Soviets in their 1917-1918 reforms had been laid by the previous regimes.

The positioning of the translator's notes in both Ginsburg's translation and Chandler's two translations is significant, because of the effect that having translators notes either in text or after the text can have on the reader. As Ginsburg's explanation is given in the text, this has the effect of mitigating the foreignness of the concept in the translation – the unknown element is explained immediately for the reader, who once again feels at home in the translation and understands a little more what the discussion is about. The translators' notes for the Chandler translations are not given in text, but rather are found at the very end of the work in both cases. In his collaboration with Ol'ga Meerson, the translators' notes are found after the afterword and some extended manuscript material. By placing the translators' notes at the back of his work, and equally, as has previously been discussed, by not indicating in-text which items have been further explained in the notes, the item remains as foreignising in Chandler's texts as Whitney's, which does not explain the term at all. This can be seen as a way of retaining

³⁷⁷ Platonov, Chandler & Meerson translation, p.215.

elements of the foreignness in the translation, by means of turning items which are not at all foreignising to the source text reader into loci of foreignness in the translation. When considered using the framework of dynamic equivalence, this approach is particularly effective, as it is a means of creating a foreignising effect using natural, idiomatic language. This is a direct consequence of Platonov's textual strategies.

Although Platonov draws attention to the fact that all of the words require a hard sign under the old orthography, his own text follows the new Soviet orthography in which most hard signs are obsolete.³⁷⁸ Thus, this is a case where the translations and the source text both contain a cognitive dissonance because both are lacking outward markers of hardness or softness. Because the words are given in their nominative form in the source text as Makarovna recites them, they should all have the hard or soft sign at the end of the word. That attention is called to their absence is effective in creating a sense of confusion for the source text reader. This dissonance is further amplified for the modern Russian reader who would not expect to see an automatic hard sign at the end of words and is thus forced to re-read the listing of words to note that the hard signs are absent. In translation, attention is called to the fact that there is apparently a form of symbol that should be added to the word, but in Whitney's and the two Chandler translations, this is missing with no readily apparent information as to what

³⁷⁸ The printed publications of *Kotlovan*, having been published posthumously in 1987 all follow the new Soviet orthographic standards; however, the manuscript versions show that Platonov did indeed use the new orthography in his original text.

the reader's attention has been called to. This is an excellent example of the ability to convey source text foreignness in dynamic equivalence approaches to translation.

5.6 An Approach to Resolving Foreignness – *Arte/* in Translation

Previously, this thesis has highlighted the variety of ways that Zamiatin and Platonov have manipulated language standards and use to create foreignness in the source text and highlighted the way that this proves problematic to dynamic equivalence translation approaches, as well as to Venuti's foreignization approach. Through analyses of both the source language used, and the extant translation approaches to these terms, this thesis has demonstrated that the two central principles of dynamic equivalence, that is to say the aim of creating equivalence of reader response and the use of idiomatic, standard target language cannot both be achieved in the translation of foreignness in source language.

The following section will comprise an in-depth analysis of one of the ways that some translators are able to create foreignness in their target texts by manipulating areas which are *not* foreignising to source text readers in order to create a general equivalence of the foreignising effect on a macro-textual level. Platonov's language is built on a method of disrupting cognitive processing, namely the apperceptive prism by which readers process and understand new information through the prism of previous experiences. This section will analyse the ways in which this disruption of cognitive processing can be achieved by using a foreignising approach to translation of certain

terms. It will argue that in some circumstances, in order to achieve dynamic equivalence in terms of an overall translation, there are instances in which the translator must eschew *both* principles of dynamic equivalence in their translation, not only by using non-standard language but also by forgoing equivalence of effect on a micro-textual level in order to create it on a macro-textual level instead. The focus of investigation in this section will be on the repeated use in *Kotlovan* of the term ‘artel’’, and the ways that this term is approached in translation.

The term ‘artel’’, which appears on numerous occasions throughout the novel, was by no means a novel item in the Russian language at the point when Platonov was writing *Kotlovan*. Indeed, the Russian National corpus has recordings of its use from as early as the late 1700s, when it appeared in noted botanist and explorer Ivan Lepekhin’s diary:

‘На такой конец всякая ломщиков артель делает покатый ток, который убивают глиною’.³⁷⁹ Noted Russian geographer and traveller Nikolai Rychkov also uses the term in his diaries, *Dnievnyia Zapiski Puteshestvīia V” Kirgis”-Kaisatskoi Stepie, 1771 Gody* (*Daily Journals of Travels in the Kyrgyz-Kazakh Steppe, 1771*), when describing the number of people who made up one particular work group:

‘Между тѣмъ число ихъ умножилось тритцатью тремя челоѡками, пришедшими къ нимъ такожде отъ различныхъ огорченій, причиненныхъ имъ в

³⁷⁹Ivan Lepekhin, *Dnevnie zapiski 1768-1769*, Russian National Corpus: http://search1.ruscorpora.ru/search.xml?env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=gr_tagging&lang=ru&nodia=1&req=%E0%F0%F2%E5%EB%FC&p=59 [accessed 10 November 2017]. [To that end, each of the breakers in the artel’ made a sloping pile of effluence which they killed with clay.]

ъ прежнихъ ихъ селенїяхъ: итакъ артель ихъ умноженная въ разныя времена сими пришельцами стала въ 40 человекъ'.³⁸⁰

The 'artel' was a social cooperative formed in villages in which several individuals involved in the same craft would work together as a collective to draw up contracts, assign work and distribute profits made equally among the members.³⁸¹ They played a huge part in Russian everyday life and the economy, particularly in rural areas between the abolition of serfdom and the Revolution in 1917. In areas where government factory provisions proved unable to sustain the livelihoods of those living in the local areas, 'artel' were created which would provide steady and regular income for the local people, whilst also allowing them to enjoy relative levels of independence over their working conditions. To this end, some historians argue that of the 7.3 million people employed in production at the time of the 1917 revolutions 4.6 million, or some 63.6% were involved in so called 'petty' (*mel'kii*) production, of which a large proportion was made up of various 'artel's'.³⁸² Despite being viewed with suspicion as a bourgeois activity by the Bol'shevik powers, some artel's remained functional long after the Revolution, most notably the Pavlovskaiia knife-making artel', which was

³⁸⁰ Nikolai Rychkov, *Dnievnyiia zapiski puteshestvīia v" kirgis"-kaisatskoi stepie, 1771 gody*, Russian National Corpus: *ibid*: ["Meanwhile, their number has multiplied to thirty three people, arriving as well were others suffering various afflictions which were caused to them in their various villages, and so, their artel' multiplied at various times, and the number of these aliens among them was up to 40 people.].

³⁸¹ See: Igor Novikov, 'Artel' v Rossii vo vtoroi polovine xix – xx v. k voprosu ob opredelenii termina', *Vestnik Tomskogo gosudarstvennogo universiteta. Istorīia*, 4 (2009), 147-161 and "Artel' kak sotsiokul'turnyi fenomen dorevoliutsionnoi rossii (k probleme opredeleniia granits primenimosti termina "artel'" dlia issledovaniia traditsii kollektivnogo truda vtoroi polovinoi XIX-nachala XX veka', *Istoricheskii ezhegodnik*, (2010), 69-78.

³⁸² A. D. Bilimovich, *Kooperativy v Rossii do, vo vremia i posle bol'shevikov* (Moscow: Nauka 2005), p.64.

formed in 1890 and operated as an *artel'*, employing as many as 2360 people, until it was nationalised by the state in 1956.³⁸³

There are two opposing theories regarding the etymological roots of the term '*artel'*', offering an Eastern and Western approach to the term. The former suggests that the word has its roots in the Italian *artiere* – a craftsman, artist, or horse groom.³⁸⁴ The second, generally more popular idea, supposes that the term developed from the minority languages which are spoken in the Eastern territories of the former Russian empire.

In his analysis of the etymology and development of the term in Russian, Igor' Novikov argues for the latter, noting that Turkic-Tatar roots of the word can be found in the words *ортар* (*ortar*), meaning community and *ортак* (*ortak*), meaning general or collective, as well as linking it with the Nogai term *ортаклык* (*ortaklyk*), community or commonality, the Kazan-Tatar word of the same meaning, *уртаклык* (*urtaklyk*), and the Karakalpak term *орталык* (*ortalyk*) meaning 'general' or 'belonging to the collective'.³⁸⁵ He argues, that although the former theory is endorsed by renowned etymologist V. Fasmer in his etymological dictionary, which indeed contains both references to the Turkic and the Italian roots of the word, the term is more likely to have developed from eastern roots. In support of this, he points to a 1730 translation of the Russian term '*artel'*' to the French *troupe*

³⁸³ Anastasiia Mikhailovna Belonovskaia, 'Otsenka znachimosti istoricheskogo opyta proizvodstvennykh kooperativov (artelei) v sovremennoi khoziastvennoi praktike', *Ekonomicheskii zhurnal*, 18, (2010), 91-97 (p.95).

³⁸⁴ Artiere Definition: <<https://en.wiktionary.org/wiki/artiere>>, [accessed 13 November 2017].

³⁸⁵ Igor' Novikov, "'Artel'" – etymologiya slova i termin v russkom dorevolutsionnom zakonodatel'stve', *Vestnik Tomskogo gosudarstvennogo universiteta*, 327 (2009), 83-5 (p.83).

(company or group), implying that if the word had had closer etymological ties to the Western European languages, the natural translation of the term to French would indeed be *atelier* (workshop or working group).³⁸⁶ Beyond the etymological roots of the term, defining the ‘artel’ and its place in Russian society, Novikov argues, had vexed Russian legislators for many years. S. V. Pakhman describes the ‘artel’ as a legal collective of people who combine their skills to earn a collective profit: ‘Юридический союз с которым несколько лиц соединяют свои личные силы, а иногда имущественные средства, с целью извлечения из данного предприятия общей прибыли’.³⁸⁷

This history of the artel’ as a significant part of the sociocultural and economic history of pre-Revolutionary Russia, as well as its continuation well into the Soviet era suggests that the term that would have been familiar to Platonov’s readership. This is supported by corpus data, which shows that usage of the term ‘artel’ did not decrease significantly in the interwar period in the Soviet Union.³⁸⁸ Furthermore, although as has previously been discussed, there are many instances in *Kotlovan* in which the author purposefully misuses terminology as a way of creating foreignness, this is not the case in terms of the word ‘artel’, which is contextually appropriate in its usage throughout the novel. This, therefore, is an instance in which the

³⁸⁶ Ibid.

³⁸⁷ S. V. Pakhman, as quoted in *ibid.* p.148 [a legal collective with which a number of individuals combine their personal power, and in some cases property, with the goal of extracting a collective profit from the enterprise.

³⁸⁸ ‘Artel’, *Ruscorpora* <

http://search1.ruscorpora.ru/plot.xml?smoothing=3&stat=gr_created &env=alpha&mycorp=&mysent=&mysize=&mysentsize=&mydocsize=&dpp=&spp=&spd=&text=lexform&mode=main&sort=gr_tagging&lang=ru&nodia=1&req=%E0%F0%F2%E5%EB%FC > [accessed 19 February 2019].

principles of dynamic equivalence can be followed synchronically, and the desired outcome of the theory would be achieved. If a translator were to find a culturally appropriate and recognised term in the target language and apply it in the translation, a relatively similar effect could be created among target text readership as was created among the intended source text audience.

However, the following analysis will show the way in which this word can also be used as a site for creating foreignness on a macro-textual level. In the case of Thomas Whitney's translation, it can be a way of achieving equivalence of effect of the foreignness created by Platonov in the source text in translation.

Platonov: 'Вскоре вся артель, смирившись общим утомлением, уснула, как жила: в дневных рубашках и верхних штанах, чтобы не трудится над расстегиванием пуговиц, а хранить силы для производства'³⁸⁹

TW (1973): 'Soon the whole artel, having settled down quietly with the general exhaustion, went off to sleep just as it lived: in daytime shirts and trousers so as not to labor over unbuttoning buttons, but to preserve strength for production'.³⁹⁰

MG (1994): 'Soon the entire brigade, quieted by general fatigue, fell asleep as it lived: in daytime shirts and trousers, so as not to waste strength in unbuttoning buttons, but save it for production'.³⁹¹

RC/GS (1996): 'Soon after this the members of the work-team gave into the exhaustion they all felt and fell asleep just as they were, in their shirts and

³⁸⁹ Platonov, p.55.

³⁹⁰ Platonov, Whitney translation, p.64.

³⁹¹ Platonov, Ginsburg translation, P.57.

overalls, so as to save their energy for production and not waste time in undoing buttons'.³⁹²

RC/OM (2009): 'Soon the entire work team, submitting to a common exhaustion, fell asleep as it lived, in daytime shirts and trousers, so as not to labor over the undoing of buttons and to preserve its powers for production'.³⁹³

Perhaps the most interesting of the translations in this sense is Whitney's, as he alone has chosen to transliterate the term 'artel' from the Russian. What makes his decision all the more interesting, however, is the fact that he has not followed any of the standard accepted literary transliteration systems for replicating the soft sign in the Latin alphabet. In the majority of such systems, the soft sign is indicated by the use of the prime symbol in transliteration. At first glance, this could appear to be a quirk of domestication. The prime symbol is very similar in appearance to the punctuation mark the apostrophe. In a non-academic text to a non-academic reader, the use of the prime symbol could be easily confused with an apostrophe. In standard use of the English language, an apostrophe is never left without a following letter in any of its standard usage cases: denoting the possessive case, contractions or plurality of single letters. In removing the hanging apostrophe from the end of the word, it could be argued that this is a method of making the text more acceptable to an English-speaking audience. Indeed, it is common practice in non-academic texts to drop the hard and soft signs from words. However, in

³⁹² Platonov, Chandler/Smith translation p.64.

³⁹³ Platonov, Chandler/Meerson translation, p.52.

the case of *artel'*, the prime symbol is a mechanism by which the word can be marked as a transliterated foreign item. By removing it to conform to the grammatical standards of the target language, the word arguably becomes more foreignised in translation. Furthermore, Whitney chooses not to italicise the term, which is a standard practice of marking a foreign word in a text. As the term has no outward markings that signify it as a transliteration, the reader feels that they are expected to understand the term. However, the word is not in their apperceptive mass, as it is not part of the English standard lexicon. As with translations of '*the bear*', the use of the term '*artel*' is one which creates a sense of cognitive dissonance in the reader.

The lack of prime symbol appears to be a deliberate choice on Whitney's part, as the term is translated without it on each occasion that *artel'* appears in the source text. The choice of using the Russian term '*artel*' untranslated also follows the pattern of dehumanising characters that Whitney employs in the text. Platonov does not give many of his minor characters first names and are referred to only by their surnames, such as Voshchev and Zhachev, whereas some characters are not even granted this honour and are referred to by their job position, for example 'The activist' or 'the yellow-eyed peasant'. In his translation, Whitney dehumanises the characters still further by using the term '*artel*'.

Chandler and Meerson translate this sentence using the term 'work team', which is less alienating to the target audience reader, however they have kept some elements of the source, and manipulated others to give

perhaps the slightest hint of a foreignising element. Once again, this is an instance in which the choice of article becomes a significant site of foreignisation, with the pair choosing the indefinite article 'a' for their sentence, thus subverting the grammatical conventions of the source language. The use of the indefinite article in the translation, the exhaustion becomes a more tangible object, rather like a pit they have fallen into. It also binds the workers together, because they are all falling into the same exhaustion. The choice of 'common', as opposed to Whitney's translation as 'general', is effective in highlighting that the exhaustion is unique to this group as a singular entity. The common – or in this case 'a' common exhaustion is one that is shared by this particular work group, whereas 'the general' exhaustion evokes the impression of an 'all-encompassing' sense of exhaustion, but is not per se an exhaustion which is exclusive to this group alone, thus alienating the sense of community that is built using the translation 'common' for 'obshchii'.

Chandler and Smith's, translation of 'obshchii' with the much vaguer phrase 'which they all felt' lessens the effect of dehumanisation which is achieved in the source text. However, it is more appealing to the target text audience, because it employs standard English language practices. Their translation loses the sense that the group are feeling a particular exhaustion unique to the group, because it introduces the possibility that the workers could be feeling varying degrees of exhaustion. Furthermore, by using the verb 'felt', the dehumanising effect of the source text is mitigated in the translation. Thus, they are no longer a single collective entity, but instead

recognized as individual members of the whole, who all have an individual experience of the collective whole.

Ginsburg's choice of 'brigade' is the translation which follows most closely the principles of dynamic equivalence, in that it is a natural, idiomatic rendering of the term in translation. This choice is equally effective in rendering a degree of the equivalence of effect that is desired in translation. It could be argued that a brigade has a stronger sociocultural connection, denoting military and professional groups with a distinctive identity, such as the fire brigade. These groups are often noted for their sense of community and common bonds, perhaps more so than a work group, particularly in a capitalist society where bonds between workers do not carry the same ideological weight as they did in the early Soviet era.

5.6.1 Bodies in the Barracks – Dehumanisation in Translation

The efficacy of the translation of Whitney's choice of the translation 'artel' as a method of recreating the effects of dehumanisation becomes even clearer when used in the following example:

Platonov: 'Яма котлована была пуста, артель мастеровых заснула в бараке тесным рядом туловищ, и лишь огонь ночной припотушенной лампы проникал оттуда сквозь щели теса, держа свет на всякий несчастный случай или для того, кто внезапно захочет пить.'³⁹⁴

³⁹⁴ Platonov, p.27.

TW (1973): 'The foundation pit was empty, the artel of workmen had gone off to sleep in the barracks in a crowded row of carcasses, and only the flame of the half-covered night light penetrated outwards from inside through the cracks in the board wall, retaining light in case of any untoward event or in case someone suddenly wanted a drink'.³⁹⁵

MG (1994): 'The foundation pit was empty. The work brigade was sleeping in the barrack in a close row of bodies, and only the light of the dimmed lamp seeped out through the cracks between the boards, holding out a faint glow in case of emergency or for anyone who might suddenly want a drink of water'.³⁹⁶

RC/GS (1996): 'The hollow of the foundation pit was now deserted; the work-team were all asleep, packed closely together inside the barrack, and all that could be seen through the slits in the boards was the glow of a night lamp, shining dimly in case there were some mishap or somebody suddenly felt thirsty'.³⁹⁷

RC/OM (2009): 'The pit for the foundations was empty; inside the barrack the team of workers had fallen asleep as a cramped row of torsos, and all that could be seen through the slights in the boards was the glow of a dimmed night lamp, casting light on any case of misfortune or in case anyone suddenly wanted to drink'.³⁹⁸

³⁹⁵ Platonov, Whitney translation, p.27.

³⁹⁶ Platonov, Ginsburg translation, p.24.

³⁹⁷ Platonov, Chandler/Smith translation, p.25-6.

³⁹⁸ Platonov, Chandler/Meerson translation, p.18.

In this example, Whitney's translation gives a sense of complete dehumanisation by pairing the word 'artel', which is unfamiliar to the target reader, with the term carcass, which is a far stronger term than called for in the source text. The term 'tulovishche' corresponds most closely with 'torso', the term opted for by Chandler and Meerson. Indeed, the translation choices made by each of the four translation teams demonstrates the degrees to which the combination of the translation of the term 'artel' and the choice of the translation of 'tulovishche' increases the level of dehumanisation in the translation. Whitney has reduced the characters to a faceless mass of dead animals (as the term carcass is used in general to describe the dead body of an animal, rather than the standard human equivalent of corpse). Ginsburg and her brigade have 'bodies', which introduces a level of ambiguity. The use of this variant allows the reader to choose whether the sleepers are alive or dead, as bodies can be used to describe both the living and the dead.

This variant follows similar patterns of automatization that Meerson notes in her article which argues that Platonov's dehumanising approach to language draws readers into a complicit ignorance. She draws on the use of the phrase 'and beyond' to describe the destination for the kulaks who have been 'liquidated' by the collective farm, who float them down the river to the sea 'and beyond' as a way of constructing this. She argues that Platonov's dehumanising use of the term 'liquidation' lures the reader into complicit

ignorance as to what the author intends the 'and beyond' of the kulaks to sea to mean.³⁹⁹

This complicity is in effect in Ginsburg's translation and her choice of interpretation of the word 'bodies' renders the reader culpable of the same level of ignorance. It is too awful to imagine that the workers are all dead. Thus, the only option for the reader remains to imagine that they are alive, so that the reader becomes in some ways complicit in the ignorance of the workers; many of the characters spend their time contemplating their death and the fact that they will not live to see the bright future of a communist society. In their translation, Chandler and Meerson create a disconnect from reality which is relatively similar to the source text; the use of 'torso' is unexpected in the target language; indeed, this is also a particularly effective choice in creating the dehumanising effect, because torsos are not usually separated from the bodies of the living. In Chandler and Smith's translation, the choice to hedge and evade the alienating term 'tulovishche' by means of non-translation means that the dehumanising element is completely lost in the translation, particularly when coupled with the fact that their translation of 'artel' as work-team is a relatively natural, idiomatic choice in the translating language.

³⁹⁹ Meerson, p.34.

5.7 Concluding Remarks

The writing of Andrei Platonov is unique in many aspects, far beyond his use of occasionalism terms, to his manipulation of grammatical norms and standards. As E. A. Iablokov states, ‘in such texts [as Platonov’s], one cannot read “past” the language in which it is written, insofar as we are far from always able to divide the linguistic information into such categories as “essential” and “secondary”, we are unsure of our right to ignore one or another linguistic nuance as being insignificant (in essence, everything before us is solid “nuance”)⁴⁰⁰. The complex nature of Platonov’s use of language and his ambiguous place in the Russian literary canon continues to stimulate academic debates.

What this chapter has also shown is the way that his language use also proves problematic to Nida’s dynamic equivalence theory. The examples above have illustrated that Platonov’s ability to manipulate the norms of language standards go beyond the lexical level and also encompass elements of grammatical manipulation. The analysis of the different translations of this novel have shown the ways that the variety of language manipulations employed by Platonov defy the principles of equivalent effect and the use of standard language. They further demonstrate that attempts to find a linguistic middle ground in translation approaches are also challenged by the foreignness that Platonov creates in his language. The use of problematic formal structures, such as the alliterative string found in the reading hut

⁴⁰⁰ Evgenii Iablokov, ‘Platonov i Literatura’, *Wiener Slawistischer Almanach*, 63 (2009), 251-264, (p.252).

scene, shows how translators are faced with further difficulties when rendering particular Soviet terminology into English.

Platonov's combination of formal structures and occasionalisms have shown his understanding of the Russian language not only on a structural level, but also on a social level. This is highlighted by his use of a particularly Leninist prefix of 'arkhi-' to create his occasionalism *arkhilevyi*, but also in his allusions to the debate surrounding the use of the hard sign in the Russian language. This deep understanding of the language, and his ability and willingness to manipulate it in order to create a foreignising social reality further increase the difficulty in meeting both the requirements of standard language and equivalent effect. Analysis of the term 'artel'' and its use as a foreignising term in translation, where it is not foreignising in the source language, demonstrated the translator's ability to approach foreignisation on a micro-textual level more flexibly in order to create a macro-textual level of equivalent effect in translation in the analysis of Thomas Whitney's approach to the term. In choosing to transfer the term via transliteration, rather than translation, Whitney is able to maintain a level of foreignness throughout the text which is similar to that of the source text. Although this practice still faces the same difficulties as mentioned above in meeting both of Nida's language standards, it shows that a flexible approach to foreignisation can remain successful in the transfer of foreignising language in translation.

Conclusion

In his *Love Letter to Volokhonsky and Pevear* Gurmeet Singh spoke of the reduction of noise in their translations, which had allowed him, at last, to access and enjoy the literature of the Russian classics. For me, the metaphor of noise sparked a thought which became one of the central cornerstones of the research contained in this study.

In the discourse of translation, be it professional criticism or general public reaction towards foreign texts in the anglophone sphere, the idea of noise in translation is generally considered to be negative and is often ascribed to the incompetency of the translator, or a misguided translation approach. As Lawrence Venuti noted in his introduction to *The Translator's Invisibility*, a whole critical vocabulary has developed to malign the different kinds of noise which find their way into translations. Terms such as 'wooden', 'clouded', 'clunky' and 'doughy' appear as pejorative descriptors of translators' work. Highest criticism is levelled with the accusation of 'translationese', 'tranlatorese', 'translateese' and 'transjargonisation'. Positive criticism praises texts which use language 'gracefully', and which is 'fluent', 'natural-sounding' and 'faithful'.⁴⁰¹

The metaphor of noise, however, was one which seemed pertinent in bringing a somewhat under-discussed literary phenomenon of language use into the discourse of translation studies. The previous discussion of

⁴⁰¹ Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), pp.2-4.

translation theory and approaches seemed to focus on the ways in which 'noise' in translation could be avoided, whether it should be avoided, and its impact on the target text readers' experiences of the text. What seemed to be missing was the source text, and the consideration of the role that linguistic noise played in the functioning of the source text in its home environment.

Discussions of language and its functions, where it existed, focussed on language use in the source text. Even in cases where analysis has been carried out by translators, there has been no discussion of how the language use of Platonov and Zamiatin affected the way in which these texts could or should be approached in translation.⁴⁰² Indeed, in his survey of Russian literature since the Revolution, Edward Brown had only this to say on the matter of translating Andrei Platonov's language: 'Platonov is devilishly hard to translate'.⁴⁰³

To that end, the research of this study has aimed to bridge this gap in translation studies by examining the way that the use of non-standard language features is manifested as 'noise' in a source text. In turn, it has investigated the tensions that this creates between these texts and two major translation theories: Eugene Nida's dynamic equivalence and Lawrence Venuti's opposing foreignization theory. Although criticism of these theories is already well established in translation studies, this research has argued for

⁴⁰² See: Robert Chandler 'Listening to Platonov', *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 26 (2001), 14-21 and Olga Meerson, 'Andrei Platonov's Refamiliarization – The Perils and Potencies of Perceptive Inertia', *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 26 (2001), 21-37.

⁴⁰³ Edward J. Brown, *Russian Literature Since the Revolution* (Cambridge: Harvard University Press, 1994). p.236

the continuing relevance of dynamic equivalence and offered fresh perspectives on the criticism of foreignization. By highlighting the fact that consumer demand in the translation markets in the anglophone sphere still expects fluent, 'natural' and idiomatic language use, Chapter Two has shown that from a practical standpoint, dynamic equivalence cannot be discounted as a useful translation approach. Indeed, although translation studies as a field of academic investigation has moved on from the Nida's theory, setting its sights on the ways that translation theory can and should interact with its role in matters such as translation and colonialism, as well as gender relations in the field, the publishing industry has not considered this academic focus as a particularly pressing concern. From an industry point of view, selling translations had been and always will be its priority. I have argued that this is what lends Nida's theory, particularly the approach of dynamic equivalence, a lasting longevity in the field.

In its 'call to action', to borrow from Venuti's terminology, chapter two has called for a rethink of the use of foreignisation as a function of translation approaches. Instead it argues that foreignisation can be a mechanism of the source text language. This reimagining of the terminology, and the way that non-standard language can be a way of deliberately creating foreignising source texts constitutes a major contribution of this research to the discourse of translation studies. In pursuit of this contribution, this research has followed a methodology which, unlike many which have gone before it, approaches language usage as both a cultural and linguistic function. To that end, Chapter One, the linguistics chapter of the thesis has not only examined

the theoretical developments of the early Soviet field of linguistics, but also approached the way that social developments which occurred as a result of the huge social upheavals of the revolution contributed to the development of the Russian language in the 1917-34 period. Consequently, it focuses on sociolectology, as a driving force which helps to demonstrate the way that language was both developing and being developed in this era. By focussing on Larin's political sociolect, the thesis has been able to draw together contemporary commentary on language developments, such as by Evgenii Polivanov and Afanasii Selishchev, and practical language policies, in particular that of the Soviet literacy campaign. In showing how the sociolect of political language could be disseminated to the population on such a mass scale, chapter One has demonstrated the way that language was critical for building the social reality of the fledgling Soviet Union.

This concept of language as the mechanism for creating social reality links chapter One with the three subsequent translation analysis chapters in a particularly meaningful way. Going beyond a mere stage setting exercise, not only has it illustrated the linguistic standards which Zamiatin and Platonov deviate from in their texts, it opens a space to consider the importance of the social function of language, and how its linguistic features transcend mere objects of formal function in these texts. This view of linguistic nuances, such as manipulation of morphemic, lexical and grammatical norms, as sites of foreignness, and carriers of meaning rather than simple formal structures opens a line of thinking that can have an impact beyond the material that has been studied in this thesis. That is to say that the results that this study have

garnered have the possibility to be applied to a number of contexts – both literary, cultural and geographical. By studying the use of non-standard language as a mechanism of creating foreignness, this thesis is able to contribute to discourses of language use in modernist literature as a genre and its interaction with equivalence theories of translation.

The discussion of non-standard terminology as a mechanism of creating foreignness in source texts in chapter three opens a new line of investigation into Zamiatin's 1918 novella *Ostrovitiiane*. This study has built on the extant discourse surrounding this novel, particularly that of the text as an intermediary stage between the author's provincial works and his most renowned novel, *My*. It opens a discussion of the use of the occasionalism as a form of deviation of language standards, which can be seen as a mechanism used to create foreignness in source texts. The occasionalism has an established tradition of use in Russian literature beyond the texts which make up the corpus of this thesis. Therefore, the findings that have been made of the ways that these morphemic manipulations can create tensions between the two principles of Nida's dynamic equivalence can be applied to a variety of texts from the Russian literary tradition which employ occasionalisms. The joint linguistic and cultural analysis that chapter three has provided of the occasionalisms '*pod'iulit*' and '*neposlushnitsa*' is crucial in moving past the Derridean notions of untranslatability of texts. It has demonstrated in detail the way that this kind of language manipulation is problematic to Nida's dynamic equivalence by emphasising that the use of non-standard language is integral to the source text reader reaction, in the way that it creates a sense

of foreignness in the source text culture. However, analysis of the translations shows that some of these manipulations can be recovered in translations, and as such should not be considered to be untranslatable.

Furthermore, in its discussion of the cultural element of the 'alleyway' between terraced houses as a foreignising aspect of the source text, my research in chapter 3 has highlighted another understudied area of tension in dynamic equivalence. This study has built on the existing discourse of the role of the cultural item as a site of opportunity for translators to take either dynamic or 'domesticating' approaches by bringing these items into the cultural sphere of the target audience by using target cultural equivalents or to maintain the foreign cultural variant in their translation. This discussion of cultural elements has further demonstrated the way in which translation studies has tended to view translations as textual others, whose foreignness is a function of their origins in another cultural reality.

The discussions of chapter three have developed this discourse in line with the stance that this thesis takes towards source texts of being capable of being foreignising to their original audiences. In highlighting the difficulties which are raised by the use of cultural elements which derive from the *target* culture as a way of creating a further sense of foreignness for the *source* text reader, chapter three has not only advanced the overarching argument of this research that source text foreignisation is problematic to dynamic equivalence but it has also offered a new perspective to the field of translation studies. That is to say, it has encouraged researchers to consider

the ways in which the target culture can be found in the source text, and the impact that this has on dynamic equivalence. As the world becomes ever more globally interconnected, access to the target culture as a foreign item in the source culture increases, and so too does the phenomenon of these cultural items appearing in foreign source texts as ways of creating foreignness in the source text. This 'othering' of the target culture in the source text stands in opposition to the traditional view that translation studies and translation readership have tended to have of the source text as the other and the target culture as the cultural home. By highlighting this tension in the field of dynamic equivalence, the research contained in this study invites the field to begin to look at this phenomenon from a new angle.

Although Nida's theory is no longer at the cutting edge of development in the field of translation studies, I have attempted throughout my research to tease out the links that exist between Nida's work and the new developments from within the field. The study of the paratext as an important influential factor which must be taken into account in regard to the aim of creating equivalent effect in translation, the discussion of the relationship between dynamic equivalence and paratext in chapter four has demonstrated the way that Nida's theory can be connected to these new developments. By linking Genette's notion of the paratext as a space for negotiation between text and audience, the diachronic study of the paratextual material which accompanies translations of *My* has demonstrated the way that the target cultural relationship with the source and target texts has developed across the years. In demonstrating the different cultural values

which are ascribed to the text in paratextual materials, such as the inaccurate inclusion of the text in the canon of samizdat texts, this study has invited the reader to question the ways in which these influencing texts can affect equivalent effect. By opening up this line of thinking, chapter four connects this field of translation studies with previous criticisms of equivalence theories, by demonstrating the way that source texts with complex publication histories are vulnerable to target culture ideologies and influences. It achieves this by arguing that paratextual materials can be used to influence the apperceptive mass of the target text reader in ways which were not envisaged by the source text author. In the case of *My*, this research has demonstrated that the text is vulnerable to such target text manipulations because of the nature of its complicated publication history in the Soviet Union. It has argued that because the work was banned for publication in the Soviet Union at the time of its writing, there is a lack of critical reception of the work in the source culture, and this has led to the target culture having a disproportionately powerful influence over the development of the apperceptive mass surrounding the text.

This research contributes to a growing discussion of the way that dystopian fiction is used in the anglophone translation sphere to project particular images of certain cultures to the anglophone readership. As this thesis has drawn together Anne Komaromi's concept of the 'mythologisation' of the samizdat text, and Richard Burt's theory of the fetishization and the hyper-fetishization of texts to reinforce their cultural values, it attracts comparisons with Tong King Lee's description of the commodification of

Chinese dystopian fiction to western audiences. His work analyses the paratextual approach to the marketing of the 2005 translation of Yan Lianke's novel *Serve the People!* Parallels between the novel and that of Zamyatin's *We* are readily apparent. Lee argues that the rhetoric of Yan's novel is presented in such a way that 'the dichotomous opposition between authoritarian government and suppressed masses stands out in sharp relief,' a relationship between state and populace that can be clearly seen in *My*.⁴⁰⁴ The critical link between Lee's research and this study is in his reflections on the way that the paratextual material provided to readers of the translation produces an 'image of China, or of Chineseness – an imagined essence of China – that seems to appeal to the sensibilities of English-language publishers and, by extension, their target readership. This image is one of a monolithic political state that is inexorably tyrannical ("official corruption, leadership hypocrisy and the insanity of the Cultural Revolution") and, therefore different from the democratic West'.⁴⁰⁵ The juxtaposition of the censored world of communist literature and the subsequent valorisation of the 'freedom' of the translated versions of these texts in the West can equally be seen in the discourse of the paratext of *We* in translation.

By considering the impact that the signal-boosting practice that paratext performs in emphasising the opposition of the censored USSR with the non-censorship of the West, which is achieved by the method of

⁴⁰⁴ Tong King Lee, 'China as Dystopia: Cultural Imaginings Through Translation', *Translation Studies*, 8 (2015), 251-268 (p.252).

⁴⁰⁵ Ibid.

translation, this research contributes further to questions of fluency, and its illusionary nature that is posited by Lawrence Venuti in his criticism of culturally dominant translation practices. By suggesting that paratextual material can alter irrevocably the way that the text is perceived by the target text audience and questioning the political motivations that drive the way that the text is presented in the West, this thesis has highlighted further the tensions that non-standard texts pose to dynamic equivalence translation theory.

My research into Andrei Platonov and his language use, and the difficulties that this poses to translation theory and practice is a major contribution to the field of Platonov studies, in that it is the first of its kind to study the link between Platonov's foreignisation practices in the source texts and their rendering in translation. By making use of the manuscript information that has only recently been available to the public, I have shown that Platonov's language manipulations were purposeful and determined. By studying Platonov's manipulations of grammatical features, I demonstrated yet further the way in which Platonov's language use is foreignising to source text readers and examined the ways in which this can be rendered in translation practice.

One of the criticisms that could be levelled at this thesis is that it generates considerable conversation about approaches which could have been taken but were not and choices that could have been made but were not. Furthermore, while it has raised criticisms of both dynamic equivalence

and foreignization approaches it does not offer a great many solutions to the questions that it raises. However, the study of the term ‘artel’ in translation as considered in chapter five has offered a solution to some of the losses that can occur in translations of foreignising source text material. By focussing on the way that Thomas Whitney chooses to use the word ‘artel’, missing a transliteration mark for the Russian soft sign, as a way of rendering his text more foreignising, it has offered that a more holistic approach to foreignisation of source texts can be effective in translation. Despite the fact that the use of ‘artel’ as a foreignisation deviates from the equivalent effect created in the source text by this term — as it is not foreignising to the source text reader — the research has suggested that manipulation of terms at the micro-level in translation to cause foreignisation in a similar way to that which is created in the source text can help in producing macro-level equivalence of effect.

Although the structure of this thesis discusses each literary work separately, the three source texts are bound together by the overarching theme of their use of language manipulation to create. Furthermore, when the results of the research are considered as a whole, the study has found that they share a mirrored pattern regarding the degree of foreignness in the target texts. In the introduction to the thesis, Antoine Berman’s ideas on the impact of retranslation were established, and it was noted that it was impossible to conduct such comparative translation analysis without taking his thoughts into consideration. Despite the fact that, as Koskinen and Papoloski note, it is difficult to establish a consensus among research of

retranslations, the body of research concerning retranslation hypothesis and the implications of this on translation is growing.⁴⁰⁶ The results of this study have a crucial role to play in contributing to this field. Each of the texts that were selected to form the corpus of the thesis has an important contribution to make to the field of retranslation. Given that it is role as a critically understudied text, the examination of the different approaches taken to the translations of *The Islander* answers one of the main questions that Koskinen and Papoloski have of research in this area. They argue that we must consider whether texts have been chosen for study merely because of their fame and the popularity of their authors.⁴⁰⁷ The fact that this research has analysed the translation of not only Zamiatin's best known but also one of his least known works provides some evidence to help answer this question, more importantly it also provides an opportunity to see whether the texts are approached in vastly different ways in retranslation.

One of the most critical findings of the translations that were analysed in this research, is the way in which they question the retranslation hypothesis, which supposes that each translation will improve sequentially in comparison with the one that came before it, and that each translation will move closer to the original as it is improved. These two ideas are called into question by the results found in this research. Rather, the data that has been collected shows that retranslations after the introduction of Nida's dynamic equivalence theory in 1964 are shown to use substantially more 'idiomatic'

⁴⁰⁶ Koskinen and Papoloski, p.26.

⁴⁰⁷ Ibid. p.27.

language than earlier translation attempts. The results of the research show that earlier translation approaches, that is to say, those which were carried out before the advent of dynamic equivalence in the mid-sixties, tended to use more foreignising language in their translations and to mirror more closely the foreignness that was created in the target language. This is particularly apparent in the case of the translations of Platonov's *Kotlovan*. As chapter five has shown, Whitney's translation used what can be considered highly foreignised language, including the use of the term 'artel', where the subsequent translations tended more towards the use of standard, 'idiomatic' language in their works.

This trend of a closer adherence to dynamic equivalence approaches in later translations of texts, with their particular focus on the use of idiomatic language, offers an explanation for Berman's notions that retranslations of texts are improvements on the old translations. If we take into account the research that Venuti provided in his introduction to *The Translator's Invisibility*, the critical and public view that translations which use such language are better than ones which do not can help to account for the idea that dynamic equivalent approaches to translation are better than ones which do not employ dynamic equivalence.

However, what the retranslations of *Kotlovan* have also shown, is that with the turn of translation theory away from Nida's ideas and the development of translation studies away from equivalence-based practices, there is space to question whether these practices are suitable for translating

certain texts, in particular ones which employ non-standard language. This has been shown to be particularly pertinent in the case of Robert Chandler's two translations of *The Foundation Pit*. The earlier translation, which was viewed as an improvement on Whitney's foreignising text of the late 1970s, has shown to be particularly influenced by dynamic equivalence practices, and uses a great deal of so-called idiomatic language. His later translation, however, has shown a greater focus on the language of the original. While it still maintains many of the elements of standard English language, through the extensive notes that the translators provide, and in the text that they have produced in translation, they show that the second translation does not follow dynamic equivalence as closely as the first one.

Thus, the findings of the research in this thesis offer a contribution to the field of retranslation, not only because they offer a rare insight into the phenomenon of retranslation by the same translator, with a different co-translator, on different occasions, but also because of their focus on apperceptive reactions. Retranslation theorists argue that the canon of texts in their retranslated versions form a meta-canon, in which translations interact with one another. Viewed from this perspective, the fact that this thesis offers insights to a variety of texts and their translations and retranslations, and that it focuses so intensely on apperception, invites scholars of retranslation to take apperception into account when considering the metatext of retranslation.

If Gurmeet Singh wrote his love letter to the quietness of Pevear and Volokhonskyi's translations, this research is a love letter to the noise of Zamiatin and Platonov's language, and the ripples that this noise cast across translation theory and practice.

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