

The background of the cover is a close-up photograph of a microscope. The eyepiece is at the top, and the objective lens is in the center. The stage is at the bottom, with a small green leaf fragment on it. The lighting is dramatic, with strong highlights and deep shadows. A red diagonal stripe is visible in the upper left corner.

REVISTA INCLUSIONES

NUEVOS AVANCES Y MIRADAS DE LA CIENCIA

Revista de Humanidades y Ciencias Sociales

Número Especial Julio / Septiembre

2019

ISSN 0719-4706

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ISSN 0719-4706 - Volumen 6 / Número Especial / Julio – Septiembre 2019 pp. 90-99

To history of the Russian translation reception of poetry of Robert Buchanan

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Fecha de Recepción: 18 de marzo de 2019 – **Fecha Revisión:** 01 de abril de 2019

Fecha de Aceptación: 21 de junio de 2019 – **Fecha de Publicación:** 01 de julio de 2019

Abstract

Objectives: The article is devoted to judgment of literary originality of interpretations of poems "Liz" and "Nell" from Robert Buchanan's cycle "London Poems" created at a boundary of 1870-1880s by the Russian translator D.E. Minh (1818–1885). *Methods:* R. Buchanan's poems "Liz" and "Nell" and their first Russian translations "London idyll", the "Death penalty in London" by D.E. Minh was of some interest for the analysis. Comparative and historical and comparative and typological methods and also devices of complex analysis were used in the work. *Findings:* The detailed analysis of ideological and thematic content of translations in comparison to the originals is carried out. The specifics of D.E. Minh's translation principles are established. Special attention is paid to the changes of formal and substantial character introduced by D.E. Minh, in particular, to the reduction of number of repetitions of separate words that give the nature of lamentation, mourning of the hard destiny to women's confessions. *Novelty:* The translations from R. Buchanan's cycle "London poems" are not so much directed to exact reconstruction of English originals. They reveal features of D.E. Minh's inner world where some motives of sympathy to the disadvantaged, search of justice in society and in the human relations amplified. This circumstance in general is unusual to D.E. Minh's creative works who was traditionally seeking for scrupulous reconstruction of literary details of originals.

Keywords

Poetry – D. E. Minh – Interpretation – Russian-English literary communications

Para Citar este Artículo:

Zhatkin, Dmitry; Kruglova, Tatiana S. y Milotaeva, Olga S. To history of the Russian translation reception of poetry of Robert Buchanan. Revista Inclusiones Vol: 6 num Esp Jul-Sep (2019): 90-99.

Introduction

Almost unknown up to our days an English poet, a publicist, a novelist and a literary critic R.U. Buchanan was popular in Russia in the homeland thanks to the poetic collections "Poems and Love Lyrics" (1858), "Mary and other Poems" (1859), "Undertones" (1863), "Idylls and Legends of Inverburn" (1865), "London Poems" (1866), "North Coast and other Poems" (1868) and also the polemic articles directed against wars, prostitution, religious hypocrisy published both by own name, and by the pseudonym Thomas Maitland. He also wrote such novels as "The Shadow of the Sword" (1876), "The God and the Man" (1881), etc., plays "Alone in London" (1884), "A Man's Shadow" (1890), "The Charlatan" (1894), "The Strange Adventures of Miss Brown" (1895), "The Devil's Case" (1896), the majority of which are strongly forgotten because of their excessive edification, rectilinear didacticism. The greatest success accompanied the performance of G. Fielding's novel "Tom Jones's history of the foundling" which is carried out by Buchanan performing on the stages of the English theaters more half a century. The aggression, aggressiveness were peculiar to literary critiques of Buchanan; in particular, in the article "The Session of the Poets" (1866) he criticised A.Ch. Suinbern's creative works, in the sketch "The Fleshly School of Poetry and other phenomena of the day" published unsigned. "The Contemporary Review" (1871) rigidly condemned esthetics of Pre-Raphaelites, in Article "The Voice of the "Hooligan"" (1899) stated charges to R. Kipling; response remarks D. G. Rossetti ("The Stealthy School of Criticism", 1871) and A.Ch. Suinbern ("Under the Microscope", 1872), not accepted neither a creative, nor civic stand of the opponent are known.

Literature Review

Unlike R. Buchanan almost famous in Russia up to our days, the translator D.E. Minh had deserved reputation of the professional in literature of the time. M.L. Mikhaylov, N.A. Nekrasov, I.I. Panayev, A.V. Druzhinin, N.A. Dobrolyubov, A.V. Nikitenko, etc., in particular, wrote about his translations. Among the most considerable literary works affecting D.E. Minh's creativity it is necessary to mention M.P. Alekseev's researches ("A problem of literary translation", "The first acquaintance with Dante in Russia", "The Russian meetings of William Morris"), R.M. Gorokhova ("Dante's "Hell" in D.E. Minh's translation and imperial censorship"), K.I. Rovda (the chapter "Years of reaction" in the collective monograph "Shakespeare and Russian Culture"), Yu.D. Levin (chapter of the book "Russian Translators of the 19th Century and the Development of Literary Translation"). Minh's activity was also affected in monographs by the Russian researchers of Dante Alighieri's creative works - A.K. Dzhivelegov ("Dante Aligiyeri. Life and creativity"), I.N. Golenishchev-Kutuzov ("Dante's creativity and world culture"), A.A. Asoyan ("Honor the greatest poet...". The fate of Dante's "Divine comedy" in Russia). Also separate mentions of Minh in works of foreign literary critics caused by their interest in perception of Dante's "Divine comedy" imperial censorship to reception of the German poetry in Russia in the 19th century are known.

Materials and Methods

R. Buchanan's poems "Liz" and "Nell" and their first Russian translations "London idyll", the "Death penalty in London" written by D.E. Minh became attractive for the analysis. Comparative and historical and comparative and typological methods and also some devices of complex analysis were used in the work. In the methodological plan the research relied on works of classics of domestic literary criticism Alexander N. Veselovsky,

Alexey N. Veselovsky, V.M. Zhirmunsky, M.M. Bakhtin, N.I. Balashov, works of researchers of the international literary relations, first of all, of representatives of the Leningrad comparative and historical school of the academician M.P. Alekseev, article on problems of Russian-English literary and historical and cultural interaction, the theory and history of the literary translation, history of the Russian translated fiction.

Results

D.E. Minh who offered interpretation of poems "Liz" and "Nell" from the cycle "London Poems" to Russian readers. He was not only the first, but also for many years the only translator of Buchanan into Russian. Only in 2007 there was a translation of "Ballad about Judas Iscariot" written by S.Ya. Shorgin¹. Sufferings of people living in the English capital, their tragedy because of poverty and defect against the background of inhumanity and indifference of people around were described in Minh's works. And though Buchanan took away readers to the world of the lower social strata, representing a truthful, realistic picture of dirty, unfortunate life of underclass, he nevertheless managed to recreate the slightest signs of virtue which could exist in the conditions of spiritual, moral and physical depravity. His heroes – in the main weight outcast people, those "weeds" which in more suitable conditions could appear to the world virtuous lilies and timid violets. However and in these unfortunate "weeds" the aspiration by the divine cleaning rain, to the just sun is felt. It is possible to see not only pathos, dramatic nature, power of the graphic representation, but also conscious attempt to track evolution of the human soul which did not reach perfection yet in the cycle "London Poems". The stories elected by Minh are similar as they are devoted to one subject – a heavy share of poor women, one of whom died, having left a child and a husband (Liz), and another one, having lost a child and a husband is alive (Nell).

In an interpretation of the poem "Liz" published by the name "London Idyll" in "The Russian bulletin" in 1880², Minh from the very beginning focused attention on tragic elements of the narration about the fate of the girl, having recreated a sad image of the gloomy, rainy world through which plangency does not break any light, joyful note. The Russian translator not only speaks as the original about duration, infinity of rain (cf.: "Hey, how it pours and pours!"³ – "It rains cats and dogs from morning till late night! / It knocks my window very boring!"⁴, but also by means of a set phrase "It rains <...> cats and dogs" emphasizes its force, precipitancy shaded vividly of dark, condensed clouds ("It also rained cats and dogs / From these clouds condensed and dark"⁵; at last, the picture is complemented with the description of wind which "as though it is together with rain "<...> it can become silent, can howl, as much as possible"⁶. In the original text triple repetition of the beginning "Hey/Rain, rain, rain, rain!"⁷ it is supported with the detailed description of rain, its infinity. At the same time the author uses an embodiment: "It patters down the

¹ R. Buchanan, The ballad about Judas Iskariote / S. Shorgin's translation //Seven centuries of English poetry: England, Scotland, Ireland, Wales: In 3 books. Vol: 3 (Moscú: Vodoley Publishers, 2007).

² D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin. V. 150. No. 11. 1880.

³ Selected Poems of Robert Buchanan: In 5 vol. L.: Chatto and Windus. 1882. Vol. I. London Poems. 477.

⁴ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 74.

⁵ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 74.

⁶ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 74.

⁷ Selected Poems of Robert Buchanan... 477.

glass and on the sill, / And splashes underneath, along the lane – / Then gives a kind of scream, and lies quite still"⁸.

If in the English original "sobbing of tired rain" is also accompanied by the noise arising in city streets ("The tramp, tramp, tramp, of feet, / The sobbing – sobbing of the weary Rain"⁹), in the Russian translation there is an image of "abstruse" wind which appeared already in the first stanza again: "Ah, this stream roar, / And din and noise in the street, / And this abstruse wind"¹⁰. Fatigue and thirst of calm are transferred in other world by Minh as death presentiment by means of repetition of exclamatory sentences not peculiar to the original: "I am lost and weak, and can No longer bear/To wander like a shadow here and there – / As useless as a stone – tired out – and seek! / So that they put me down to slumber quick, / It does not matter where"¹¹ – "**Yes, I am dying!** to wander there is no more force / An uninvited guest in a terrestrial feast; / **Yes, I feel, today I am dying!** / So let me though at death's door, / Sigh more free for the last time, / In order to go to the eternal rest"¹². Having lost comparisons of "to wander like a shadow" and "as useless as a stone", the translator at the same time used expressions "an uninvited guest in a terrestrial feast" and "she is strange for all here", allowed to keep semantic meaning of a poetic fragment. The confidence of the heroine in uselessness in this world expressed at Buchanan's work by means of denials ("No one will miss me; all will hurry by, / And never cast a thought on one so low"¹³). It is described at the work of the Russian translator into despair, hopelessness for what rhetorical questions are used: "How to scrape long for me? already who needs me? / Who wants to know, am I alive or not?"¹⁴.

Minh introduces mentioning of the elderly spouse of the girl in a translated text ("And here is the child to you, in a consolation / To your old age, it was born this night"¹⁵, not corresponding to the original, which phrase "... Poor old Joe!"¹⁶ can be understood rather as "a close friend". Russian interpreter also omitted repetition of expression of "from bad to badder", significant for the English author ("from bad to the worst") at the description of hard fate of poor girls, cf.: "If they grow hard, go wrong, from bad to badder / <...> / But go from bad to badder – down, down, down"¹⁷ – "<...> becoming worse and worse / <...> / all drooped, drooped"¹⁸. The interpretation of verses offered by Minh is unlikely successful "Nineteen! nineteen! / Only nineteen, and yet so old, so old; – / I **feel** like fifty..."¹⁹ in which it was not succeeded to feel the main thing – the author's aspiration to express feelings of the heroine, but not to describe her appearance: "I am young, I am just twenty years old, / And I look like as decrepit, old woman"²⁰.

The city appears as the ominous, gloomy place where constantly there are tragedies at Buchanan's work: "... for you could not see/The people from our window –

⁸ Selected Poems of Robert Buchanan... 477.

⁹ Selected Poems of Robert Buchanan... 477.

¹⁰ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 74.

¹¹ Selected Poems of Robert Buchanan... 477

¹² D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 75.

¹³ Selected Poems of Robert Buchanan... 477

¹⁴ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 75.

¹⁵ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 75.

¹⁶ Selected Poems of Robert Buchanan... 479.

¹⁷ Selected Poems of Robert Buchanan... 477-478.

¹⁸ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 75-79.

¹⁹ Selected Poems of Robert Buchanan... 477.

²⁰ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 75.

only stone – / Deep walls, black pits, and lanes ..."²¹. Minh following the English original expands the general list of "signs" of the city, supplementing it with mentions of attics and the deep yards and also image of a universal "dead deficiency", much brighter and strong, than Buchanan image: "... stones alone a heap, / Solid walls, roofs, attics, / Deep yards and deadlocks, / And dead deficiency everywhere"²². If Buchanan has a description of London Thames appearing as the deep, cold stream, the streaming silver and bearing the weak light escaping eyes has the symbolics ("And far between the housetops was a gleam/Of water winding silver-like about. / That was the River. It look'd cool and deep, / And as I watch'd, I felt it slipping past; / As if it smoothly swept along in sleep, / Gleaming and gliding fast"²³). At Minh's work there is no symbolical character, and the mention of the name of the river is followed by the epithets forcing gloomy color and the characteristic comment about an impression which the mighty stream made on the girl ("it became **terrible** to me"): "Only there, behind roofs, the mighty shaft sparkled / A twisting river, / Mighty stream of the Thames abounding in water, / But so deep and cold for the first sight, / That became **terrible** to me. / I am watching it, and it is shining and shining, / And waves pours, and waves splashes everywhere, / And in the distance it disappears as a dream"²⁴.

At the description of the scene of little brother's death Ned Minh introduces comparisons "it is pale as the shirt" and "white as if the cloth", transfers an epithet "cold" from the description of a bed to an image of the died child and also transfers a bit different emotions of the heroine who at Buchanan "began to sob and was frightened", and in a Russian translation – tested conditions of pity and horror at the same time: "I thought that brother Ned was only sleeping, / And took his hand and felt no fear"²⁵ – "And took it by hand without fear, / Though it became **pale as a shirt**"²⁶; "...cold, cold bed where he was laid, / I sobb'd and was afraid"²⁷ – "...a bed where there was a baby, / Cold, **pale as if the cloth**, – / Suddenly became I am so sorry, and it is terrible"²⁸.

Telling about a woman who helped the heroine to get out of social bottoms, taught to read her, to pray, helped to wean from foul language, Minh focused attention to her grieves at once ("That one in mourning, with **a sad face**, the lady"²⁹). Whereas Buchanan, first having only mentioned "the high pale lady in a mourning dress" ("The tall pale lady in the mourning dress"³⁰, emphasized features of her state of mind much later: "She never seem'd to scorn one, no, not she, / And (what was best) she seemed **as sad as me!**"³¹. Minh, having repeatedly mentioned grief, strengthened the emotional atmosphere of hopelessness, emptiness that was never also promoted by use of reception of antonimic translation – replacement of a syntagma "<...> despised nobody" with "one love fed": "It in her soul *fed only love* / For all beings of terrestrial life, / And – that is stronger than everything attracted to it – / Was always **sad, as well as me**"³². When translating "'twas very lonesome" Minh used the Russified comparison "one as a finger". It is possible to see

²¹ Selected Poems of Robert Buchanan... 477.

²² D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 76.

²³ Selected Poems of Robert Buchanan... 477.

²⁴ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 76.

²⁵ Selected Poems of Robert Buchanan... 478.

²⁶ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 78.

²⁷ Selected Poems of Robert Buchanan... 478.

²⁸ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 78.

²⁹ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 79.

³⁰ Selected Poems of Robert Buchanan... 478.

³¹ Selected Poems of Robert Buchanan... 478.

³² D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 79.

elements of russification also in interpretation of phrases of "the houses where gentlefolk abode", "the houses of the gentlefolk" as, respectively, " dwellings of notable and rich men ", " seigniorial houses ".

In the English original the heroine separates herself from poor fallen girls that is shown by means of a personal pronoun "they": "Marry? Not **they!** / **They** cannot afford to be so good..."³³. In the Russian interpretation, on the contrary, the pronoun "we" demonstrating that the heroine quite correlates herself to them is used: "To marry? Ask – where! / **We** are too poor to dream of marriage!"³⁴. In the description of acquaintance of the heroine to Joe Minh excessively strengthened a love subject – instead of modest expression "Joe likes me..."³⁵, used in the original, the translator with insignificant variations several times repeated the same thought: "All I live in love with him and in council"³⁶; "... He loves me / Without memory..."³⁷; "He loves me..."³⁸.

Buchanan's heroine would dream to appear in paradise after death, but considers herself guilty, unworthy. She associates paradise with rural areas where she visited once, having got out of London, and understood that it will not be able to remain there for a long time. If the translation of one of the fragments describing feelings of the girl on the road from London to the village is rather exact ("I felt that I was doing something wrong"³⁹ – "As though he made something bad"⁴⁰), the second fragment is considerably embellished by Minh by means of use of comparison with the world of spirits in which the girl appeared thanks to the magic fairy: "As if I were asleep with half-shut eyes"⁴¹ – "And I as if in a somnolence, **as a fairy / I am carried away to some world of spirits**"⁴². In Buchanan's original the singing of a bird mentioned twice was the only sound breaking paradise silence of rural areas: "...a bird **singing, singing** ..."43; "... and the bird sang loud, / Out of a golden cloud"⁴⁴. In Minh's translation the semantic additions caused by what the birdie at it not just sings are noticeable, and "amuses hearing", "warble", "pours live sounds": "Only, **amusing / my hearing**, in the sky the birdie **warbles**"⁴⁵; "And the birdie **pours and pours live sounds** / From a gold cloudlet from heaven"⁴⁶.

If Buchanan persistently repeats the name of the English capital out of which the girl cannot live any more, despite all sufferings transferred by it here ("So back to **London** town I turn'd my face"⁴⁷; "...I was better, for in **London** here/My heart was busy, and I felt no fear"⁴⁸; "And I have stay'd in **London** well or ill"⁴⁹), Minh understanding all correctness

³³ Selected Poems of Robert Buchanan... 478.

³⁴ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 81.

³⁵ Selected Poems of Robert Buchanan... 478.

³⁶ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 81.

³⁷ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 81.

³⁸ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 81.

³⁹ Selected Poems of Robert Buchanan... 479.

⁴⁰ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 82.

⁴¹ Selected Poems of Robert Buchanan... 479.

⁴² D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 82-83.

⁴³ Selected Poems of Robert Buchanan... 479.

⁴⁴ Selected Poems of Robert Buchanan... 479.

⁴⁵ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 83.

⁴⁶ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 83.

⁴⁷ Selected Poems of Robert Buchanan... 479.

⁴⁸ Selected Poems of Robert Buchanan... 479.

⁴⁹ Selected Poems of Robert Buchanan... 479.

and deliberateness of repetition of the English author, nevertheless once departs from his plan, using instead of concrete **London** abstract **city**: "And to **London** I went without cautions"⁵⁰; "I recovered and the mind came to an order. / Yes, with **London** I grew together! This noise, / Fog and smoke are pleasant to hearing, to an eye; / Here it is easy for me, the mind is eternally occupied here"⁵¹; "And how sometimes to live in the **city** precisely"⁵², – such replacement is hardly justified as the original work recreates pictures from life not of the conditional city, namely London, the capital of England. Death of Buchanan's heroine in itself is not the tragedy, it is even natural as an outcome of all life, – the girl is sorry only about the husband who is left without female attention and care: "... Poor old Joe!"⁵³. Minh keeping the general tonality of the description emphasizes the pity felt by the heroine not only for the spouse, but also for the little son: "Oh, poor Joe! Oh, poor my son crumb!"⁵⁴.

Other Buchanan's poem from the cycle "London Poems" - "Nell" (Nell) – was probably translated by Minh along with "Liz". However this translation was issued only in 1896 at the publication in "Modern times" of separate materials from archive of the late translator⁵⁵; it should be noted that Buchanan who died in 1901 was still alive by then, though was in many respects the anachronistical phenomenon in modern English literature. The poem "Nell" from the first verses was of interest to the Russian reader the image of very characteristic defect – the alcoholism leading to crime, destruction of family happiness. Buchanan demonstrated as the husband of the heroine, in everyday life kind, true, good ("So kind! so true! <...> / Gentle and good!"⁵⁶), "as gentle as a lamb", turned absolutely into other person under the influence of alcohol – mad, angry, lost control over himself: "<...> but lost/His senses when he took a drop too much – / Drink did it all – drink made him mad when cross'd – / He was a poor man, and they're hard on such"⁵⁷. In the translation Minh followed the English author, keeping characteristics of the character ("It was not kinder than it the neighbor, / <...> / the Dear friend, the friend sincere and mild here!"⁵⁸), however at the same time omitted the comparison with a lamb which is associated in the Russian cultural tradition it is rather not with softness and mildness of character, and with dullness, nonsense, humility. Features of behavior of the drunk hero were transferred to deliberately simple, even in a little rough form – "became rabid" instead of "but lost his senses" ("lost self-control"), "the mind is mad" instead of "drink made him mad" ("binge made him mad").

Expression "and light disappeared from eyes", used by the translator instead of "the room swam round" ("the room swam") at the description of reaction of the heroine to the tragic message about murder of the person which was heard from her darling (cf.: "And as he said the word, the wind went by/With a whistle and cry – / **The room swam round** – the babe unborn seem'd to scream out and die!"⁵⁹ – "He told me; and wind in terrible rage / Raised a howl in a pipe. And **light disappeared from eyes**, / And my baby in a womb /

⁵⁰ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 84.

⁵¹ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 84.

⁵² D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 84.

⁵³ Selected Poems of Robert Buchanan... 479.

⁵⁴ D. E. Minh, London Idyll. From Robert Buchanan. Russian Bulletin... 85.

⁵⁵ D. E. Minh, The death penalty in London (From Robert Buchanan). Modern Times. No. 7469 (11 (23) 1896, 6.

⁵⁶ Selected Poems of Robert Buchanan... 200.

⁵⁷ Selected Poems of Robert Buchanan... 200.

⁵⁸ D. E. Minh, The death penalty in London...6.

⁵⁹ Selected Poems of Robert Buchanan... 201.

trembled suddenly And – died, not having been born⁶⁰). Undoubtedly, it is more convincing as assumes not only one-stage reaction (dizziness, turbidity of reason), but also natural approach of a gloomy, sad time in the girl's life. By means of rhetorical questions Buchanan shows unambiguity of the choice of the heroine which has to support the husband, though she was terrible about it: "What could I do but clasp his knees and cling? / And call his name beneath my breath in pain?"⁶¹. Minh omitting rhetorical questions, found other explanations for whisper of the heroine, having correlated it rather to fear for itself, than to fear to do much harm accidentally also in without that a difficult situation: "Having embraced his knees, in silence, / I in a whisper (so it was terrible to me with him!) / Told: "Ned!" ..."⁶².

Fragmentariness, incidence of heroine's memories of the endured nightmare of Ned's arrest is transmitted by Buchanan through elliptic designs: "And all the rest is like a dream – the sound/Of knocking at the door – / A rush of men – a struggle on the ground – / A mist – a tramp – a roar"⁶³. In the Russian translation a characteristic fragmentariness, incidence of the description is lost, it found the sequence, emphasized interconditionality of actions that was promoted by use of uniform subordinate clauses with the conjunctions "as" and "and": "All the rest I remember as a dream: / As they knocked at a door as policemen / At a door rushed; as it was tumbled down; / As Ned's hands, legs were chained, – / Both noise, and shout, and all Row of alarm"⁶⁴.

In the semantic plan the verse "And Seven Dials made a moaning sound"⁶⁵ connecting a scene of arrest and a scene of a meeting of the girl with the arrested husband it is omitted by Minh despite all the importance for the original work. It is known that the Cévennes Dayls is the intersection of seven London streets in West End and Covent Garden in the center of which the column with six (but not seven) sundial towers. Still Ch. Dickens ("Sketches by Boz", 1836) wrote: "The stranger who finds himself in the Dials for the first time <...> at the entrance of seven obscure passages, uncertain which to take ..."⁶⁶. In Buchanan's poem the sound of clock is symbolical because the heroine appears in a difficult life situation, at the crossroads; she needs to choose the road. Besides, in the 19th century the Cévennes Dayls had in London bad reputation of the area where there lived criminals and prostitutes that also supplemented a description picture, forming idea of life of heroes of the poem of Nell and Ned.

The story by the heroine about the road from the house to the place of an execution of the husband is sated with realities of London life among which there is Leicester Square ("Leicester Square"), Saint Martin ("Saint Martin's Lane"), Strand – the main street connecting Westminster and City ("the Strand"), the bridge of Waterloo ("Waterloo"), the Ludgate-hill ("Ludgate Hill") and also St. Paul's Cathedral ("Saint Paul's (Cathedral)") and Saint Paul's church ("Saint Paul's (Covent Garden)") which should not be confused. Minh transferred the majority of the listed names when translating, having used devicees of transcription with little changes for the purpose of preservation of metre and rhyme – **Leyster Square, Martin-Leng, Stand, bridge of Waterloo, Ludget-gill / Ludget, Paul**. The translator specified the name "Waterloo" (it is noted that it is the bridge)

⁶⁰ D. E. Minh, The death penalty in London... 6.

⁶¹ Selected Poems of Robert Buchanan... 202.

⁶² D. E. Minh, The death penalty in London... 6.

⁶³ Selected Poems of Robert Buchanan... 203.

⁶⁴ D. E. Minh, The death penalty in London... 6.

⁶⁵ Selected Poems of Robert Buchanan... 203.

⁶⁶ Ch. Dickens, Ch. Sketches by Boz. L.: Macmillan and C^o. 1892. 16.

whereas the only mention of cathedral or Saint Paul's church, on the contrary, is deprived of explanations and necessary reality.

Discussion

Buchanan creates images of people met by the heroine in the street, ordinary inhabitants are presented in general neutrally ("Some men and lads went by"⁶⁷; "The man who sold the coffee stared at me!"⁶⁸; "...and two or three / Talk'd about it <about a cart>"⁶⁹). Minh recreates them with the obvious neglect aggravating a grief of the girl against the background of ordinary problems of people around, their infinite empty vanity: "Suddenly in front of me **some people** passed by"⁷⁰; "**The merchant** who sold tea to me looked / Attentively into my face ..." <we can see the interest of a person in money here>; "**Some two dirty creeps / Gossiped** about it <about a cart> **at random**"⁷¹.

For the translation of the girl's state with the sounds of the knell announcing the beginning of an execution, Buchanan used the triple repetition of the word "listening" ("listened") designed to display weariness of expectation of the awful moment resorted to comparison of the heroine with a stone, at last, characterized it by means of numerous epithets - "hard", "cold", "still", "dumb": "**As if I had been stone, all hard and cold, / But listening, listening, listening, still and dumb, / While the folk murmur'd, and the death-bell toll'd**"⁷². From all this variety of tropes and parts of speech in Minh's translation only comparison is maintained, and the heroine turns out similar both to a stone, and metal ("I became as **a stone, as metal!** / I was listening <...>"⁷³. The emotional image of the heroine in the Russian interpretation is a little maleficated by emergence in a parallel to an image of the young woman with the images of the impudent people and the howling bell: "<...> the people impudent, / howled <...> the bell lingeringly howled"⁷⁴. However, the subsequent fragment of this scene is translated much more brightly, – Minh not only maintained repetition of the verb "wait" ("to wait"), but also used, a dissonance to Buchanan that allowed to make a picture of the description more alive, real: "And I could **only wait, and wait, and wait,** / And what I waited for I could not tell, – / At last there came a groaning deep and great – / Saint Paul's struck "eight" – / I scream'd and seem'd to turn to fire, and fell!"⁷⁵ – "And I **still wait, still wait** – what, I do not know! / But time has come – Paul *beats* eight, / And – all people gasped! / I screamed and *fell down* to the ground"⁷⁶. Death of the spouse – the tragedy for Buchanan's heroine. By means of an anaphora the English author emphasizes the equal importance for it and Ned's things, and spin his hair that is much more precious than all richness and all gold of London: "**And** there's the dear old things he used to wear. / **And** here's a lock o' hair! / **And** they're more precious far than gold galore, / Than all the wealth and gold in London town!"⁷⁷. In the Russian translation the anaphora is kept, however comparisons are not so convincing, in particular, the image of rich, rich London very appropriate in the final of the work of the

⁶⁷ Selected Poems of Robert Buchanan... 205.

⁶⁸ Selected Poems of Robert Buchanan... 206.

⁶⁹ Selected Poems of Robert Buchanan... 206.

⁷⁰ D. E. Minh, The death penalty in London... 6.

⁷¹ D. E. Minh, The death penalty in London... 6.

⁷² Selected Poems of Robert Buchanan... 207.

⁷³ D. E. Minh, The death penalty in London... 6.

⁷⁴ D. E. Minh, The death penalty in London... 6.

⁷⁵ Selected Poems of Robert Buchanan... 208.

⁷⁶ D. E. Minh, The death penalty in London... 6.

⁷⁷ Selected Poems of Robert Buchanan... 208.

cycle "London Poems" is omitted: "He weared *this* when he was alive ... / Here is the lock of his hair! / And all *this* to me, Nan is *the dearest of all hundredfold*, / Than gold, than large thread of pearls!"⁷⁸.

Conclusions

Along with significant increase in number of verses in Russian translations in comparison with the English originals (Buchanan has 304 verses in the text of "Liz" and 199 in the text of "Nell", whereas at Minh 399 and 244 verses respectively). Some other changes of formal and substantial character, for example reduction of number of repetitions of the separate words giving nature of lamentation to confessions of women, mourning of the hard destiny is observed. Minh's translations from Buchanan, obviously, are not among his best compositions [we can see his other translations: 3, p. 320–337; 4, p. 297-299]. However at the same time the translations show a certain emotional participation to inner world of the translator who was sympathizing the disadvantaged, looking for justice in society and in the human relations. An undoubted Minh's advantage was also the circumstance that he for the first time paid attention to Buchanan unknown to the Russian readers before, presented in Russian his creative works.

Acknowledgements

The article is made within the project # 17-18-01006 «The Evolution of the Russian Poetic Translation (the 19th – the beginning of the 20th centuries)» of the Russian Science Foundation.

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⁷⁸ D. E. Minh, The death penalty in London... 6.