The Trials of the Intertextual

The Trials of the Intertextual:

The Translation and Reception of Tatyana Tolstaya's *Kys´* in Sweden and the United States

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Abstract

Titel: The Trials of the Intertextual: The Translation and Reception of
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I denna avhandling analyseras översättning och reception av Tatiana Tolstajas
roman *Kys´* (2000). I analysen ingår, förutom den ryska källtexten, den engelska
utgåvan *The Slynx* (2003) i översättning av Jamey Gambrell, och den svenska
utgåvan *Därv* (2003) i översättning av Staffan Skott och Maria Nikolajeva. En
viktig premiss för arbetet är att intertextualitet har utvecklats till att få särskild
betydelse i den ryska litterära traditionen, vilket gör det nödvändigt att diskutera
översättningsstrategier och hur dessa påverkar måltextens reception.

I avhandlingens första del ligger fokus på intertextualitetsbegreppet och hur
intertextuella referenser kan klassificeras och översättas. Av analysen framgår
att de svenska översättarna har ersatt en stor del av den ryska poesi som citeras
i källtexten med svensk eller kanonisk poesi, medan den amerikanska
översättaren istället har översatt de många citaten till engelska. De svenska
översättarna tycks således ha tolkat intertextualiteten i sig som viktig, medan
den amerikanska översättaren istället har tolkat referenserna till rysk kultur och
litteratur som viktiga.

I avhandlingens andra del analyseras receptionen av de två måltexterna
medelst en komparativ analys av tolv svenska och sexton amerikanska
recensioner publicerade i dagspress samt icke-akademiska och icke-
professionsinriktade tidskrifter. Undersökningen visar att receptionen skiljer sig

mellan de två målkulturerna. Medan den engelska måltexten framförallt hade lästs som en roman om Ryssland, kunde de svenska kritikerna också relatera romanen till universella teman som konst och mänsklighet. Resultatet av den tematiska analysen visar slutligen att ett underliggande tema bland de svenska recensionerna är "Kan konsten/litteraturen rädda oss?". Motsvarande tema bland de amerikanska recensionerna är istället "Går det att rädda Ryssland"?

Sammanfattningsvis verkar det som att de svenska översättarna har lyckats åstadkomma en tolkning av källtexten som inte bara var lättare för måltextläsaren att ta till sig, utan som dessutom var mer intressant och aktuell ur dennes perspektiv. Intertextuell skönlitteratur har således mycket att vinna på en översättningsstrategi som tar hänsyn till intertextualitetens funktion i det aktuella verket, och som vid behov också förändrar den intertextuella kontexten.

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To Mom and Dad

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Formalities

Note on Russian Romanization

In this dissertation, a modified version of the Library of Congress system is used. The problematic letters are presented as follows: и and й are both rendered with the letter i; у with u; ы with y; ю with iu; я with ia; e, ё and э are all rendered with e; ж with zh; х with kh; ц with ts; ч with ch; ш with sh; and finally, щ with shch. Hard sign is represented by a double apostrophe (″), soft sign by a single apostrophe (′). Initial iotated vowels are rendered with a "y" (e.g. Yurii, not Iurii). Proper names are referred to in accordance with the conventional English spelling of Russian names. In the running text authors' names are rendered as they usually appear on published translations into English. In bibliographic references, however, author names will be transliterated. For example, I will use the spelling Tatyana Tolstaya and Fyodor Dostoyevsky in the running text, but Tat′iana Tolstaia and Fedor Dostoevskii when referencing a book published in Russian.

Note on translation

All direct quotations from literary as well as theoretical sources written in Russian or Swedish have been translated into English by the author of this dissertation. The first time a non-English title occurs it will be transliterated (if relevant), followed by the English title in brackets. In cases where no published translation exists, my translation of the title will be given in square brackets.

Source text specific words will be transliterated, followed by the corresponding word from the American target text in brackets. When the contents and story line of *Kys′* is discussed, quotes will be provided from the American translation (Gambrell) unless otherwise stated.

In the results chapters, when intertextual elements from the source and target texts are provided and discussed, the Russian and Swedish excerpts will, when required, be accompanied by literal translations into English in square brackets.

Data availability statement

The spreadsheet containing the source and target text coding for the first part of this dissertation has not been placed in the appendix of this dissertation, due to its size. The spreadsheet can instead be accessed online via this link: http://hdl.handle.net/2077/62252. The datasets generated during the reception analysis are available from the author on reasonable request.

Introduction

1. Setting the scene:
   An untranslatable novel?

1.1 Background

When Tatyana Tolstaya's novel *Kys´* (*The Slynx*) was published in Russia in the year 2000, it was immediately described as *untranslatable* by critics, translators and publishers. The novel has, however, since been translated into French (Tolstaja 2002), English (Tolstaya 2003), Swedish (Tolstaja 2003), German (Tolstaia 2003), Hungarian (Tolstaya 2004a), Polish (Tolstaya 2004b), Serbian (2005a), Chinese (Tolstaya 2005b), Romanian (Tolstaja 2006) and Slovene (Tolstaja 2016). In a Swedish review of *Kys´*, written right after the novel had been published in Russia and before the process of translating the novel into Swedish was initiated, Staffan Skott and Maria Nikolajeva conclude that "To translate *Kys´* has to be an almost impossible task" (Skott and Nikolajeva 2001; my translation). Nevertheless, the same duo later translated the novel into Swedish and received critical acclaim for their accomplishment.

The American slavist Anna Gessen also reviewed *Kys´* before any translation had reached the market. Similarly to Skott and Nikolajeva, Gessen discusses the hardships that future translators of *Kys´* might encounter:

> The greatest charm of Tolstaya's dystopian novel lies in its language, which is almost impossible to describe and completely impossible to translate. […] it is likely that whatever versions we get of *Kys´* in English will be pale imitations. (Gessen 2002)

Interestingly, Gessen makes a clear prediction regarding the reception of any English translation, suggesting that the novel could be a disappointment to Tolstaya's American readers.

In an article published in the Russian literary magazine *Oktiabr´* in 2006, the Dutch translator and scholar in Slavic literature Otto Boele discusses his experience of working as a publisher's advisor on Russian literature. He recollects the decision not to recommend Tolstaya's *Kys´* for translation, and argues, despite the fact that the novel had previously been translated into English and German, that the constant play with and deformation of Soviet myths and language would be too much for the Dutch reader. He then continues:

> Okay, maybe unfamiliarity with the quoted poems and inability to recognize the intertextual allusions will not hinder a general understanding of the novel. But still, the impression that the novel is just a party between the author and her Russian readers is indeed disturbing. (Boele 2006; my translation)

Boele's suspicions seem to be fairly accurate if set against the critic John Banville's review of the American translation *The Slynx* (Jamey Gambrell) in 2003:

> As for the satire, one is required to be familiar with more than any Westerner could possibly know about the minutiae of Russian history and contemporary Russian life. […] Reading *The Slynx* is rather like finding oneself attending a theatrical performance in a foreign city where one knows the language but simply cannot get the jokes or the slang or the references. (Banville 2003)

Here, Banville notes that the reader of the English target text feels left out. Something is disturbing the reader, hindering them from understanding and fully enjoying the novel. Unfortunately, this is not an uncommon reaction to contemporary Russian fiction, in which intertextuality often plays an important role.

This dissertation deals with the translation and reception of Russian intertextual fiction, namely Russian prose fiction containing references to other literary works, and in which the use of intertextuality is a conscious literary device and not a mere random reuse of texts already available in the literary system. I would therefore like to explain why this is a relevant and urgent area of research. In the above-mentioned article, Boele explains that the problem he identified regarding *Kys´* is not an isolated occurrence. Instead, the almost obsessive deconstruction of Soviet ideology, as well as ironical play with the literary canon and socialist language, can be seen as a general tendency in contemporary Russian literature (Boele 2006).

In most Western countries, Russian classics are immensely popular and re-translations of writers like Dostoyevsky, Gogol and Tolstoy are very common. For contemporary Russian literature the situation is more problematic. Celebrated, innovative writers, who in Russia are widely read and appreciated, have a tendency to be perceived as being narrow and self-absorbed outside of their own motherland. This might seem as a paradox, since the classic authors too made frequent use of intertextuality as a literary device. Two factors are important when it comes to explaining why contemporary, and especially postmodern, intertextuality is more difficult than the intertextuality of the classics. Firstly, the Russian 19th century classics were strongly influenced by European literature. Julie Hansen clarifies:

> During the eighteenth century, translations from English, French and German laid the groundwork for the rich national Russian literature that blossomed in the early nineteenth century, with Alexander Pushkin at the fore. (Hansen 2018)

That is, the Russian classics built upon a European tradition, which means that there are intertextual connections to other literatures as well. Secondly, in contemporary literature and especially in postmodern texts, intertextuality has a different function than it used to have: it is sometimes used in order to deform and parodize previous works of literature in order to come to terms with the past and sometimes to challenge official interpretations of literature. Such aspects will be further discussed in Chapter 3.2.2.

That is, the pronounced intertextuality of Russian literature seems to become an obstacle for translation. Therefore, the discussion and study of the translation and reception of intertextual literature is urgently needed. In my opinion, the inclination to perceive intertextuality as an obstacle for translation

is connected to a source text-oriented view of translation, and a strong emphasis on the possible losses involved in translation. If the prerequisite for translating intertextual literature is *formal equivalence* (cf. Nida and Taber 1969), any translation is bound to fail. Instead, it might be vital to adapt intertextual references to the socio-cultural setting of the target culture. It is also important to acknowledge the cultural, historical and sociological differences between the source and target cultures, which makes it obvious that translations need to be read as *works in their own right* (see Venuti 2013a). Finally, the fact that a novel in translation might evoke new meanings should not be seen as a failure.

The celebrated Russian author Vladimir Sorokin expressed a similar view of translation at a meeting with his readers in Gothenburg in 2015. Sorokin was asked what he thought about the fact that his complex and very intertextual texts were translated into other languages for an audience that could not possibly grasp all of the references, and who will read them in a different way. He answered that he did not have any problem with this, and that the possibility for new interpretations even gives him a certain inspiration (Kultur i väst 2015, 32:30). He also explained that according to him, all high-quality literature should be transferable. This is a standpoint close to my premise regarding translation: a translation is always a positive thing, always a gain. A translation means that a work of fiction can reach readers who otherwise would not have had the possibility of reading it. A translation is a place where two cultures meet, and this meeting calls for mutual respect. When the difficulties of such meetings are discussed, it is often from the perspective of the target reader, or the target culture. The difficulty of understanding foreign cultural references, humor and allusions are examples of themes that are often problematized. Nonetheless, it is important to appreciate that this encounter is challenging for the source text as well. In his famous article "Traduction comme épreuve de l'étranger" (Translation and the Trials of the Foreign) (1985/2012), Antoine Berman describes translation as a trial in a double sense: first, in order to open up a work "in its utter foreignness" to target readers, a relationship needs to be established between the source text (the Foreign) and the target culture (the Self-Same). However, it is also a trial *for* the foreign. Berman continues:

> […] translation is a trial for the foreign as well, since the foreign work is uprooted from its own language-ground (sol-de-langue). And this trial, often in exile, can also exhibit the most singular power of the translating act: to reveal the foreign work's most original kernel, its most deeply buried, most self-same, but equally most "distant" from itself. (Berman 2000, 284)

This trial—to be made into something foreign in exile (foreignness not being part of its original essence)—is what calls for understanding from the target readers, who have to receive the translation and interpret it in relation to their own cultural background and experience.

It is, however, rather uncommon for translations to be treated with such respect, and newspaper critics rarely even acknowledge the fact that the reviewed work is a translation (see Venuti 1995; Vanderschelden 2000; Fawcett 2000).

In his almost philosophical essay "How to read a translation", Venuti explains what it means to read a translation as a work in its own right:

> To read a translation as a translation, as a work in its own right, we need a more practical sense of what a translator does. I would describe it as an attempt to compensate for an irreparable loss by controlling an exorbitant gain. (Venuti 2013b, 110)

The reader of a translation should enjoy every word, says Venuti. Every single word has been hand-picked by the translator in order to imitate the author. Every time a foreign word is replaced by a native word, some connotations disappear while others emerge. Venuti also concludes that the loss in translation "remains invisible to any reader who doesn't undertake a careful comparison to the foreign text"; the gain, on the contrary, is apparent everywhere, but only if the reader looks for it (Venuti 2013b, 110).

In relation to advocating that translations should be read as works in their own right, Venuti supports a *hermeneutic* theory of translation, in which a translation is simply seen as one of many interpretations of a source text (see Venuti 2009; Venuti 2013a; Venuti 2019). Among translators, readers and critics, we still find, claims Venuti, followers of the more traditional *instrumental* theory of translation. Such a theory of translation instead perceives translation as an exact transfer of a fixed, clandestine meaning contained in the source text. From this perspective, Venuti argues, the source text is considered to contain an invariant of some kind that needs to endure the process of translation and remain intact in the target text (Venuti 2013a, 244).

In *Contra Instrumentalism* (2019), the essence of a hermeneutic model of translation is presented as follows:

> A hermeneutic model conceives of translation as an interpretive act that inevitably varies source-text form, meaning and effect according to intelligibilities and interests in the receiving culture. (Venuti 2019, 1)

Furthermore, Venuti explains that "according to the hermeneutic model [...] a translator turns a source text into a translation by applying *interpretants*" (2019, 2). The application of interpretants—which may be either formal or thematic—results in a translation that is a work in its own right; a translation that is autonomous from its source text. A formal interpretant may, according to Venuti, be a translator's concept of equivalence or style, while a thematic interpretant may instead be a specific interpretation of the source text or an ideology[1] (ibid.).

The idea that the practice and theory of translation can benefit from abandoning the prevailing instrumentalism is something I strongly agree with. Furthermore, a hermeneutic model of translation will not only help readers to explore translations as works in their own right, it will also make it possible for critics and translation theorists to pinpoint and discuss in more precise terms the intricate relationship between a source text and a translation.

In agreement with the above, there are as many possible interpretations of a novel as there are readers. Even within the source culture the ability to recognize and understand intertextual allusions will differ. A source text reader belonging to a younger generation will almost certainly not understand the novel in the same way as a source text reader from an older generation. Therefore, it should not be considered to be a failure if the target text reader does not interpret a work of fiction in the same way as a source text reader. The most important is that the target text reader, thanks to translation, has been given the opportunity to read and experience a foreign work—in relation to his or her own knowledge and experience.

Consequently, it is not at all surprising or strange that the Swedish translation of Tolstaya's novel *Kys´* (*Därv*) differs from its American counterpart *The Slynx*. The translators are basically just two different readers, transferring two different interpretations into their respective target cultures. Nevertheless, what makes this comparison interesting is that the difference between the two target texts is remarkably large.

In 1813, Friedrich Schleiermacher formulated a postulate that was later taken up in Translation Studies:

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[1] Venuti defines ideology as an ensemble of values, beliefs, and representations affiliated with particular social groups (2019, 2).

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> Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him. (Schleiermacher 1992)

This frequently cited quotation is pivotal in translation studies. The different strategies have been given different names by different theorists (domesticating, naturalizing; foreignizing, literal etc.) but they often describe a similar phenomenon. However, even if the American and Swedish translations of *Kys´* are remarkably different, it is not possible to say that one of them leaves the author in peace, while the other does the same for the reader. As I will show in this dissertation, the strategies applied by the American and Swedish translators are more difficult to define and cannot be summarized by means of a simple dichotomy.

Apart from promoting a hermeneutic model of translation, Venuti also provided a striking critique of the Anglo-American publication industry in his seminal work *The Translator's Invisibility* (1995), a book that also introduced the discussion of foreignization and domestication into modern translation studies. Based on book market data, Venuti claimed that there was a resistance towards translations in Anglo-America, with translations having an approximate share of the book market of below 3% (Venuti 1995, 12). Venuti's statistical methods were later criticized by Anthony Pym, among others, who accentuated the size of the Anglo-American literary system, and the fact that readers of translations in English actually had access to many more titles than target text readers in other language areas (Pym 1996, 168–169). Anyhow, the low translation ratio in combination with the hegemony of Western popular culture has, according to Venuti, led to the development of "aggressively monolingual cultures" in the United Kingdom and the United States: cultures in which readers are unreceptive to the foreign and only read so called fluent translation. Literature that resists the norm of fluency would simply not be translated (Venuti 1995, 15–17). That is, Venuti advocates foreignizing translations as a form of resistance to the domesticating trend of Anglo-America. A final important aspect of Venuti's book deals with the invisibility of the translator. In a culture of fluent translations, the translator should preferably not be noticed, and there is also no prestige in translating. Consequently, translators tend to be neglected, or only briefly mentioned, in literary reviews.

In 2017 a new edition of *The Translator's Invisibility* was published. Venuti explains in the preface that the reception of the first edition created a need for a second one, in which key terms and arguments could be further clarified

(2017, xxi). More than twenty years have passed between the two editions, and one would assume that things have started to change in a more globalized book market. However, Venuti illustrates that the number of translations published in the British and American markets continued to stay roughly the same also during the first decade of the 21st century: translations made up 2.07 percent of total American book production in 2004 and 2.07 percent of total British book production in 2001 (2017, 11).

The Swedish literary system is naturally smaller than the Anglo-American, and it also has one of the world's highest translation ratios. In 2002, the share of translations on the total book market was 30%, while the corresponding number for the literary genres was 55% (Kungliga Biblioteket 2002). According to Lars Kleberg it can therefore be seen as a paradox that the Swedish book market has also striven historically for the norm of fluency, and that translations have been carried out under the same veil of invisibility (Kleberg 2013, 17).

Now, if we return to Venuti's invisibility again, I would like to emphasize that neither Skott and Nikolajeva nor Gambrell are invisible as translators of *Kys´*, but their respective visibility expresses itself in different ways. While Gambrell is visible paratextually, on the cover of the novel and by means of a glossary and list of quoted poetry, the Swedish translators are indisputedly visible *in the text* as a result of numerous references to Swedish literature. Furthermore, in relation to Venuti, it can also be seen as unusual that *The Slynx* was published on the American book market at all—it is definitely a book that resists the norm of fluency (Venuti 1995, 17).

In ways which will become obvious in the following chapters, both the American and Swedish translations of *Kys´* were unusual and almost experimental in their respective target cultures at the time of publication. Therefore, it is also particularly interesting to analyze how the target readers react to and perceive the texts.

With this information to hand, we can conclude that *Kys´* by Tatyana Tolstaya and its translations into English (by Jamey Gambrell) and into Swedish (by Staffan Skott and Maria Nikolajeva) are suitable objects of study for an analysis of the translation and reception of intertextual Russian fiction.

1.2 Intertextuality on trial?

In this dissertation, I focus on the "ordeals" or "trials" of an intertextual work of fiction in the sense that I problematize how intertextuality can be translated

and how the translation strategy will affect the reception of the target text. The title "The Trials of the Intertextual" alludes to the previously mentioned article by Antoine Berman, "Traduction comme épreuve de l'étranger" (1985), but more specifically, it echoes Lawrence Venuti's translation of Berman's article, namely "Translation and the Trials of the Foreign" (2000). The ethical program outlined in this article was further developed in a monograph with the main title *L'épreuve de l'étranger* (*The Experience of the Foreign*) (1984/1992). "Épreuve de l'étranger"—an important tenet also in Berman's subsequent work—is a translation of the German phrase "Die Erfahrung des Fremden", which is the expression Heidegger used in order to describe one aspect of Hölderin's poetic experience (Berman 2000, 284). The different English translations of Berman's "épreuve de l'étranger" will here be examined with a specific focus on the idea of the "trial"—a metaphor that also has relevance for my project. In order to contextualize this, I will start by outlining Berman's basic ideas.

Berman claims that the theory and practice of translation are split between a literary and a non-literary approach. He sees non-literary translation as a mere semantic transfer, compared to literary translation, which deals with texts that are so intimately tied to a language and culture that every translation becomes a manipulation (2000, 285). Berman concludes that the non-literary approach has come to take over completely, which results in literary translation becoming a neutralization rather than a trial of the foreign.

Berman's ethical programme—the analytic of translation—includes both an analysis of tendencies that deform translations (called "the negative analytic"), and psychoanalysis. The latter is, according to Berman, necessary because translators, who work in a 2000-year-old tradition, simply are not aware of their shortcomings. The deforming tendencies are what, according to Berman, "prevent [translation] from being a trial of the foreign" (2000, 286). For example, the tendencies to rationalize, clarify, expand and ennoble or popularize are such deformations for Berman. Other deforming tendencies include (qualitative or quantitative) impoverishment and the destruction of linguistic patterning and networks of signification, as well as the destruction of expressions and idioms. The negative analytic should be balanced by a positive counterpart, described by Berman as a series of operations that neutralize the deformations (ibid.). To conclude, Berman states that it is no longer possible to practice translation without reflecting upon the properly ethical aim of the translating act: receiving the foreign as foreign (2000, 285).

For two reasons, I will not apply Berman's deforming tendencies to the translations analyzed in this dissertation: Firstly, Berman—despite the fact that he calls his theory *hermeneutic*—is actually instrumental (see Venuti 2013a, 3) in his approach to translation. Secondly, many of the tendencies pertain to linguistic and semantic factors that lie outside of the scope of this dissertation. However, Berman's approach opens up new vistas, and his discussion of the trials—further enriched by the various translations of this term and their subsequent analysis by other scholars—will serve as a metaphor for my own study of intertextuality. In Chapter 5, I will also briefly tackle Berman's standpoint regarding the translation of expressions and idioms in relation to a discussion of Venuti's approach to translating intertextuality.

Of all Berman's translators into English, only Venuti translated *épreuve* as "trial". Stefan Heyvaert, the translator of *The Experience of the Foreign*, and Françoise Massardier-Kenney, who translated *Towards a Translation Criticism* (2009), both discuss and justify their own translation of *épreuve* as "experience". Heyvaert does however explain that the French *épreuve* has richer connotations than the corresponding English word "experience":

> There is a tinge of violence, of struggle, in it (captured best in the English ordeal), which makes it perfect as a rendering of Heidegger's *Erfahrung*. (Heyvaert 1992, vii)

The problem, continues Heyvaert, is that Berman also uses the more common French word *experience*, and that it sometimes seems as if he uses the two terms indiscriminately. In order to solve this problem Hayvaert adds the word *épreuve* in brackets in all instances where Berman uses this term (ibid.). With reference to Venuti's translation of Berman's essay, Massardier-Kenney confirms that "trial, test" is a standard translation of *épreuve*. However, she also explains that Heidegger employed the term "experience" in the sense of "something that teaches us about ourselves by transforming through an encounter with otherness" (Massardier-Kenney 2009, xv), and that this is also the sense in which Berman uses *épreuve*. Furthermore, Massardier-Kenney is of the opinion that Venuti uses "trial" because it suits his own project (ibid.). A similar conclusion is drawn by Silvia Kadiu (2019). Comparing Venuti's translation to Heyvaert's, she draws the conclusion that Venuti—by translating *épreuve* as "trial"—centers on a certain aspect of Berman's thinking. Venuti is steering away from the personal and subjective *experience* of the foreign, instead focusing

on the uniqueness of the source text and the foreign as a criterion for judgement (2019, 111).

In this dissertation, I investigate the "trials" of an intertextual work of fiction by analyzing how readers (literary critics) have *experienced* them. I will not myself pass judgements on the two—brilliant but different—translations of *Kys´* analyzed in this thesis, but instead test them by means of a comparative analysis of the target culture reception. Thus, my work is related to the trials as well as the experience of the intertextual, just as Antoine Berman's work is related to the experience and trials of the foreign.

1.3 Aim and research questions

In this dissertation I will analyze the strategies involved in translating intertextual fiction, and also how such texts may be received in the target culture. The analysis will take place on two levels: first, a study of the intertextual references in the source and target texts, and second, the comparative reception analysis focusing on reviews published in newspapers, journals and magazines.

In the first part of the study I will analyze the intertextuality of the novel in question, *Kys´*, and the ways in which this intertextuality has been handled in the American and Swedish translations. What I aim to find out is the following: 1) Which kinds of intertextual references occur in the Russian source text *Kys*? 2) Which translation strategies have been used to render these intertextual references into Swedish and English respectively? 3) Are there any differences between the two translations? The results of this analysis will then be triangulated with the results of a comparative and qualitative reception analysis of the target texts.

When analyzing the reviews of the two translations, four aspects will be of initial interest: 1) In which ways do the critics refer to the translator and the translated nature of the text? 2) Are there any positive or negative statements regarding the novel in general? 3) Is the intertextuality of the novel mentioned by the critic? 4) Which subjects and themes are highlighted in the review? Additionally, since this part of the analysis will be inductive as well as deductive, I will also pay attention to other important aspects possibly accentuated by the critics. What I aim to find out is firstly whether the two translations—basically two interpretations of the same text—have been read and interpreted differently by newspaper critics in the two target cultures involved. Finally, I wish to relate the translation strategy to the results of the reception study. The

question I wish to answer is whether the different ways of handling intertextual references affect the reception of the novel, and how this happens in this particular case.

My study will contribute to the fields of Russian literature and translation studies by combining a comparative analysis of translation strategy with a comparative analysis of the reception of source and target texts. The triangulation of the results will make it possible to make inferences about the effect the different translation strategies have on the target text.

1.4 Disposition

This dissertation consists, first, of two introductory chapters—"Setting the Scene" and "Tatyana Tolstaya and her *Kys*"—which provide a background for the current study and clarify the aim and research questions. These introductory chapters are followed by two independent parts, the first one on intertextual references and their translation, and the second on the reception of the work.

The first part—"Part 1: Translating the Intertextual"—focuses on how *Kys´* has been translated into Swedish and English with a particular focus on intertextual references. In Chapter 3 I will give a theoretical background to the concept of intertextuality, followed by a synopsis of how intertextuality has developed to become a literary device of special significance for Russian literature. Thereafter, focus will be directed towards possible ways to classify intertextual references. Chapter 4 consists of an overview of how intertextuality previously has been treated within translation studies, as well as a discussion about possible strategies for translating intertextuality. In Chapter 5 I will present the material and also summarize my model for classifying intertextual references and translation strategies. Chapters 6 and 7 cover the results of the analysis of the source and target texts, followed in Chapter 8 by a summary of some other aspects of the novel that might complicate the work of the translator. Finally, in Chapter 9 the results of the analysis will be discussed.

The second part—"Part 2: Receiving the Intertextual"—analyses how *Kys´* was read and interpreted by critics in Sweden and the United States. Chapter 10 contains theoretical premises for studying the reception of translations by means of literary criticism. In Chapter 11 I will introduce the material and method for the second part of the dissertation, while Chapter 12 contains the actual results of the comparative reception analysis. Finally, in Chapter 13, the results of Part 2 will be discussed.

The two independent parts are followed by a conclusion that consists of two chapters. The first of these—"Where ends meet"—is where I will finally allow the two analyses to intersect and cross-fertilize each other. Here I will discuss the results of the two analyses and the implications my findings will have for the translation of intertextual fiction. The final chapter—"Where do we go from here?"—will treat possible areas for future research.

2. Tatyana Tolstaya and her *Kys´*

This chapter introduces the novel studied in this dissertation: *Kys´* by Tatyana Tolstaya. I will introduce the author, give a background to the publication of the novel and provide the reader with a synopsis of the storyline. I will also discuss a few aspects of intertextuality in *Kys´* that are not part of the central analysis presented in Chapters 6 and 7. In addition to intertextuality, a few other characteristics of the source text will be briefly touched upon, before ending the chapter with an overview of previous research about Tatyana Tolstaya's *Kys´*.

2.1 The author

Tatyana Tolstaya was born in 1951 in Leningrad. Her father, a physics professor, was the son of the famous Russian author Aleksei Tolstoy. Her maternal grandfather was the renowned translator Mikhail Lozinskii (Rotkirkh 2009, 100). Moreover, her paternal grandmother—Aleksei Tolstoy's wife—was the poet Natalya Krandievskaya-Tolstaya, many of whose poems are quoted in *Kys´*. Finally, Tolstaya's sister Natal´ia (1943–2010) was also a celebrated short story writer.

Clearly, Tolstaya has a great literary heritage but she claims that literature was never discussed in her family. However, her childhood home was full of books, and her parents, especially her father, who spoke three languages and was a keen reader, influenced the children by having great respect for all literary works and artistic efforts (Rotkirkh 2009, 101). After finishing school, Tolstaya enrolled as a student at the University of Leningrad, and graduated in 1974 with a degree in classical philology (2009, 100).

She started to write short stories in the 1980s, after having worked in the publishing house Nauka in Moskow for a couple of years. Her first short story

"Na zolotom kryltse sideli…" (On the Golden Porch) was published in 1983, and her first collection of short stories came out in 1987. The short stories, in which she portrays life in contemporary Russia, came to be especially appreciated for the author's powers of observation and exquisite style.

In 1990 she started teaching Russian literature at Princeton University. The course was cancelled after a year due to low enrollment; she explains that there is generally no interest in Russian culture in the United States (Tolstaia and Tolstaia 2001, 247). Instead she started teaching creative writing, a work she considered to be rather uninspiring: after having given the course for six years she claims to have encountered only two talented students (Davidzon Radio 2016). In 1991 she aquired a weekly column in the newspaper *Moskovskie Novosty,* and she also wrote reviews for the *New York Review of Books* and essays about Russian life for various American journals. Her essays were published in book form in 2003. A couple of years later, in an interview with the Swedish speaking Finnish translator Kristina Rotkirch, Tolstaya said she was tired of writing for a foreign public, since she constantly needed to explain things that would be absolutely clear to a Russian reader:

> For example, you make a reference to Pushkin, and say "Pushkin"—no need to explain. But over there you need to write Pushkin—the great Russian poet. […] I prefer writing in Russian for Russians. (Rotkirkh 2009, 110, my translation)

When saying that she wants to write for Russians, she most likely has intellectuals in mind. She is known for generally taking the side of the intellectual: "An intellectual (*intelligent*) is by definition someone who have understood at least something, and the people are those who did not understand" (Rotkirkh 2009, 100, my translation). She has an elitist view of literature and scorns people who lack education. She was also one of the harshest critics of the Nobel committee after it was officially announced that the Nobel Prize in literature 2015 was awarded to Svetlana Aleksievich. Tolstaya clearly expressed that she does not consider Aleksievich's prose to be literature:

> With this decision the Nobel committee said that raw tape recordings, practically unedited, not made into literature, are now valued. […] The Nobel committee decided to reward this. This characterizes the cultural level of the Nobel committee itself. […] I do not blame the author at all. It can be compared to the invention of a battery driven drumming bunny: it moves beautifully, the children love it, but it is not on the level of the Nobel Prize in physics. (Khvatova 2015; my translation)

Kys´ is Tolstaya's first, and so far, only novel, for which she was given the prestigious Russian literary award Triumf (Rotkirkh 2009, 100). It was published in Russia in September 2000. The English translation *The Slynx* (by Jamey Gambrell) reached the market in January 2003, while Swedish readers had to wait until September of the same year for the Swedish version *Därv*, translated by Staffan Skott and Maria Nikolajeva, who, as described above, had previously called the novel untranslatable in their review of the Russian original (Skott and Nikolajeva 2001).

2.2 The novel

2.2.1 Storyline

Kys´ is set approximately 200 years after a catastrophic nuclear event referred to as "the Blast" (with a capital letter). Old books are forbidden and the only literature available is produced by the current dictator and copied by scribes. However, the real authors of the majority of these texts were writers like Pushkin, Mandelstam, Mayakovsky, Blok and Pasternak: some of the finest of the Russian poets.

The story takes place on the seven hills of Fedor-Kuz´michsk, a town that was known as Moscow before the Blast. The society depicted in *Kys´* is inhabited by three different kinds of people. The *golubchiks* are ordinary men and women who were born after the Blast and who never knew the civilization that existed on earth before. They have completely lost their moral compasses, and speak in a rather awkward manner. The golubchiks can actually be seen as representing the Soviet man "Homo Sovieticus"[2], which makes it obvious what a striking societal satire this actually is (see Toymentsev 2019).

The golubchiks have different kinds of *consequences* or mutations, such as nostrils all over the body, gills, or an abundance of ears or claws. The protagonist of the story, Benedikt Karpov, firmly believes that he does not have any consequences, until he finds out that people are not supposed to have a tail.

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[2] Homo Sovieticus is an ironical and rather pejorative designation for a former citizen of the Soviet Union. It has its origin in the Bolshevik aspiration to engender a new man in order to build communism. This new species was first referred to as *homo socialisticus* (Bulgakov 1920), which naturally became *homo sovieticus* after the foundation of the Soviet Union. Aleksandr Zinovyev's satirical novel *Gomo Sovetikus* (*Homo Sovieticus*) is, at least partly, to blame for the ironical connotations of the term. In addition, the Belarusian author Svetlana Aleksievich explains that her book *Vremya second hand* (*Second-hand Time*) (2013), which is part of the Voices of Utopia-cycle, tells the story of Homo Sovieticus which according to her is a species of man that originated during Soviet communism, and that nowadays is spread over many different countries (Aleksievich 2013).

Tolstaya's hero has the same profession as Gogol's Akakii Akakievich Bashmachkin in *Shinel´ (The Overcoat)* and Dostoyevsky's Makar Devushkin in *Bednye liudy (Poor Folks)*—he works as a scribe copying texts allegedly written by the dictator, the so called greater murza, Fedor Kuz´mich.

There are also *prezhnie* (oldeners), who all survived the Blast, and who can be seen as an ironic representation of the Soviet intelligentsia and the dissidents. They are highly intellectual and talk in a very cultivated manner, filled with allusions and intertextual references. The golubchiks often comment on how hard it is to understand the oldeners. The oldeners all have the consequence of not being able to die a natural death. Consequently, they remember and mourn the lost civilization of the past. Head stoker Nikita Ivanych has the additional consequence of being able to breathe fire. He was a friend of Benedikt's late mother and comes to function as a father figure for the protagonist.

Finally, there are *pererozhdentsy* (degenerators) who were also born before the Blast. It is most likely that they caricature the Soviet proletariat. Their bodies have now mutated and become covered in fur; they usually walk on all fours, each foot or hand wearing a felt boot. They are used as horses and pull the carriages for the rich golubchiks. They speak in a rather rough language, which resembles the speech of Russian convicts. Just like the oldeners, this group of people remembers the society that existed before the Blast.

Benedikt is a simple man of the people, the son of an oldener woman and a golubchik father. In the novel, we learn that it is Benedikt's mother who is to blame for his rather unusual and, according to his father, "dog-like", name and also for his "intelligent" profession. Benedikt himself would have preferred to become a stoker, just like Nikita Ivanych.

The reader gets to follow Benedikt in his daily chores, and gradually learns about the society he lives in: a society without morals—the golubchiks cannot even pronounce the word "morals"—in which most situations are solved with fists; a society in which you steal just because everybody else does so. We also learn that people's staple diet is mice, and that Benedikt is in love with his coworker Olga. Benedikt fears two things: the unseen, monstrous beast Kys´ (the Slynx) that lives in the forest and slits people's throats with its claws, reducing a person to a zombielike, will-less creature incapable even of eating and using the toilet. He also fears the so called *sanitary* (saniturions), who, armed with hooks, forcefully collect forbidden, supposedly radioactive books from their owners. Any Golubchik who is caught with a book gets forced into the santurions' red sleighs, after which they are never seen again.

In the first half of the novel Benedikt seems to be satisfied with his life in this almost rural society. He enjoys his work as a scribe and takes pride in copying poetry, fairy tales and novels, supposedly written by the dictator Fedor Kuz´mich. But eventually something changes. He learns that there are groups in society who refuse to believe that old books are dangerous, and who consider Fedor Kuz´mich to be a fraud. After meeting the rather simple minded and not very eloquent dictator in person, Benedikt realizes that he probably cannot be the sole author of all the poetry and fairy tales.

Frustrated by Benedikt's ignorance, Nikita Ivanych regrets that he did not spend more time with him, giving him guidance. He is, after all, the son of his late friend, an intelligent woman with a university education. In an attempt to correct this, he involves Benedikt, who is a good craftsman, in erecting a monument to Aleksandr Pushkin—the national poet of Russia. Struggling to understand who this Pushkin was, Benedikt slowly carves the idol from a solid piece of wood.

Benedikt eventually marries Olga and moves from his simple hut to her parents' wealthy house. His father-in-law—the head saniturion of the town of Fedor-Kuz´michsk—has an entire library of forbidden books, brutally taken from their previous owners. Starting to get bored with his new lazy life, his in-laws, the constant eating and even with his wife Olga, Benedikt picks up a book. Eventually he becomes obsessed with reading. He reads everything he can get his hands on without actually understanding what he reads. He reads knitting instructions with the same interest as he reads literary classics. He is in a constant search for the one book that would reveal some higher wisdom to him, but the oldeners maintain that he is not yet ready for this, since according to them he has still not managed to learn "the alphabet".

In a central chapter, when Benedikt is searching for a particular number of a journal, the reader gets an insight into the system of classification Benedikt used when reorganizing his father-in-law's library. In consonance with this system, titles containing references to the same color are grouped together, and also books that, according to Benedikt, contain words with similar semantic contents—even if this results in placing the writer Andrei Bely, whose surname means "white", next to the books *Belyi Bim chernoe ucho* [White Bim Black Ear] and *The Woman in White*, while the author Aleksandra Marinina is placed next to books about marinating and the Mari language. It becomes obvious that Benedikt does not understand what he reads. Not only does he fail to

distinguish pulp fiction from literary classics, he does not even seem to understand the difference between knitting instructions and literature.

When Benedikt has read all books in the library his reading frenzy leads to murder, tyranny and ultimately the violent overthrow of the dictator. The town previously known as Fedor-Kuz´michsk now becomes Kudeiar-Kudeiarichsk, after Benedikt's father-in-law. As it turns out, Benedikt only supported his father-in-law's revolt in order to get access to more books, and his apparent lack of political ambitions leads to disagreements between the two of them. Increasingly annoyed with Benedikt's constant reading and neglect of her and their children, Olga sides with her father. When the new dictator, now entitled general saniturion instead of greater murza, decides to execute head stoker Nikita Ivanych for being a fire hazard, Benedikt finally loses his temper and accuses his father in-law of being kys´ (the slynx). His in-laws chase him off, laughing and claiming that no one but he, Benedikt, is the Slynx.

In the final chapter Nikita Ivanych gets tied to the Pushkin-idol, and people gather around to see him burn. In order to start the fire, the ignorant golubchiks use rainbow-colored water—gasoline retrieved from an old gas station—and accidently burn the entire town to the ground, including the library. Benedikt takes cover in a trench and survives. Baffled, he realizes that Nikita Ivanych also survived the fire. In the final scene Nikita Ivanych and his fellow oldener Lev L´vovich decide to leave the world and rise to the skies, explaining that "they didn't feel like burning up".

2.2.2 Russian literary scene
and the publication of *Kys´*

Kys´ was written between 1986 and 2000, and the Russian readers and critics impatiently awaited the first novel written by this author, who in addition to having a firm reputation as short story writer also had a family name that echoed literary grandeur.

After the collapse of the Soviet Union there was a literary crisis in Russia, and people were awaiting a new major novel—a novel that could be compared to the Russian classics and could restore the literary greatness of the nation. According to Slavnikova (2001), the new millennium seemed to demand a certain literary closure, a strong novel that would ensure that the century would end in a high note.

Ivanova (2003) and Latynina (2003) both discuss the events preceding the publication of *Kys´*: the rumors, the delayed publication, the supposition that there was actually no novel at all and it all was a hoax. Latynina almost ridicules the excessively enthusiastic reviews printed prior to publication: "Anticipatory reviews of the unpublished novel rained down, each more wildly enthusiastic than the one before" (Latynina 2003). *Kys´* was considered to be an important novel even before it was actually published.

When the novel finally came out it received mixed criticism: "There is no love lost on Tolstaya over here" is the wording used by Ivanova. She continues: "It is not only the 'patriots' who dislike her for her mockery of the sacred places. To be honest, the liberals are not all that keen on her either" (Ivanova 2003). Some readers and critics simply expected and wanted *Kys´* to be a different kind of novel than it turned out to be.

The time of production encompasses not only the aftermath of the Chernobyl disaster (1986) but also some of the most chaotic years of Russian history: Gorbachev's perestroika, as well as Yeltsin's liberalization and economic crises. Ivanova (2003) expresses the opinion that Tolstaya particularly wanted to accommodate these eras within her book. In any case, this time range certainly creates a suitable setting for a dystopian novel.

Before continuing, I find it necessary to clarify why I prefer to describe Kys´ as a *dystopia* rather than an *anti-utopia*. Some scholars use the genres anti-utopia and dystopia interchangeably, while others use them in order to describe different subgenres of speculative fiction. Furthermore, in Russia the term anti-utopia is used more frequently, while dystopia is more common in Western work. (see Ågren 2014, 6). I prefer using the term anti-utopia for literature that problematizes, discusses and parodies utopia, such as George Orwell's *1984* and Evgenii Zamiatin's *We*. A dystopian novel, conversely, depicts a society without utopian aspirations, such as the post-apocalyptic world of *Kys´*. I will thus use the subgenre term dystopia unless I discuss the work of other scholars.

The critics actually did have some difficulty in determining what genre *Kys´* belonged to, but it has generally been said to be a dystopia. However, as Ivanova states, at the time of publication dystopian novels were not such a hot topic. She therefore concludes that Tolstaya rather buried the genre for good and that it is a parody "in the Tynianov sense" (Ivanova 2003). Ågren, who has studied the development of the Russian anti-utopian genre in contemporary Russian literature, explains that by saying "a parody in the Tynianov sense", Ivanova

means that it is not a parody of a particular work, but rather a parody of the entire genre.

However, Ågren does not at all consider anti-utopia to be dead in Russia. Instead, he explains that after the fall of the Soviet Union the genre has regained some of its popularity. In contemporary Russian, post-Soviet society, anti-utopian literature has become a way of dealing with the past and coming to terms with the present (Ågren 2014, 4). Interestingly, one year before *Kys´* reached the market, Vladimir Sorokins *Goluboe Salo* [Blue Lard] (1999)—also a highly intertextual dystopia—was published in Russia.

Kys´ can definitely be described as a way of dealing with the past. Slavnikova even suggests that the real "Blast" that inspired Tolstaya might not have been the nuclear disaster of Chernobyl, but rather the societal development that began in the mid-80s, and which she in her review of *Kys´* describes as "the detonation of mentality" (Slavnikova 2001). Ivanova also reacts to the close ties to Russian reality: "In her book Tolstaya accommodates a sad story about the degradation of society. Moral, intellectual, as well as spiritual" (Ivanova 2003, 3).

2.2.3 The novel's central themes

What happens to our civilization, culture and language after a global apocalypse? This seems to be a central theme in Tatyana Tolstaya's dystopian novel *Kys´*. However, seen from the perspective of the Russian 20th century experience, *Kys´* can also be read as a striking satire of Russian society recuperating after the catastrophe of Soviet communism. The post-apocalyptic becomes intertwined with the post-Soviet and seems to tell a story about how the years of Soviet autocracy affected language, literature and people's very morals. Thus, the universal topic of a global apocalypse and its consequences are here treated with a view on a Russian setting.

The fact that *Kys´* is actually about Russia and Russian society has been mentioned by Tolstaya in various interviews. In 2012 she disclosed that she tried to incorporate into *Kys´* everything she had felt and understood during her life regarding Russians (Svinarenko 2012). Three years later she described the novel's relationship with reality in this way:

> *Kys´* was an attempt to describe in literature the society living in this paradigm with its special logic, disregard for equality, favoritism and nepotism. As long as this remains nothing will change in Russia. (Gusarova 2015; my translation)

Apart from political and societal references to Russia, the novel is also completely intertwined with intertextual quotations and allusions to, in particular, Russian literature. Literature, literacy and the ability to understand what one reads can thus be seen as another main theme of the novel.

In the next chapter I will discuss Lachmann's understanding of literature as being the storehouse of memory and of intertextuality as the memory of a text (Lachmann 1997, 15). In a way, *Kys´* can be seen as a literary case study of this very concept, or maybe as an ironic rejection of Lachmann's theory. In the post-apocalyptic world of Tolstaya, the preserved poetry does not have the power to enlighten humankind; its clandestine meaning is forever lost, together with the civilization that created it. Realizing this, the oldeners worship textual artefacts of the old civilization as containers of lost wisdom. The following example comes from a eulogy delivered by Nikita Ivanych at an oldener's funeral:

> "Friends!" he began. "What does this memorial object tell us?" he asked, pointing to the pillow. "This priceless relic of a bygone era! What stories would it tell us if it could speak? Some might say: It's nothing but museum dust, the ashes of the centuries! Instructions for a meat grinder! […] In these difficult years—the Stone Age, the sunset of Europe, the death of the gods and everything else that you and I, friends, have lived through—at this time the instructions for a meat grinder are no less valuable than a papyrus from the library of Alexandria! A fragment of Noah's Ark! The tablets of Hammurabi. (Tolstaya 2003, 120–121)

The relics cannot interfere with the catastrophe of forgetting, since only the oldeners—who actually remember the lost culture—have the key to unlocking the meaning of the textual artifacts. For the golubchiks the old culture is forever lost and not even literature—the storehouse of memory—can change that.

2.2.4 Chapter names

Kys´ consists of 33 chapters, each of which is named after one of the letters in a version of a Premodern Cyrillic alphabet. However, the letter names are rendered in the novel using the modern-day Russian alphabet, as follows (here transliterated):

> Az, Buki, Vedi, Glagol´, Dobro, Est´, Zhivete, Zelo, Izhe, I kratkoe, I desiaterichnoe, Kako, Liudi, Myslete, Nash, On, Pokoj, Rtsy, Slovo, Tverdo, Uk, Fert, Cher, Shcha, Tsi, Cherv´, Sha, Er, Ery, Er´, Yat´, Fita, Izhitsa.

Importantly, some of the names of these letters are composed of early modern Slavic nouns, verbs and adjectives, and can be read as an acrostic text[3] (Boeckeler 2017). There are, however, scientific as well as popular interpretations of the alphabet acrostic. Prior to discussing these interpretations I need to make a small digression into the realm of alphabet research and Slavic paleography.

The first Slavic alphabet, the Glagolitic alphabet, was created by the Saints Cyril and Methodius in the 9th century (Veder 2004). This alphabet was later replaced by the Cyrillic alphabet, most likely created by disciples of Saint Cyril. Since there is no complete textual evidence of how the first alphabet was constructed, researchers are trying to reconstruct the alphabet using so called *abecedaria*[4] and *acrostic poems* (see Kempgen 2015, Veder 2004), originally used as mnemonic devices. The words used in abecedaria, and also the first word in the new verse of an acrostic poem, came to be seen as the name of that specific letter. However, different abecedaria and acrostics use different words, so by studying the frequency of the words used to symbolize the letters, researchers may draw conclusions regarding the most probable letter names. Abecedaria are seen as the most important sources for studying the history of the alphabets (Kempgen 2015, xv).

Ericsson (1970) claims that the nowadays cryptic collection of sentences and individual words formed by the alphabet acrostic was originally a rather simple credo. She explains that all traces of the acrostic's religious character had to be taken out of the message, due to religious conflicts (Ericsson 1970, 120). Boeckeler instead focuses on "the relationship between letter and self" established by the Premodern Cyrillic alphabet. She explains that the Slavic word for alphabet, *azbuka*—a compound word composed of the names of the two first letters in the Cyrillic alphabet—means "I [am] books," or "I [am] letters." Boeckeler therefore concludes that "speaking the alphabet is to also locate oneself within the life of the letters" (2017, 157).

Yet, in non-scientific literature and popular culture, another interpretation of the acrostic prevails (see Kesler 2017; Filatov 2012). The Cyrillic alphabet is said to be unique since a message, *Poslanie k slavianam* [Message to the Slavs], is concealed within the letters (Kesler 2017). Furthermore, this message is said to

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[3] An acrostic text is a text in which every word, line or paragraph starts with a new letter. In acrostic poems (and prayers) the initial letters of the first line or paragraph might instead, if read vertically, spell out a word. Acrostic texts, poems and prayers are common in the Slavic tradition.

[4] An abecedarium is an alphabet table presenting all the letters followed by a single word starting with that specific letter, and thus representing the letter.

stem from the very origin of the Slavic alphabet. This is, obviously, a falsehood adopted in modern times.

This is an adaptation of the alphabet acrostic into modern language (Filatov 2012; my translation):

> I know the letters.
> Writing is an asset
> Work hard people,
> As intelligent people should.
> Learn about the world!
> Carry the word with confidence:
> Knowledge is a gift from God!
> Be brave and fathom, in order to
> Attain the true world.

As already indicated, the ability to read and to understand what you read is an important theme of *Kys´*. Consider for example the following situation, in which the two oldeners, Nikita Ivanych and Lev L´vovich, encourage Benedikt to learn the alphabet. Benedikt answers that he knows the alphabet, and that he has read thousands of books. Nikita Ivanych replies:

> You don't really know how to read, books are of no use to you. They're just empty page-turning, a collection of letters. You haven't learned the alphabet of life. Of life, do you hear me? (Tolstaya 2003, 313)

As illustrated, there are thematic connections between *Kys´* and the different interpretations of the alphabet acrostic. Due to the fact that there are thirty-three chapters in the novel, this intertextual dimension might—for some readers—be a constantly reoccurring element.

2.2.5 Sociolects and neologisms

Reading *Kys´* in Russian is quite demanding, because the language in which it is written is not the standard literary language. It is a peculiar language which resembles an older variety of Russian but also rural dialects. The novel almost resembles a linguistic experiment, which constantly places language at the center of the reader's attention. These semantic and stylistic eccentricities were also one of the reasons for critics calling *Kys´* untranslatable.

In a newspaper interview Tolstaya explains that at the beginning of the writing process she found *Kys´* very difficult to write, even though she had a clear conception of the novel (Gavrilov 2002). She realized that this depended

on the language: her characters could not talk in an ordinary manner. She therefore had to invent and thereafter learn to write naturally in a language more suitable for the inhabitants of Fedor-Kuz´michsk. She ultimately found her inspiration in the correspondence between Tsar Ivan IV Vasil´evich (Ivan the Terrible) and Prince Kurbskii. In addition to the pre-Pushkin syntax she mentions that Groznyi's mentality, beset with "hysteria, secrecy, crawling on all fours and Byzantine deception" (Gavrilov 2002; my translation) seemed to suit the atmosphere of the novel well. This language, resembling 16th century Russian, is characteristic of the third person narrator and the golubchiks, the people born after the Blast. However, inventing one new language was not enough for Tolstaya. She also lets the different inhabitants of her future Moscow use different varieties of Russian, clearly separating the oldeners from the golubchiks and degenerators. The oldeners speak in a language comparable to the language of the Russian 20th century intelligentsia. Using a language adorned with learned allusions and literary quotations, they constantly actualize the lost culture of past times when they talk. The consequence of being unable to die a natural death forces them to live in constant yearning for a civilization they lost—a civilization never known by the golubchiks. Consequently, the two groups fail to understand each other.

The degenerators—who also stem from the time before the blast—use yet another variety of Russian. It is a raw, rude and rather unpleasant language which bears traces of Russian *blatnoi yazyk* (criminal cant). In contemporary Russia, this sociolect[5] has spread to other parts of the population and is becoming more and more normalized.

Translating such different varieties of language is of course a demanding task. In an interview Gambrell talks about a similar experience she had when translating Vladimir Sorokin's *Metel´ (The Blizzard),* in which one of the characters spoke like a 19th century peasant. She explains:

> There's no equivalent for that kind of language in American English. You don't want something to sound really "country," which can wander into sounding like Southern dialect. That's extremely problematic, as it's attached to a particular time and place. (Cohen 2016)

Gambrell here pinpoints the difficulties involved in translating particular varieties of language: they are bound to a particular time and place. In *Kys´*, however, the language becomes even more problematic since it is an inherent

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[5] A sociolect is a socially distinct variety of language (Swann et al. 2004, 178).

part of the narrative. The characters frequently comment on each other's speech and use of words, which makes it an aspect of the novel that cannot be toned down or translated in a neutral way. Moreover, Tolstaya did not simply come up with the varieties of language she uses in *Kys´*; she relied on linguistic material already present in the source culture. The language varieties she uses—for the golubchiks as well as oldeners and degenerators—can be recognized by the source language readers and related to real varieties of languages.

Apart from different sociolects, *Kys´* also contains neologisms and culture specific words. It is not very surprising that a dystopian novel would generate new words; it does, after all, depict a fictive, future reality. However, there are not very many real neologisms in *Kys´*; there are instead a multitude of words that are misspelled, misinterpreted and subjected to unusual morphological principles. There are also examples of old words filled with new content that suits the dystopian reality; many of these words are also culturally specific, and their 20th century meaning is contrasted with the Golubchiks' misinterpretation of them.

This is a dissertation about the translation of intertextual references, and therefore I will not explore the linguistic features of the novel in any greater detail. It is however important to acknowledge that the novel does use many such words and that the linguistic peculiarities are definitely a challenge to translate. The translation of these features of the novel will therefore be briefly discussed in Chapter 8.

2.2.6 Free indirect discourse and skaz

Following the tradition of writers like Gogol, Leskov and Zoshchenko, Tolstaya constructs an interesting and strangely beautiful *skaz*—a narrative technique influenced by oral speech—bursting with dialect, slang and neologisms. This literary style was common in Eastern European literature and was first described by the Russian formalists (Banfield 2010). Wolf Schmidt (2013) explains that in a skaz, the narrator is a simple man of the people with "restricted intellectual horizons and linguistic competence". Moreover, Schmidt clarifies that skaz is a strictly narratorial phenomenon, which means that it only appears "in the text of the narrating entity" (Schmidt 2013).

The narrator of *Kys´* describes everyday life in Fedor-Kuz´michsk as an insider, and based on his descriptions it becomes apparent that he is a simple man of the people, more specifically a golubchik. For example, he slavishly

repeats the epithet "slava emu" (Glorybe) every time he mentions the name Fedor Kuz´mich. Since the main character of the novel is also a golubchik it sometimes becomes difficult to separate the voice of the narrator from the voice of the protagonist. Pyk (2018) discusses another reason for this confusion: Tolstaya frequently uses so called impersonal sentences, specifically "sentences in the past tense without a subject-pronoun". She explains that this makes it impossible to identify the speaker, since in Russian, the same form of a past tense verb may refer to either the first or the third person (Pyk 2018, 29–30).

The narratological perspective of *Kys´* becomes even more challenging since the novel is also written using a certain type of third-person narration called *free indirect speech* or *erlebte rede*. The style was first described in 1912 by Charles Bally, who called it *le style indirect libre* (Pascal 1977, 8). Within German narratology, the same stylistic feature later became known as *erlebte rede* (1977, 22). German scholars were dissatisfied with the French terminology since they did not find words such as "freedom" and "indirect" to be sufficient for describing a style in which the reader may overhear what a character is experiencing (1977, 23).[6] Pascal describes free indirect speech as a style in which:

> [...] the narrator though preserving the authorial mode throughout and evading the 'dramatic' form of speech or dialogue, yet places himself, when reporting the words or thoughts of a character, directly into the experiential field of the character, and adopts the latter's perspective in regard to both time and place. (Pascal 1977, 9)

Thus, using free indirect speech, the narrator has access to the words and thoughts of a character and might adopt the perspective of that character. I will use an example from the beginning of the novel in order to illustrate how free indirect speech is manifested in *Kys´*:

Бенедикт натянул валенки, потопал ногами, чтобы ладно пришлось, проверил печную вьюшку, хлебные крошки смахнул на пол – для мышей, окно заткнул тряпицей, чтоб не выстудило, вышел на крыльцо и потянул носом морозный чистый воздух. Эх, и хорошо же! (Tolstaia 2000, 1)	Benedikt pulled on his felt boots, stomped his feet to get the fit right, checked the damper on the stove, brushed the bread crumbs onto the floor—for the mice—wedged a rag in the window to keep out the cold, stepped out the door, and breathed the pure, frosty air in through his nostrils. Ah, what a day! (Tolstaya 2003, 1)

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[6] Ann Banfield (1982) uses the English term "represented speech and thought".

As shown, the story is narrated from the third person point of view. The novel begins with a description of Benedict's actions when leaving his hut. The perspective changes with the exclamation "Ekh, i khorosho zhe!" in which the narrator slips into Benedikt's consciousness and uses his words without any verbs of saying or thinking.

The combination of skaz and free indirect speech also makes *Kys´* interesting from a narratological point of view.

2.2.7 Genre theory and intertextuality

As I already mentioned, one of the reasons for choosing *Kys´* for this case study was the extensive intertextuality in the novel, and in particular the conscious use of intertextual quotations and allusions. With the titles and authors in the library scene included, *Kys´* contains approximately 500 intertextual references. These references differ in form, content and function. However, the novel does also demonstrate intertextual links of another kind. These are links that exist beneath the surface of the text and that will remain intact when the text is translated into another language.

Firstly, *Kys´* is a dystopian novel, which automatically links it to other novels belonging to the same or similar genres, such as the anti-utopian genre and speculative fiction in general. According to Alastair Fowler, genre theory can be a powerful tool, the main purpose of which is not classification, but rather communication and interpretation. Fowler claims that we strive to group literature into genres because it is easier to interpret a work in relation to other work with similar features (Fowler 1997, 254). This means that source as well as target readers of *Kys´* might relate it other canonical speculative fictional novels such as Yevgenii Zamyatin's *My* (*We*), George Orwell's *1984* and Ray Bradbury's *Fahrenheit 451* (see *architextuality*, Chapter 3.3).

However, there are a couple of novels to which the linkage is especially strong, and to which the entire novel alludes on a more thematic level. The novels I consider to be most important to mention are Umberto Eco's *Il nome della rosa* (*The Name of the Rose*), first published in 1980, and Ray Bradbury's *Fahrenheit 451*, first published in 1953.

Svetlana Polsky describes this connection as a repetition of the theme "books-fire". Polsky then exemplifies thematic as well as very specific similarities between *Kys´* and *The Name of the Rose*. She starts by pointing out that the focal point of both novels is literature, and also that both novels describe

massive libraries hidden from the masses in a tower (Polsky 2005, 294). Furthermore, she mentions that books are considered to be dangerous and even poisonous in both *Kys´* and *The Name of the Rose*. In both novels reading leads to death and murder. The novels are also centered on the search for a particular book, and finally, in both novels the libraries perish in a fire. Polsky concludes that these similarities can hardly be coincidental. To further emphasize this, she mentions that the plot of *The Name of the Rose* takes place in a Benedictine monastery, while the protagonist of Tolstaya's novel has the rather unusual name Benedikt (Polsky 2005, 294).

Ray Bradbury's novel *Fahrenheit 451*, first published in 1953, depicts an imaginary future in which books are forbidden and firemen start fires in order to erase books from the surface of the earth (Bradbury 2013). Bradbury's protagonist Guy Montag is a fireman who is one day awakened from his tedious existence by a young female neighbor who challenges the norm. Just as in *Kys´*, people have lost the ability to understand what literature is, and—again, just as in *Kys´*—there are people who hide forbidden books in their homes, constantly risking a visit from the firemen. Another similarity between these two novels is the constant fear of a monstrous beast. Instead of the vicious Kys´, that could turn a golubchik into a helpless, zombielike creature by slashing the main artery open, the characters in *Fahrenheit 451* fear a mechanical dog—the Hound—armed with a silver needle and a lethal poison. In *Kys´* Benedikt and the oldeners recite literature by heart, and in *Fahrenheit 451* Montag reads poetry to his wife's friends, and his boss, the chief fireman Beatty, ends up using quotations from the literature he has burnt to ashes as weapons in a crucial conversation with Montag. Similarly to the way Benedikt turns to Nikita Ivanych for help and guidance, the protagonist of Bradbury's novel, Montag, also turns to an old man—Faber—when he starts to question the current world order.

Apart from this underlying network of references to other literary work, there is also a network of references to the genres of Russian folklore, folk songs and folk fairy tales. The Russian folk fairy tales make use of a rather standardized fairy tale language, and there are a few paragraphs in the book where you can sense such a Russian fairy tale atmosphere, even if it is not possible to identify a specific referent text to the paragraph. One such example will be discussed in Chapter 6.

2.3 Earlier research

Even though quite a few scholarly articles are devoted to Tatyana Tolstaya's Kys´, most of them focus on literary aspects of the source text, rather than on the translation of the novel into other languages. There are, for example, dissertations and articles that focus on the novel in relation to its assumed genre (see Ågren 2014; Galina 2016; Toymentsev 2019).

While Ågren, in his comprehensive thesis (2014), analyses how the anti-utopian genre has developed in Russia since the collapse of the Soviet Union, Toymentsev (2019) instead explores the concept of retrospective future based on four post-Soviet novels, one of which is *Kys´*. Galina (2016) focuses on speculative fiction as a stylistic experiment. Interestingly, she reads Tolstaya's *Kys´* in relation to Jasper Fforde's Thursday Next series, in which, explains Galina, "the word is still able to create and change the world". Galina shows that *Kys´* is an example of the opposite, that is, a novel that expresses a skeptical attitude towards the power of the word.

Apart from work focusing on aspects related to the genre, there are also investigations related to the structure of the novel (Shchedrina 2002), the manifestations of the grotesque in *Kys´* (Pak 2018) and the manifestations of Russian folklore in the novel (Skakovskaia 2003).

Knowles (2007) is a master's thesis that particularly analyzes *Kys´* and its translation into English, but in the final chapter the French translation is introduced and contrasted with Gambrell's translation. Knowles' analysis is general and covers linguistic as well as cultural aspects of the novel. Among the merits of this work is the careful analysis of the library scene and the fact that Knowles mentions and summarizes the American reception of Gambrell's translation, based on eight reviews published in newspapers and magazines. When analyzing the reviews Knowles focuses on aspects such as Tolstaya's previous reputation; the essay collection *Pushkin's children*; the themes of literature, sociology, politics and feminism; the novel *The Slynx*; and the perception of the translation. In her rather short conclusion of the analysis of the translation's reception, Knowles' explains that she finds it striking that the critics do not take into consideration the fact that the source text was difficult to translate: "The criticism was centred on assumed defects in the source text that, by implication, had been preserved by an adequate and acceptable translation" (Knowles 2007, 79). In the final chapter Knowles contrasts Gambrell's English translation to Glogowski's French, and concludes that they

"are working to different guidelines" (2007, 197). Indeed, the translations are very different, since Glogowski uses footnotes to explain difficult passages to the reader. Knowles' conclusion is that "both translators frequently succeed in translating the humor: the danger is that the obscurities blot out the brilliances" (2007, 98).

In a more recent article, Frizon and Gavrilova (2018) discuss and analyze the translations of *Kys´* to English and French from the perspective of irony and folklore. As mentioned, the two translations are different and while Gambrell equips her translation with an index of quotations, Glogowski instead uses footnotes in order to explain certain aspects of the novel to the French reader. The authors cover the following aspects of the source text: the microcosm of *Kys´*, linguistic play (e.g. proper names, stylized language, literary allusions and quotations, the vernacular language of the characters as a mirror of the Russian soul) and finally the opacity of the text. All the above mentioned aspects of the novel are referred to as "intertextuality" in the conclusion. The section devoted to actual allusions and quotations is rather short and covers only one example: the reference to the fairy tale "Kurochka Riaba" (Riaba the Hen). The authors discuss the fact that the French translator, in accordance with his strategy, adds a footnote and explains that this is a very well-known Russian fairy tale. Nevertheless, Frizon and Gavrilova do not find his explanation to be sufficient since he does not convey the role this fairy tale plays in Russian culture.

The authors conclude that *Kys´*—a novel closely connected to Russian culture—conveys a multitude of meanings, concealed in challenging forms. As a result, the translator has to forsake some of them, which results in many of the allusions being confined to the source text. Frizon and Gavrilova express a source text oriented view of translation and consider it to be important that the target text readers are informed about the origin of any realia and allusions. They suggest that references to Russian culture should be adapted to the target culture, but just enough for the target reader to be able to understand. Furthermore, they find it to be important not to adapt any meaning conveyed by the narrative through the use of more familiar or common ideas about Russia. Thus, Frizon and Gavrilova argue that a new intertextual space should be formed and also a new intercultural discourse.

Part 1: Translating the Intertextual

3. Theoretical framework[7]

In this chapter, I will provide the reader with a theoretical background to the concept of intertextuality, followed by a synopsis of how intertextuality has developed to become a literary device of special significance for Russian literature. Thereafter, the focus will be directed towards possible ways of classifying intertextual references in literary texts.

3.1 Intertextuality: A Theoretical Background

Intertextuality is a widely researched subject and some important terms are used differently by different researchers and within different traditions. Therefore, I consider it to be necessary at this stage to explain my use of some of the central terms. In this dissertation I analyze the translation and reception of intertextual prose fiction, with a focus on specific literary references such as allusions and quotations. They are called here *intertextual references*. The intertextual references

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[7] Parts of this chapter have been submittes (in slightly different forms) as course papers for the third cycle courses Literary theory, Russian postmodernism and The Russian intertext.

all come from different literary sources, and I use the term *referent text* for a literary work that serves as a source of intertextual references. Finally, I use the term *matrix text* to describe a work of fiction in which intertextual references appear. Thus, *Kys´* by Tatyana Tolstaya is the matrix text analyzed in this dissertation. The novel contains a multitude of intertextual references to different referent texts.

The term *intertextuality* was coined by Julia Kristeva in her essay "World, Dialogue and Novel", first published in 1966 (Kristeva [1966] 1986); however, the practice of using elements from other texts was not new. In literature about intertextuality, Saussure and Bakhtin are usually supposed to be Kristeva's greatest sources of inspiration. Allen, for example, explains Kristeva's achievement as an amalgamation between the ideas of the linguist Ferdinand de Saussure and those of the literary scholar Mikhail Bakhtin (Allen 2011, 11). However, in Russian scholarly work on intertextuality, Saussure's role is generally toned down and sometimes not even mentioned at all. Instead, greater homage is paid to Bakhtin, to the Russian formalist Yurii Tynianov, and to Veselovskii's work in historical poetics (Denisova 2002, 216). According to Galina Denisova, it is "absolutely clear that the phenomenon of intertextuality is genetically connected to the Russian linguistic tradition". Apart from Bakhtin, she sees Veselovskii's work about the origin and spreading of narrative plots, based on folklore material, as the basis of intertextuality (ibid.).

However, there can be no doubt that Saussure's structuralist approach influenced Kristeva's thinking. For Saussure, the basis for all human communication is an arbitrary system of signs (Saussure et al. 1983, 67) consisting of linguistic structure (langue) and speech (parole): "Linguistic structure we take to be language minus speech. It is the whole set of linguistic habits which enable the speaker to understand and to make himself understood" (1983, 77). Speech itself is the actual communication: the words and sentences we utter in a specific situation. Kristeva essentially applied the same systemic approach to another level of communication. That is, for Kristeva, all texts are part of the system, and individual texts are simply utterances, excerpts that are already available in the system. This leads to the conclusion that all textual utterances are intertextual.

Now I will come to Bakhtin's contribution to the concept and theory of intertextuality. According to Kristeva herself, among the most important of Bakhtin's achievements was that he managed to achieve a model in which literary structure can be "generated in relation to another structure":

> By introducing the *status of the word* as a minimal structural unit, Bakhtin situates the text within history and society, which are then seen as texts read by the writer, and into which he inserts himself by rewriting them. (Kristeva 1986, 36)

The minimal structural unit was, according to Bakhtin, the status of the *word*. However, Kristeva applies Bakhtin's model to texts instead: "each word (text) is an intersection of words (texts) where at least one other word (text) can be read" (1986, 37).

In Bakhtin's *Problemy poetiki Dostoevskogo* (*Problems of Dostoevsky´s Poetics)*, first published in 1929, Bakhtin develops his ideas of the polyphonic word, based on an analysis of Dostoyevsky's work. The most important object of analysis is the "double-voiced discourse" that originates from a dialogical interaction of independent voices (Bakhtin 1984, 185). This aspect of Bakhtin's work has also had great influence on the study of intertextuality.

Nevertheless, it is important to acknowledge that Kristeva did not speak of intertextuality as pertaining to specific literature, or of intertextuality as a literary device. Instead, intertextuality—the interrelatedness between texts—is seen as an inherent feature of every text. From this it follows that not a single text exists on its own—which is exactly what Roland Barthes take into account in his essays relating to intertextuality. Barthes differentiates between a work and a text, saying that a work is a finished object, while the text is a methodological field: "The work is held in the hand, the text in language" (Barthes 1981, 39). For Barthes, reading is actually rewriting: "Not only does the theory of the text extend to infinity the freedoms of reading […] but it also insists strongly on the (productive) equivalence of writing and reading" (1981, 42). There are two kinds of readers: those who simply consume a work, and those who desire to write, capable of a "full-reading" (ibid.). In 1967 Barthes declared the "death of the author" in a very famous essay. The author has, according to Barthes, always been the center of attention in any writing about literature, and he criticizes the fact that the explanation for a work is often sought in the producer. But, says Barthes, the modern author does not exist before the text. He appears at the same time as the text, and "is in no way equipped with a being preceding or exceeding the writing" (Barthes 1977, 145). Who can the author possibly be, if a text is "a tissue of quotations, drawn from the innumerable centers of culture" (1977, 146)? The most positive aspect of this essay is that the death of the author generates the birth of the reader: the plurality of other works is focused to one place—the place of the reader. The reader is thus responsible for holding

together all the parts that constitute a text (1977, 148). This also means a rejection of any ultimate or "secret" meaning of a text—this is now left to the reader.

3.2 Intertextuality in Russian literature

3.2.1 Cultural and historical factors

Intertextuality, always an important facet of literature, takes particular expression in the Russian literary tradition. One possible reason for this is the word-centeredness, or *logocentrism*, of Russian culture. According to Caryl Emerson, the Russian Word is socially marked and quasi-sacred. She explains that Russia perceives herself "as having come to consciousness through language" (2008, 23). Furthermore, there are secular as well as spiritual reasons for this Russian logocentrism (2008, 24).

The secular reason has to do with the political climate of tsarist Russia and more specifically with the elaborate state censorship of Russian tsarism. Emerson explains that "a magically potent word was a word worthy of being watched" (2008, 24). In this context, it is important to acknowledge that censorship and despotism was part of the Russian reality even before the socialist revolution of 1917—penal servitude, or *Katorga*, was used during the tsarist regime as well—and the citizens of the Russian empire had limited possibilities to engage in political debate. As a consequence of this, novelists and playwrights often became burdened with the obligation of acting as truth tellers and great moralists; of writing tendentious literature and actively taking an ideological standpoint (Altshuller 1992, 111).

Unsurprisingly, preoccupation with social themes was a dangerous endeavor. These writers risked being sent into exile or worse, and had to work hard in order to avoid censorship. This balancing act between being a truth teller and passing censorship caused Russian readers to become extremely sensitive to any information written between the lines, to the hints and clues that might be concealed in literary and political allusions, as well as to intertextual references. This skill had its origins in the early 19th century but became further developed and refined during the years of Soviet autocracy.

The spiritual explanation is connected to the Russian Orthodox tradition and may be traced back to the Gospel of John[8] and the vast influence this text has had on Russian philosophy[9], language theory[10] and culture. Following this influence, the form of the sign has come to be seen as a carrier of contents. This is also an important premise for the use of icons within Russian Orthodoxy:

> Icon and Logos thus come together in the notion of idealism. Neither concept can exist without the ultimately platonic sense that the physical thing stands for or points to something purely ideal. (Cassedy 1994, 314)

The Orthodox preocupation with the Word ultimately led to the development of a new literary style in the Slavic orthodox world, the so called *pletenie sloves* (word-braiding or word-plaiting)[11], particularly common in Slavic hagiography. *Pletenie sloves* was a peculiar, ornamental style built on biblical symbols and traditional stylistic formulas (Konovalova 1966, 101). Dmitrii Likhachev compares the use of *pletenie sloves* to the collection of a bouquet of flowers:

> The more authoritative the range of work from which the author picks the "flowers" for his style, the more efficiently they tune the reader towards the most pious note of their commonly accepted loftiness, and the more easily they result in awe and recognition of the height of the described. (Likhachev 1958, 30; my translation)

In the above quotation, Likhachev mentions the reception of texts written in the *pletenie sloves* style and explains that the use of known quotations from prominent, elevated sources will help the reader to understand how the text should be read and understood. Even though this new style saw its most prominent expression in hagiography, it influenced all writers with any literary pretentions (Mirsky 1949, 19).

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[8] The Gospel of John, among other things, describes the incarnation of Christ.

[9] For an analysis of the role of Orthodox theology in modern language theory, see "Icon and Logos" by Steven Cassedy (1994, 311-324).

[10] See Irina Paperno (1994, 287–310) for an analysis of the importance of the dual nature of the word for the Russian symbolists.

[11] For a thorough discussion of the origin of *pletenie sloves*, see *Eternity and Time*, by Per-Arne Bodin (2007).

3.2.2 The development
of intertextuality in Russian literature

Due to his great importance in the development of Russian literature, I will begin this literary odyssey in the age of Aleksandr Pushkin and his contemporaries.

> The Golden Age turned out to be, on the historical scale, an explosive flash, a short, splendid efflorescence. Nonetheless, it completely entranced and bewitched Russian literature. Ever since, our literature has moved forward with its face turned backward, always striving to fit itself into forms corresponding to those of the Golden Age. (Ageev 1995, 176)

By emphasizing the grandeur of the golden age, Ageev illustrates how the literature of the 19th century, with writers such as Pushkin, Dostoyevsky and Gogol, left an inerasable mark in Russian literature. In Russia—a country practically obsessed with its literature—these writers are not only a central part of literary history, but also constitute an important part of culture.

Now, in order to further trace the origins of the intertextual tradition in Russian literature, and to explain the reasons for the extensive allusiveness and far-going intertextuality of contemporary Russian literature, it is necessary to focus on the 19th century, and the rise of the realistic novel.

The realistic novel dominated the Russian literary scene from about 1840–1905, and with the emergence of realism Russian literature matured and eventually became equal to and even superior to its European counterparts. In this era, a very homogenous literary tradition with its roots in the works of Pushkin and Gogol began to take shape. Narrative interconnections and polemical references to other authors and works were frequent.

The literary themes that started to develop during the first part of the 19th century also play an important role in the homogeneity of Russian literature. The two most central themes—the "little man" theme and the Petersburg theme—can both be traced back to Pushkin's *Mednyi vsadnik (The Bronze Horseman)* (1975b/2000a), written in 1833, published in 1841. In this poem, the city of Saint Petersburg—Tsar Peter the Great's window to the west—is flooded, and the young protagonist Evgenii loses his beloved. In a fit of anger, he curses Falconet's equestrian statue of Peter the Great, which leads to the statue coming to life and chasing Evgenii down the street (Pushkin 1975b, 266–267). This is the cold and ghostly city of Petersburg we will encounter in the works to come by writers like Gogol, Dostoyevsky and Bely. It is also the same

disadvantaged little man that we will pity in future novels by Dostoyevsky and Gogol.

This self-referential and allusive tendency completely explodes in the work of the symbolist Andrei Bely, whose use of intertextuality—particularly of motifs from the Petersburg line of Russian literature—is extensive. Khodasevich, who was sometimes asked to read Bely's manuscripts, recalls that he reacted particularly strongly to the first one and a half pages of *Serebriannyi golub (The Silver Dove)* (1995/1974). It seemed as if Bely was simply imitating Gogol and Khodasevich therefore managed to convince him to discard the first pages of the novel (Khodasevich 1991, 302). This took place around 1909, and Bely did not have the option of using the word *intertextuality* to justify his method.

The Petersburg theme in Russian literature culminates in Bely's magnum opus *Petersburg* (Belyi 1994/Biely 1959), an experimental novel constructed upon a network of intertextual connections to other literary works (see Ljunggren 2015; Pustygina 1977). Bely was one of the leading Russian symbolists, and Ljunggren explains that *Petersburg*—Bely's unquestionable masterpiece—can actually be read as a novel about the collapse of Russian symbolism (Ljunggren 2009, 9). However, *Petersburg* is also considered to be an important modernist novel (Finer 2010, 838). I will therefore let Bely represent the transition into modernism.

Thanks to the foundations of literature laid during the 19th century, the Russian modernists could go especially far in their play with other texts: the intertextuality of Russian modernism tends to be both frequent and elaborate. It is modernism that is in focus in Renate Lachmann's *Memory and Literature.* Lachmann does not perceive of intertextuality as an encoded language of the intelligentsia, of a way to write between the lines in order to avoid being sent into exile or labor camps. Instead, she considers literature to be the storehouse of cultural memory (Lachmann 1997, 15). She brings classical Mnemotechnics, or *ars memoriae*, into play in order to relate the intertextuality of literary texts to cultural memory. The "catastrophe of forgetting" is illustrated by the Simonides legend (1997, 6), and memory can consequently be seen as the basis of all acts of writing. Lachmann perceives intertextuality as the memory of a text, and by studying intertextuality we might understand the processes behind the constant rewriting and retranslation that occur in a culture.

The city of Petersburg is seen by Lachmann as a memory space:

> In Russian literature, Petersburg is the supreme memory place: the "tattooed" city bearing the incisions and the inscriptions of history and of stories, the history it has itself written, and the stories written for it. (Lachmann 1997, 20)

In the writings of Pushkin, Gogol, Dostoyevsky and Bely the city of Petersburg has ghostly connotations: "Petersburg is a phantasmagorical city built on a swamp, a city enveloped in green fog—a cerebral, geometric game, and a diabolic deception" (Lachmann 1997, 20–21). But the city is nothing more than a simulacrum with nothing real behind it; it is merely a ghost or shadow. The concept of *simulacra,* fraudulent images, is of central importance in Lachmann's theorizing.

When we move forward in literary history and enter the era usually referred to as postmodernity, the concept of simulacra acquires special significance in Russian, post-Soviet society. Russian postmodernism, like postmodernism in general, is usually characterized by concepts such as intertextuality, deconstruction, metafiction, irony, pastiche and simulacra—but in the Russian context some of these concepts take extreme forms[12]. This is important, since *Kys´* is usually considered to be a postmodern text, even if Tolstaya is generally grouped with the modernist writers.

The theory of simulacra was introduced by Jean Baudrillard in the 1960s. According to Baudrillard, the world is no longer real; it is just a set of illusions, so called simulacra. The condition in which people start to prefer the illusion over reality itself, he calls postmodernity (Baudrillard 2001, 169–183).

The concept of simulacra is especially fruitful in a Russian, post-Soviet context. What the communist project actually did by means of ideology and socialist realism was to construct a simulacrum, a "fake" reality. This reality was used in everyday life to cover up the cracks in the great utopian lie. Mikhail Epstein has written a number of articles and essays about simulacra as a model especially suitable for Russian culture. In his book *After the Future*[13] (1995), Epstein develops the idea of Russia, both tsarist and Soviet, as a country of simulacra. Ever since Peter the Great's 18th century reforms Russia has been a society built on simulative labels. Peter the Great had been constructing a new

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[12] When it comes to deconstruction, see for example Vladiv-Glover's (1999) chapter about Sorokin's deconstruction of the socialist-realist canon, as well as the grand narrative of the 19th century. For simulacra, see Epstein (1995) *After the Future.*

[13] It is quite interesting that Epstein in the title of this book interprets the term *postmodern* the way Brian McHale (1994) stated to be wrong (in *Postmodernist Fiction)*; that is, Epstein suggests that postmodernism should mean "after the future".

society from the ground, simply deciding what in society should be called which names, but the functions of these institutions did not have any foundation in reality. Just like Lachmann, Epstein describes the city of Saint Petersburg as the most important simulacrum of all. The city was built in a Finnish swamp; it emerged from nowhere and is resting on the bones of tens of thousands of Russian peasants. The simulative reality only became more pronounced after the Bolshevik revolution of 1917, when everything in society became subordinated to ideology. Epstein even suggests that socialist realism was the first example of postmodernism in Russia, since it erased the differences between ideas and reality (Epstein 1995, 188–210).

Vladimir Nabokov is generally considered to be one of the first postmodernist writers. Shadurskii points out that it is important to remember that Nabokov is a Russian-American writer and he uses intertextual references from different literatures in his work (Shadurskii 2004, 5). He also concludes that the frequent use of literary allusions obstructs the reception of Nabokov's novels. He is very critical towards the Russian research on Nabokov's prose, claiming that the researchers paid so much attention to interpreting all of the quotations and allusions present in Nabokov's prose that you might assume that the most important meaning of Nabokov's work is the allusions and reminiscences. Shadurskii instead claims that this "play"—modernist or postmodernist—affects the internal structure of the texts and adds to their ambivalence (2004, 6). Shadurskii also touches upon the reasons for the frequent use of intertextual references in Russian literature:

> This dialogue with the Russian literary classics is not only important for affirming the "spirituality" (*dukhovnost'*) of the Russian people, but it also has a profoundly artistic meaning, absolutely indispensable for contemporary writers. (Shadurskii 2004, 8; my translation)

Interestingly, Shadurskii sees the tendency to perceive Nabokov's prose as postmodernist as hindering the understanding of it. He claims that the play and mystification that are usually considered to be postmodernist traits already were present in the Russian literature of the 19th century. This means that Nabokov actually revives the most original approaches of the Russian classics, like Pushkin and Chekhov, two writers of special significance in Nabokov's work (2004, 9).

It is very common for writers to engage in intertextual dialogue with Pushkin, and the Pushkin myth is well known and frequently studied by literary

scholars.[14] However, it is the less famous Chekhov myth that is at the center of attention in Lyudmila Parts' *The Chekhovian Intertext* (2008).

Parts' book comprises a study of contemporary Russian authors who are usually considered to be postmodern. Similarly to Lachmann, she considers intertextuality to be a way of preserving cultural memory. "Every instance of intertextuality, whether it is a small quotation or a complex network of allusions, signals the fact that the pre-text or texts are vital parts of culture" (Parts 2008, 15–16). Parts explains that the use of intertextuality—the tendency to engage in intertextual dialogue with the classics—is a way for the authors to establish contact with the authors of the 19th century. It is a process of settling with the official versions and interpretations of the classical literature, a way of making Pushkin or Chekhov your own.

> By closing in on itself, by retreating into an intertextual field, contemporary literature attempts to establish continuity with the nineteenth-century tradition on its own terms. […] Epochs of ideological and political crisis, which threaten society with rupture in historical and cultural continuity, activate the basic defense mechanism of cultural memory, intertextuality. (Parts 2008, 12)

In this quotation we find yet another clue to why this use of intertextuality is especially important in the Russian context. All the years of autocracy, censorship, revolution and political turmoil have led to a cultural crisis—and this is exactly what activates the defense mechanism of cultural memory. Finally, Parts states that there is scarcely a single work written in the 1980s and 1990s that does not engage in intertextual dialogue with the classics (2008, 18).

3.3 Classifying intertextual references

Among the researchers who have worked on the classification of intertextual references Genette and Fateeva have to be mentioned. Among these, Genette's system of classification is the most well-known and Fateeva is definitely influenced by his work. I will now briefly introduce Genette's theory, followed by Fateeva's classification of intertextual references and my reasons for selecting her model for coding the source text references in my dissertation. When it comes to the actual coding of intertextual references, I need to move away from theorists such as Lachmann and Barthes, for whom all texts are

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[14] For information about the "Pushkin myth", see for example "Puškin and Company: From Myth to Text in Today's Russia." (Parts 2002) and *Commemorating Pushkin: Russia's Myth of a National Poet* (Sandler 2004).

intertextual and made up of material already present in the system of culture. My investigation encompasses an analysis of *specific* intertextual references in a text. Consequently, it is necessary to discuss the concrete manifestations of intertextuality, rather than intertextuality as something pertaining to textual material in general.

In *Palimpsests: Literature in the Second Degree* (1997), Genette focuses on what he calls *transtextuality,* further defined as "all that sets the text in a relationship, whether obvious or concealed, with other texts" (1997, 1). Genette recognizes five different kinds of transtextual relationships, of which the first is the one that Kristeva calls intertextuality. Genette claims that his definition of intertextuality is more restrictive: "a relationship of co-presence between two texts or among several texts: that is to say, eidetically and typically, as the actual presence of one text within another" (1997, 1–2). This is the category of interest to me for the current study, and Genette further subdivides it into *quotations*, *allusions* and *plagiarism.* The rest of Genette's categories are 2) *paratextuality*, explained as the relationship between a text and its title, book cover etc; 3) *metatextuality*, which is the commenting on another text, without necessarily citing it; and 4) *hypertextuality*—a relationship between a text and another text, which it transforms. This transformation covers strategies such as parody, sequel, travesty, translation and pastiche. Finally, 5) *architextuality* is the relationship between a text and its genre or genres.

Natal´ia Fateeva is the most prominent Russian intertextuality scholar, and in her classification of intertextual references she has been influenced by Genette but has developed and refined his categories. This is the classification, as outlined in her *Intertekst v mire tekstov: Kontrapunkt intertekstual´nosti* [Intertext in the World of Texts] of 2006 (my translation):

> 1. Intertextuality proper
>> 1.1. Quotations
>>> 1.1.1. Quotations with attribution
>>> 1.1.2. Qoutations without attribution
>> 1.2. Allusions
>>> 1.2.1. Allusions with attribution
>>> 1.2.2. Allusions without attribution
>>> 1.1.3. Cento-texts
> 2. Paratextuality
>> 2.1. Title quotation
>> 2.2. Epigraphs
> 3. Metatextuality
>> 3.1. Intertextual retelling of the referent text

3.2. Variation of the theme of the referent text
3.3. The finishing of a referent text
3.4. Verbal/linguistic play with referent texts
4. Hypertextuality
5. Architextuality
6. Other types of intertextual relations
    6.1. Intertextual reference as a trope or stylistic figure
    6.2. Intermedial tropes or stylistic figures
    6.3. Intertextuality on the level of sound, syllable and morpheme
    6.4. The borrowing of a literary device
7. The poetical paradigm

Fateeva's thorough description of the differences between the categories is especially useful; she also pays attention to the functions of quotations and allusions and makes a distinction between attributed and non-attributed quotations and allusions (further discussed below). She illustrates the different categories using examples from Russian literature. For the current study, the relationships listed under types 1), 2), 3) and 5) in the above scheme are relevant.

Fateeva's first type, *intertextuality proper*, is the most important and frequently occurring type of intertextual reference in my analysis. Such kinds of intertextual references will result in "a text in the text". The second type, *paratextuality*, is described as the relationship between the main body of a text and other parts of the text, such as the title, epigraph and afterword. The third category, *metatextuality*, is a retelling or commenting reference to a referent text. Finally, the fifth type, *architextuality*, represents a link between texts depending on their genre. Architextuality is not treated in the central analysis of this dissertation; instead such relationships are discussed in Section 2.2.7.

Within the first category, intertextuality proper, we find quotations and allusions, both of which exist in two forms: with and without attribution. In the above classification scheme, attribution may seem to be a binary category, however, when elaborating on the topic Fateeva rather describes attribution as a matter of degree than sharp opposites. She explains:

> [...] quotations may be classified according to the degree of attribution to the original text, more specifically according to whether the intertextual link is a recognized factor of the author's composition and the reader's perception of the text or not. (Fateeva 2006, 122; my translation)

Attribution not being a pair of binary oppositions, I find it to be necessary to add levels of attribution to my classification. I will come back to this after

having introduced the two types of intertextual references that belong to intertextuality proper.

We may, according to Fateeva, talk about a *quotation* when two or more components (words) of referent text are reproduced in a matrix text (2006, 122). The term quotation might however be misleading—it does not necessarily mean that the words have to stand within quotation marks. Fateeva explains that an important function of quotations is the so called *vypuklaia radost´uznavania* (apparent joy of recognition)—but this can be either an explicit or implicit quality of the quotation. In order to determine whether this function of the reference is explicit or implicit, Fateeva uses the notion of attribution.

The most transparent kind of attributed quotation (the highest level of attribution) is when the author of the referent text is revealed in the matrix text, and the excerpt from the referent text is exactly copied and placed within quotation marks (2006, 122). However, it is also common for the author's name to be given, but for the wording to be significantly shortened, altered and not placed within quotation marks. *Kys´* contains a large number of quotations but classifying them as either attributed or non-attributed is not always an easy task. For example, there are 48 *block quotations*, mainly of Russian poetry, which are clearly separated from the text by means of layout. Most of these quotations are extensive and often consist of an entire stanza of poetry in exact correspondence to the original rendering, and I therefore regard the intertextual link as being a distinguishable factor of the author's composition. Thus, even though block quotations are not attributed to a specific author or text, the layout functions as a means of attribution, facilitating recognition of the intertextual reference.

There is also a large number of quotations that are fictively attributed to the dictator Fedor Kuz´mich. I perceive the fictive attribution as an important factor, as it definitely signals that there is an element of "text in the text". Furthermore, in combination with the recognition of the real author of the quotation, the fictive attribution might be perceived as comical or ironic by the reader. This is an example of a fictively attributed block quotation taken from the second chapter (Buki) of the novel, here rendered in Jamey Gambrell's English translation (Tolstaya 2003):

> Fyodor Kuzmich himself, Glorybe, wrote:
>
> O spring without end or borders!
> Dream without borders to yield!
> I recognize you, life, I embrace you,
> And greet you with the ring of the shield!

This quotation actually comes from Aleksandr Blok's poem "O, vesna bez kontsa i bez kraiu…" (O Spring without End), written in 1907 (Blok 1960/1970).

Fateeva explains that the most common intertextual quotations we encounter are non-attributed. Such quotations do not mention the author of the referent text, and they are not necessarily rendered in exact correspondence with the original wording. Instead, connecting words like *not* or *but* might be added to create negation or contrast (Fateeva 2006, 126), which results in a weaker link to the donor text.

This is an example of a non-attributed quotation from chapter eight (Zelo) of the English translation *The Slynx* (Tolstaya 2003, 61).

> 'A thousand tons of linguistic ore I mine for the sake of a single word,' you know. Have you forgotten?

The above quotation comes from Vladimir Mayakovsky's poem "Razgovor s fininspektorom o poesii" (A Conversation with a Tax-Collector about Poetry) (Maiakovskii 1958a/Mayakovsky 1985). Interestingly, this intertextual reference was not placed within quotation marks in the source text, but, as illustrated by the above example, Gambrell has decided to make the presence of another text more visible with the use of quotation marks.

While quotations consist of two or more words of a referent text, an *allusion* is instead merely a selection of elements from a donor text incorporated into a new text. The complete line, quotation or sentence of the donor text will thus only exist implicitly, or between the lines, in the new text (Fateeva 2006, 129). Just like quotations, allusions can theoretically be either attributed or lack attribution. However, Fateeva explains that attributed allusions are rather rare—it is in the very nature of an allusion to be merely a subtle hint. In correspondence with this, I have not found any attributed allusions in *Kys´*.

Non-attributed allusions, however, are common in *Kys´*, and Fateeva explains their function as "opening something new in the old" (2006, 135). Here

is an example of a non-attributed allusion from chapter 27 (Sha) of the novel, here in the English translation:

> Holes everywhere, fences falling down, the people's path is overgrown with dill! (Tolstaya 2003, 218)

This reference alludes to a line in a very well-known poem by Pushkin commonly referred to as "Pamiatnik" or "Exegi monumentum"[15] (Unto Myself I Reared a Monument) in which the poet claims that the people's path to his monument will never be overgrown (Pushkin 1955e/1969).

As illustrated by the above examples, attributions may be indicated in different ways. In addition to non-existent, given (either author name or title of referent text is provided in the matrix text) and fictive attribution, I consider it important to acknowledge that different kinds of typographical devices (quotation marks, layout etc.) and lexical hints might also affect the explicitness of an intertextual reference. That is, an intertextual reference without attribution cannot be considered to be implicit if placed within quotation marks or separated from the main body of the text. Consequently, I have decided to add the category *markedness* (see Ruokonen 2010) to my classification. I perceive markedness as being closely related to attribution since it also determines the explicitness of an intertextual reference. The reason for not placing markedness in the same category as attribution (for example *attributed by means of quotation marks*) is that many references with given or fictive attribution *also* display various kinds of markedness.

In category two, Paratextuality, I find *title quotations* to be applicable to this study. As previously mentioned, paratextuality should be understood as the relationship between the main body of a text and other parts of it, such as the title, epigraph and afterword. However, it is important to note that Fateeva uses the term "paratextuality" in a slightly different way than Genette did. While Genette discusses the relationship between a text and, for example, its title, Fateeva discusses situations in which the title of a work (a referent text) is quoted in *another* work of fiction (a matrix text). According to Fateeva, a title contains the entire literary program of a work and also the key to its understanding. A title quotation is therefore a complex phenomenon and can be interpreted in many different ways (2006, 138). Thus, when a title quotation occurs in a matrix text, it is not only the title that is reconstructed, but also the

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[15] The poem is a variation of Horace's ode 3.30.

entire literary work that the title refers to. Fateeva explains that just as with regular quotations, they can be either attributed or, non-attributed, but that it is always easier to recognize a title quotation than a regular quotation—even if it is non-attributed. Importantly, many of the intertextual references in *Kys´* consist of the first stanza of a poem titled according to its first line. The presence of title as well as a quotation will consequently make the intertextual link particularly strong.

The final kind of reference I want to discuss is number 3.1 in the above scheme: *Intertextual retelling of a referent text*, hereafter referred to as *retelling*. In *Kys´* it is rather common for the protagonist to retell or refer to parts of another text's storyline. Verbal descriptions of paintings have also been treated as belonging to this category[16].

In the article "Intertextual´nyi komponent v strukture yazykovoi lichnosti v perevode" [The intertextual component in the structure of verbal personality in translation] (2001), Galina Denisova discusses the theory and classification of intertextual references based on Fateeva's classification, but with one important addition: the range of the intertextual reference. Denisova creates four categories based on Karaulov's notion of *pretsedentnye teksty* (constantly actual; included in the canon). These four categories are: *strong literary texts, weak literary texts, strong non-literary texts* and *weak non-literary texts*[17] (2001, 220–221). *Strong literary texts* are described as being part of the collective memory of a certain culture and are well known by all members of that culture; they might for example be included in the school program for literature. According to Denisova, Krylov's fables, the work of Gogol, Pushkin, Griboedov and Bulgakov, as well as Ilf and Petrov can be considered to be particularly strong literary texts in the Russian context. *Weak literary texts* are instead part of an individual author's personal encyclopedia. To *strong non-literary texts* Denisova assigns such PR texts, songs, mottos, anecdotes, political journalism texts and political slogans as are well known to members of a certain culture. The category *weak non-literary texts* consists of the same text types, and even if they cannot be

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[16] In "Ekphrasis, Translation, Critique" (2010), Venuti specifically discusses ekphrases—verbal descriptions of visual representations—and how such texts may be analyzed from the point of view of translation theory.

[17] These categories are directly translated from Denisova's Russian terminology: сильные и слабые художественные тексты and сильные и слабые нехудожественные тексты. However, I want to emphasize that the adjectives *strong* and *weak* do not imply any qualitative difference between the texts. They merely differentiate between texts that are generally well-known by members of a culture and texts that generally are less well-known by members of the same culture.

considered to be strong at the moment, they may become strong if the conditions change (2001, 221).

Based on the four types of referent texts she divides instances of intertextuality into four groups (2001, 223):

1) global intertextual references;
2) culturally specific intertextual references;
3) individual intertextual references;
4) phraseological intertextual references.

While the so called global intertextual references are seen as belonging to a universal encyclopedia, the culturally specific references are instead well-known among members of a certain culture, and thus belong to a national encyclopedia. Individual intertextual references have the narrowest range and are limited to an individual encyclopedia (2001, 224). Finally, phraseological intertextual references can be explained as expressions that originally come from literature, but have nowadays acquired a fixed meaning in language (2001, 223). Phraseological references can thus be compared to idiomatic expressions and most people are probably unaware of their literary origins. A good example of a phraseological intertextual reference can be found on page 271 in the Russian source text (in my translation):

– Don't upset me, Nikita Ivanich. Don't say such horrible things. It is Domostroi.

Domostroi is a well-known book of household rules from the 16th century which, among other things, gave instructions and advice regarding the behavior of wives and the punishment of children (Bol´shoi entsiklopedicheskii slovar´ 2003). It is nowadays associated with patriarchal tyranny and the word has received a clearly pejorative meaning. Such use of literary titles belongs to realia rather than to intertextuality. However, I have decided to place this category together with the different types of reference (quotation, allusion etc.), instead of with the codes signaling range of reference. I have done this because otherwise I would have to determine whether a phraseological intertextual reference is a quotation or an allusion, which I consider to be strange. Furthermore, phraseological intertextual references are by nature culture specific, and should therefore be included in this category.

Now, determining whether an intertextual reference is specific to a certain culture or individual might be difficult, although the standardized program for

literary education in Russian schools is helpful. The document I have used is called "Standart srednego (polnogo) obshchego obrazovaniia po literature. Bazovyi uroven'" [Standard for secondary (full) general education in literature. Basic level] (Ministerstvo obrazovaniia Rossiiskoi Federatsii 2004). In the analysis I will regard all intertextual references to Russian literary works included in that document as culturally specific in the Russian context, while those not included in the standard will instead be regarded as individual intertextual references.

I consider *range* (global, culture specific, individual) to be important when determining the function of a particular intertextual reference. If a reference can be classified as global or culturally specific to the source culture, it is reasonable to assume that the dimension of the reference also has a certain function in the narrative.

4. Translating intertextuality

The previous sections provided a theoretical background to the concept of intertextuality and its relevance for Russian literature. I have also discussed the classification of intertextual references. In this section, intertextuality will be related to the practice and theory of translation. I will mention some previous research regarding the translation of Russian intertextual fiction and will also introduce the model I will use in my study.

4.1 Translation as an intertextual practice

There is no lack of research about intertextuality within translation studies; however, some of these works relate the concept of intertextuality to translation differently than I do: instead of discussing the challenges involved in the translation of intertextual references, such as allusions and quotations, they see intertextuality as opposed to equivalence, and discuss the intertextuality of translations per se. Farzaneh Farahzad (2009) uses the notion *overt intertextuality* for the type of relations I am analyzing, and *covert intertextuality* for those based on, for example, genre, discourse and concepts. Based on Kristeva's notion that all texts are permutations of texts, Farahzad's point of view is clearly expressed in the following quotation:

> Translation deals as well with two physically recorded intertexts, traditionally called the 'source text' and the 'target text'. Since within the framework of intertextuality, no text is the source or the origin of any other, the two intertexts are here called the prototext and the metatext. (Farahzad 2009, 127)

Thus, the concept of intertextuality may, according to Farahzad, clarify the intricate relationship between an original and any forthcoming translations. Furthermore, intertextuality operates on two different levels: the local

(intralingual level), and the global (interlingual level). On the local level the prototext (the source text) is part repetition and part creation, since it repeats previous forms and contents while still being an individual, distinct work. On the global level the prototext becomes translated and linked to "all its potentially unlimited number of metatexts which can appear in a given language" (2009, 127). However, the intertextual ties do not stop at this: the different metatexts are also intertextually connected (2009, 129). Farahzad therefore concludes that the relationship between a prototext and all its metatexts is too intricate to be described as equivalence.

Theo Hermans also favors the use of the concept of intertextuality to describe the relationship between a source and target text. The case becomes even stronger when re-translations are taken into the picture: a translator who translates a previously translated work anew speaks at the same time for an original work and against an existing translation (Hermans 2008, 41). Discussing translation as an "inherently self-referential form", Hermans advocates an intertextual reading of translations, since such a reading will direct the reader to the translator's agency:

> […] translators speak in their own name in their translations, and that they occupy discursive positions that cannot be reduced to the original's single dominant voice. (Hermans 2008, 41).

As a consequence of the plural nature of translation, Hermans concludes that equivalence—exact correspondence between an original and its translation— would mean in practice that a translation ceases to be a translation (2008, 41).

Venuti addresses overt as well as covert intertextuality as different sides of the same coin (2009). No matter what form it takes, intertextuality establishes the existence of a cultural tradition, and a relationship between the source text and previous works written in or translated into the same language (2009, 157). Venuti emphasizes that intertextuality therefore "enables and complicates translation" and ultimately also makes a translation open to new possibilities of interpretation (2009, 172), which actually also helps in establishing translation as a practice in its own right (2009, 171). The fact that Venuti mentions "new possibilities of interpretation" is certainly related to his previously discussed hermeneutic model of translation (see Chapter 1). He concludes that three sets of intertextual relations are at play in translation (Venuti 2009, 158):

1) relations between the foreign text and other texts (in any language);
2) relations between the foreign text and the translation (usually referred to as equivalence);
3) relations between the translation and other texts (in any language).

Unarguably, translation is a special case, and in order to maintain a sense of equivalence to the source text, the translator has to create a network of intertextual relations in the translation. Since these relations will be different from those in the source text—referring to a different culture and literature—the reconstitution of intertextual references will result in the cultural difference between the two texts becoming greater (Venuti 2009, 158). Venuti therefore problematizes the concept of equivalence and claims that equivalent effect is an impossibility since it ignores the loss of context involved in translation (2009, 159). A translation that closely renders the semantic contents of the source text and aims at establishing the same intertextual relations is also doomed to fail in achieving equivalent effect. This type of translation, explains Venuti, might be accompanied with, for example, introductory essays or annotations, but this results in turning the translation into a commentary (ibid.). The fact remains that no reader of a translation will react in exactly the same way as the reader of the source text. Consequently, when translating an intertextual text, intertextuality itself needs to be recreated in order for the text to be relevant and interesting for target culture readers:

> The foreign text is not only decontextualized, but *re*contextualized insofar as translating rewrites it in terms that are intelligible and interesting to receptors […]. This recontextualizing process involves the creation of another intratextual context and another network of intertextual and interdiscursive relations, established by and within the translation. (Venuti 2009, 162)

As a result of the recontextualization that takes place, the intertextual relations that are established in the translation will, according to Venuti, not only be interpretative, but also interrogative. In agreement with the previously cited Fateeva, Venuti's point is that even the referent texts will be affected by the new intertextual relations: "[…] they inscribe meanings and values that invite a critical understanding of the cited or imitated texts". At the same time, the readers of the translation will be given the possibility to understand and interpret it by means of references to their own culture (2009, 165).

There are, however, theorists who express a very different standpoint when it comes to translating intertextuality, one of whom is the previously discussed Antoine Berman. Even though Berman does not explicitly discuss

intertextuality in "Translation and the Trials of the Foreign", one of the tendencies he refers to in his negative analytic does treat similar aspects, such as idioms and allusions. When describing and exemplifying the tendency he calls "the destruction of expressions and idioms", he refers to a French translation of Joseph Conrad's novel *Typhoon* and a fragment of it that contains an English idiom, as well as an allusion to the disreputable insane asylum "Bedlam" in London (Berman 2000, 295). Berman praises the French translator's "amazingly literal version" and explains that the idiom could easily have been replaced with a similar French idiom and that it would also have been possible—and maybe tempting—for the translator to replace Bedlam with Charenton, which is a well-known French insane asylum. However, on the topic of the replacement of idioms or allusions Berman states that "even if the meaning is identical, replacing an idiom by its "equivalent" is an ethnocentrism" (2000, 295). Additionally, he explains that when such a strategy is repeated throughout a novel it will result in an absurdity, since the characters will express themselves with a network of foreign images. To conclude, he claims that "to play with "equivalence" is to attack the discourse of the foreign work" (ibid.).

Clearly, for Berman, the foreign discourse represents an invariant (Venuti) that needs to be preserved in translation. Furthermore, his analysis of the *Typhoon* excerpt illustrates how Venuti—by perceiving translation as interpretation—challenges the common instrumentalism within translation studies. Venuti and Berman both express negativity towards the concept of equivalence, but from different perspectives. While Berman finds the use of supposed equivalents to be an ethnocentrism, Venuti instead argues that no matter what the strategy, one can never achieve equivalent effect.

Interestingly, one of Berman's claims may actually be tested in this dissertation. As mentioned, he suggests that any translation that replaces allusions and idioms with equivalents on a large scale will become absurd. Since intertextual references frequently are replaced in one of the translations I analyze, it is possible to explore whether and how the critics react to this strategy.

An example of how a translator may actively recontextualize the intertextual relations of a source text is discussed by Kaisa Koskinen in her doctoral dissertation *Beyond Ambivalence: Postmodernity and the Ethics of Translation* (2000). Remarkably, the novel Koskinen discusses may serve not only as an example of a well-reasoned recontextualization, but also as an example of the opposite. Manuel Puig's novel *Boquitas pintadas* (first published in 1969) is, according, to

Koskinen, closely tied to the culture and historical context of Argentina in the 1930s and 40s. The tango tradition is particularly important, and all chapters and episodes of the book are introduced by a line from a well-known tango (Koskinen 2000, 60). However, there is also a strong presence of imported American popular culture: "The characters try to imitate the models of speech and conduct set by the popular songs and film stars […]" (2000, 60). Puig's novel was published in English translation by Suzanne Jill Levine as *Heartbreak Tango* in 1973. As part of the recontextualization of the novel, Levine—who translated the novel in consultation with Puig—replaced the elaborate tango references with references to Hollywood film lyrics (2000, 60–64). Unfortunately, Levine's intertextual network was reproduced by the Finnish translator Jarkko Laine when the novel was indirectly translated to Finnish from English in 1978. Koskinen explains that this strategy is particularly surprising since Finland is a country with a strong tango culture: "the home away from home of the tango" (2000, 60). Koskinen concludes:

> Using the Hollywood tag lines and the Argentine imitations of Hollywood style and simply translating their content into Finnish deprives the Finnish reader of a sense of nostalgic recognition. Instead, the added references to American popular culture, familiar to the North American readers, function in a totally different way — the Finnish translation becomes a critique of American cultural imperialism. (Koskinen 2000, 61)

One aspect of Venuti's previously discussed article (2009) that I find particularly important is here illustrated by Koskinen: the translation of an intertextual source text needs to rely on a new set of intertextual relations in order to be accessible and interesting for the readers of the target culture. This is also in line with the conclusions of Galina Denisova (2001), who claims that if an intertextual reference is simply translated into a foreign language it will become neutralized and lose its intertextuality. Denisova's work creates a bridge to the next subchapter, which deals with actual strategies for translating intertextual references.

4.2 Strategies for translating intertextual references

In addition to the previously mentioned classification of intertextual references, Denisova also discusses how intertextual references in contemporary Russian literature have been translated. She claims that there at the time she was writing

was an apparent lack of scientific work that would focus on practical strategies for translating intertextuality.

Based on a corpus of translations from Russian to Italian and English, she comes to the conclusion that intertextual references can be translated in four different ways: they can be 1) replaced by artistic equivalents from the target culture; 2) replaced by equivalents from canonical translations; 3) clarified with comments; and 4) literally translated (which means that the reference loses its intertextuality and becomes neutral) (Denisova 2002, 230). Exactly the same strategies were detected in a Dutch study of intertextual children's literature translated from English to Dutch (Desmet 2001). However, I do not find these translation strategies to be sufficient, since more strategies are exemplified in my material. Both Denisova and Desmet use the term "literal translation" to describe an intertextual reference that is simply translated into the target language without major changes. This is a term I consider to be less successful since it suggests that the translator has produced a word-for-word translation of the reference. Furthermore, I find Denisova's use of the word "equivalence" to be unfortunate since it is impossible to determine the degree of equivalence between any two texts.

As stated above, Denisova referred to a lack of scholarly work about intertextuality in translation. However, several researchers have studied similar phenomena, such as the translation of allusions (see Leppihalme 1994, 1997; Gambier 2001; Ruokonen 2010) and realia (see Leppihalme 2001).

Ritva Leppihalme's (2001) model for translating realia encompasses the following strategies: 1) direct transfer; 2) calque; 3) cultural adaptation; 4) superordinate term; 5) explicitation; 6) addition; 7) omission. According to Leppihalme, realia are "lexical elements (words or phrases) which are said to refer to the real world outside language" (2001, 139). Thus, a model for translating realia is not fully suitable for translating intertextuality, as the categories are somewhat different. For example, a direct transfer of a line of poetry might make the reference unintelligible for the target culture reader.

In her dissertation from 2010, Minna Ruokonen compares and revises three different schemes for translating allusions: Nord (1990), Gambier (2001) and Leppihalme (1994, 1997). Ruokonen's revised model for translating allusions differentiates between retentive and modifying strategies and is in my opinion most resourceful when it comes to both the actual strategies and the terminology (2010, 142):

Retentive strategies
1) Replication
1a) KP (key-phrase allusion) retained untranslated
1b) PN (proper-name allusion) retained
1c) Adaptive replication
2) Minimum change
3) Existing translation

Modifying strategies
4) Adding guidance
5) Reducing guidance
6) Replacement
7) Omission

I will now provide brief explanations for those strategies in Ruokonen's model that I do not consider to be transparent. While the term *proper-name allusion* is transparent, *key-phrase allusion* needs further explanation. According to Ruokonen (2010), a key-phrase allusion does not contain a proper name and can be further divided into *quotation-like allusions* and *paraphrase allusions*. Thus, the first of the retentive strategies above, *replication*, means that the allusion is transferred into the TT (target text) in exactly the same form as in the ST (source text), or with "minor orthographical, morphological or phonological changes" (2010, 143). The second category, *minimum change*, is, according to Ruokonen, Leppihalme's term for a strategy which other scholars have referred to as *literal translation* (see Denisova 2001; Desmet 2001; Gambier 2001; Nord 1990). I find *minimum change* to be a more suitable term, since the strategy does not imply a word-for-word translation, but rather a translation that transfers the semantic contents of an allusion "without consideration of connotative, contextual and pragmatic aspects" (Ruokonen 2010, 143). The third strategy, existing translation, is when the translator uses an existing TL translation of the allusion. Ruokonen uses proper names and book titles as examples of allusions that might have existing translations (2010, 148).

The first of the modifying strategies, *adding guidance*, is explained as the addition of words or phrases with the purpose of making it easier for the target culture reader to understand the allusion. Finally, *reducing guidance* is the opposite of the previous strategy and means that an explanatory passage has been omitted (2010, 150).

I find Ruokonen's strategies to be valuable guidance, and I especially appreciate the division between retentive and modifying strategies. I also find some of the terminology used by Ruokonen to be applicable to my own analysis.

Since I work with intertextual references to literary sources, however, it is necessary for me to modify Ruokonen's scheme based on my material. Among the retentive strategies, I only find *minimum change* and *existing translation* to be applicable. Among the modifying strategies, I have decided to distinguish between six different kinds of *replacement*, since it is important for me to see what kind of text the reference has been replaced by: a TC (target culture) text, a foreign text in TL (target language) translation, another SC (source culture) text (possibly more famous), a fake reference, plain text (without any intertextual reference) or TC material. With fake reference I mean the replacement of an intertextual reference with made-up material. The strategy *replacement by TC material* will be used in cases where the translator replaces an intertextual reference with realia (not intertextuality). I have decided not to use the strategy Ruokonen calls *added guidance*, since I need to differentiate between, on the one hand, instances where the translator, for example, changes a pronoun to a name in order for an allusion to become easier to recognize, and, on the other hand, instances where the translator adds quotation marks, for example, or a reference to the author of the referent text. I will therefore instead use the categories *clarification* and *addition*. I will differentiate between three different kinds of addition: added attribution, added markedness and added reference. Added reference means that the translator adds, for example, an intertextual reference to the target culture to an instance where in the source text there was only a reference to the source culture. Finally, the strategy *compensation* will be used for instances where an intertextual reference is present in the target text but not in the source text, and *omission* when an intertextual element has been omitted.

4.3 The dominant function and the literary polysystem

After considering the method for classifying intertextual elements and devising a model for analyzing translation strategies, I will now turn to two other aspects of importance in analyzing the translation of intertextual references: the *function* of the intertextual reference and the *literary polysystem* (Even-Zohar) of the source as well as the target culture.

The function of intertextual references is discussed by Peter Torop in *Total'nyj perevod* [Total Translation] (1995). His analysis covers different areas of translation, one of which is called textual translation. This is the core of

translation, the transfer from source to target text. The aspect of this chapter I find most interesting in relation to my analysis is what Torop calls intextual and intertextual translation (In Torop's terminology an *intext* is an intertextual reference while an *intertext* is what I call a matrix text). Like Fateeva, Torop also distinguishes between attributed and non-attributed intertextual references, but he calls them *yavnye* (apparent) and *skrytye* (hidden) (1995, 130). What I consider to be important in Torop's theory is that he takes the dominant function of the intertextual reference into consideration. An intertextual element will always have a specific function. In some cases, intertextuality may allude to the reader's intellect and erudition while in other cases literary allusions draw the attention of the reader to more obscure subtexts of a work. Therefore, when analyzing and comparing translations of an intertextual work it is important to acknowledge that the translator's *interpretation* of the function of an element might affect the choice of strategy.

Finally, as I mentioned, I consider it to be vital to consider the differences and similarities between the source and target culture's literary polysystems when analysing intertextual translations. In a series of papers published between 1970 and 1978, which have since been re-published under the name *Papers in Historical Poetics* (1978a), Itamar Even-Zohar coined the term *polysystem*, meaning a system of systems interconnected to each other. Even though polysystem theory was not initially intended as a theory of translation—Even-Zohar was working in the field of historical poetics—it almost immediately gained popularity among translation scholars. Even-Zohar draws on the Russian formalists when he explains that, just like language, literature can also be seen as a heterogeneous system of systems, which could conveniently be called a polysystem (1978b, 12). In the subsequent article, "Polysystem theory", in which he summarizes and further develops his premises, he explains the benefits of the functionalist approach, which according to him are the study of semiotic phenomena as systems and not as "conglomerates of disparate elements" (Even-Zohar 1979, 288). The functionalist approach has, however, according to Even-Zohar, never been unified. He differentiates between the teachings of Saussure as "the theory of the static system" and the functionalist approach of the Russian formalists as "the theory of the dynamic system". Saussure and his disciples considered time, i.e. *diachrony*, to be extra-systemic, and it was therefore not included in their approach (1979, 289). However, for the Russian formalists, who frequently studied literary evolution and change, diachrony was of the utmost importance. Even-Zohar, whose theory builds

upon formalist work, also sees diachrony and change as important factors. With time, elements move between different centers and peripheries within the literary polysystem.

Another important aspect of polysystem theory is that it incorporates all genres, and that all literature is of equal importance for the dynamics of the literary polysystem. Even-Zohar strongly criticizes the tendency to pay attention only to canonized works and to completely ignore non-canonized genres like folklore, thrillers and detective stories. He notes that translations have traditionally been ignored within the field of literary historiography. He therefore highlights that: "No field of study can select its objects according to norms of taste without losing its status as an intersubjective discipline" (Even-Zohar 1979, 292).

In "The position of translated literature within the literary polysystem", Even-Zohar describes in which way translated works function as a system within the literary polysystem, and the benefits of studying translated works as a system rather than as disparate elements (1978c, 21–22).

I argue that the concept of the literary polysystem might offer some guidance not only when analysing translations of intertextual literature, but also when translating intertextual literature. What I mean is that if we acknowledge that every instance of intertextuality signals that the quoted work is at least present in the literary polysystem of the source culture, it becomes obvious that the source text reader of an intertextual work will at least have a *hypothetical* possibility of recognizing the allusions and references. Consequently, intertextual references taken from literary works that are not part of the target culture polysystem might need adaptation or replacement—depending, of course, on the function and type of intertextual reference. However, this would also mean that intertextual references taken from texts that *are* present in the TC polysystem could benefit from being translated in a way that would make them recognizable. That is, in order for the target text reader to have the same theoretical possibility as the source text reader of recognizing the intertextual quotations and allusions, the translator should preferably use the wording of canonical—or at least previously published—translations. If the translator instead chose to translate the reference using the strategy *minimum change*, it would have the same results as the strategy Denisova calls literal translation: the reference loses its intertextuality and the reader will not experience any apparent joy of recognition.

Nonetheless, this assumption can be discussed against another aspect of the same theory, specifically the position of translated literature in the literary polysystem. According to Even-Zohar (Even-Zohar 1978c 22–23), translated literature may have either a central or a peripheral position in the literary system of the target culture. What I want to highlight is the position of translated Russian 19th and 20th century poetry in the target cultures of Sweden and the United States. To say that this genre of literature is peripheral is nothing but a bold understatement. Many of the translations of the quoted poetry only exist in one edition, published at the beginning of the 20th century. Thus, in the source culture this poetry is rather well known, but it takes a very specialized reader for it to be recognized in the target culture. This can be related to Venuti's previously discussed objections to the use of the term *equivalence* for describing the relationship between a source and target text: no matter how an intertextual reference is translated—whether with an existing translation of the referent text or replaced with a different text—the result can never be described in terms of *equivalent effect*.

5. Materials, method and model

In this section I will introduce the materials for this study, together with a discussion of aspects of the work that are not included in the central analysis. Furthermore, I will explain the method I have used to conduct this study, followed by a summary of my model for coding the intertextual references of the source text and target texts.

5.1 Materials

5.1.1 The source text

Since I have already introduced the novel in Chapter 2, I will now go deeper into the rationale for choosing this particular work as the object of my analysis.

Tatyana Tolstaya's *Kys´* was not the only novel I could have chosen to study in this dissertation. Certain novels by Viktor Pelevin or Vladimir Sorokin could have been considered: their multilayered, postmodern texts also contain a multitude of literary references. After having done some preliminary studies and contrastive readings of source and target texts, a few specific criteria took shape. 1) The source text should contain different kinds of intertextual references (quotations as well as allusions) to Russian literature. 2) The novel needed to be translated into Swedish as well as English. 3) The two translations should be independent, i.e. not mediated through any existing translation. 4) The translations should be of good quality.

Viktor Pelevin has for a long time been considered to be one of the leading authors in Russia, and his novels have been translated into several different languages. Unfortunately, only two of his early novels, *Omon Ra* (*Omon Ra*), published in 1992, and *Zhizn´ nasekomykh* (*The Life of Insects*), published in 1993, have been translated into Swedish (Pelevin 1999, 2000) and into English (Pelevin 1994, 1998), but they do not contain that many intertextual references

to Russian literature. In *The Life of Insects*, for example, Pelevin particularly alludes to Western and Eastern philosophy, and *Omon Ra* plays more with political allusions than literary ones.

A year before *Kys´* was published, another highly intertextual dystopia came out in Russia: Vladimir Sorokin's *Goluboe salo* [Blue lard] was published in 1999 and came out in Swedish translation by Ben Hellman in 2001 (Sorokin 1999/2001). Unfortunately, this novel has not yet been translated into English, despite the attention it received in the legal aftermath of its publication[18].

Sorokin's beautiful *Metel´* (*The Blizzard*) (2010) was translated into Swedish in 2013 (Sorokin 2013) and into English in 2015 (Sorokin 2015). This is indeed a very Russian novel, absolutely packed with references to classic Russian literature. However, apart from the title, there are no *obvious* quotations from previous literature: the intertextuality instead lies beneath the surface of the text. This kind of intertextual reference does not force the translator to make a choice: should I adapt to target culture conditions or not? It can be translated without major changes and the target text reader will not notice anything strange, since the allusions are so subtle. This is why in my criteria I specify that the text should contain quotations as well as allusions.

I eventually came to the conclusion that Tatyana Tolstaya's *Kys´* matched all of my criteria, and additionally it was an important novel that caused quite a stir when it was published. It was therefore very easy to find articles and reviews about Tolstaya's novel, which of course would facilitate my research.

Kys´ is saturated with intertextual references, and most of them are discussed in the central analysis of the source text in Chapter 6. However, in the so-called library scene, 106 authors and 97 titles of books and journals are enumerated in a hysterical frenzy. This scene has not been included in the chief analysis, since I consider this use of author names and titles to have a different function than many of the other allusions and quotations: Benedikt's absurd classification reveals to us his inability to understand what he reads. Additionally, this grouping of books based on semantic roots and other, sometimes obscure, associations forces the translators to rearrange and adapt the translation. I will instead briefly discuss the translation of this scene in Chapter 8, in which a few other aspects of the translations will also be addressed in order to be able to relate my analysis to the general translation strategies of the two target texts.

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[18] The nationalist youth organization "Idushchie vmeste" (Walking together) protested against the sexual contents of Sorokin's work (*Goluboe salo* in particular) and in 2002 he was prosecuted by the Russian state for the dissemination of pornography (Rogers n.d.).

5.1.2 The translations

The American translation of *Kys´—The Slynx*—was first published by Houghton Mifflin Harcourt in January 2003, followed by a pocket edition published by New York Review Books in March 2007. The novel was translated into English by Jamey Gambrell, an experienced translator of Russian literature, who had previously translated authors like Joseph Brodsky and Marina Tsvetaeva. In an interview with Liesl Schillinger (2016), Gambrell explains that she started her career as a translator by translating *Sleepwalker in a Fog* (Tolstaya 1992)—a collection of short stories by Tatyana Tolstaya—in 1991; since then she has been translating essays, articles and novels.

Apart from title, author and publishing house, the cover of the American edition also comprises the name of the translator on the front cover, a synopsis of the novel, an author biography and, finally, a shorter translator biography. The author biography starts by describing Tatyana Tolstaya as "a great-grandniece of Leo Tolstoy". The reader is also informed about Tolstaya's previous works, her essays published in American journals and newspapers, as well as her years as a lecturer in American universities and colleges.

Gambrell's translation includes two elements that were not part of the source text: a glossary placed on an unnumbered page before the first chapter, and an index of poetry quoted in *The Slynx* (Tolstaya 2003, 298), of which Gambrell is stated to be the translator.

The title *The Slynx* is a neologism, a made-up word, which contains the English word for an animal—lynx—just as *rys´* (lynx) resembles and rhymes with the title of the Russian source text[19].

The Swedish translation—*Därv*—was published in September 2003 by Albert Bonniers Förlag, in their translation series Panache. The novel was translated by Staffan Skott, who is an experienced translator of Russian literature, in cooperation with Maria Nikolajeva, a literary scholar who also has experience of working as a translator (into Russian). In personal correspondence, Skott explained that they worked as a team, but that he translated and then discussed difficulties with Nikolajeva. He also emphasizes that she constantly encouraged him to be freer and more daring in his translation (Staffan Skott, personal communication, September 14, 2015).

The Swedish edition does not indicate the name of the translator on the front cover. Apart from author name, publishing house and book series, the

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[19] Christophe Glogowski's French translation *Le Slynx* (2002) was published prior to the English edition.

cover comprises an author biography on the front blurb and a synopsis of the novel on the back blurb. The rather short author biography mentions Tolstaya's education, her debut as a writer and her previous short story collections. Furthermore, the reader finds out that *Kys´* is Tolstaya's big breakthrough and that she divides her time between Moscow and the United States where she is a university lecturer in literature.

The Swedish title *"Därv"* also resembles the name of an animal, but not the same animal as in the source text and the American translation. Instead, the word chosen as the title resembles the Swedish word for wolverine, which is "järv".

Now, one might consider why the Swedish translators did not want to use a reference to the same animal as in the original work. Luckily, this has been explained by Skott himself, in a very short newspaper notice published in *Dagens Nyheter* 2014. The Swedish name for lynx is "lo", a word with only two letters that rhymes with another animal, "ko" (cow), which Skott did not consider to have any frightening connotations. Instead, he chose another predator, the wolverine, and replaced the initial letter with a "d" in order to allude to the word "fördärv" (ruin, destruction) (Skott 2014).

5.2 Method

I started my analysis by OCR scanning the source text (ST) and target texts (TT). After having cleaned and edited the text files, the texts were pasted into separate columns of a spreadsheet, so that each ST paragraph represented one row in the dataset. This was done in order to facilitate parallel reading of the source and target texts. After having read the source and target texts several times, I started to mark obvious intertextual references in the source and target texts, as well as references that belong to the category of compensation in the target texts.

When I was done with the close readings of source and target texts, I moved the paragraphs containing intertextual references to two new spreadsheets: one for the American target text and one for the Swedish target text. In the new spreadsheets the ST references were placed in the left hand column with the corresponding TT reference to the right. I later added columns for the different codes and classifications I had decided to use for my coding. Other columns related to the ST references contained information about the origins of each

intertextual reference, such as author, work, and date of publication. Corresponding columns were created for the TT references.

In order to determine whether the literature quoted in *Kys´* had previously been translated into Swedish and English, and whether the quotations of poetry in the target texts matched any previously published translation, I used some different sources and services.

For novels in Swedish translation I used Libris, a national search service provided by the National Library of Sweden. Libris contains information about titles held by public as well as university and research libraries. For novels in English translation I used the library catalog provided by the Library of Congress in Washington.

When it comes to poetry, I used *Bibliografi över Rysk skönlitteratur översatt till svenska* [Bibliography of Russian Literature Translated into Swedish] (Åkerström 2015). Apart from books, this bibliography also covers Russian literature published in newspapers, journals and anthologies. The existing translations of all quoted sources were subsequently ordered and compared to the Swedish target text.

To determine which material existed in translation into English, I consulted *The Literatures of the World in English Translation: A Bibliography. Vol. 2, the Slavic Literatures* (Temple, Parks and Lewanski 1967). This bibliography only covers material published before 1960, therefore I also used *The Columbia Granger's Index to Poetry in Anthologies* (Kale 2007) and *The Columbia Granger's Index to Poetry in Collected and Selected Works* (Newton 2004). Finally, as with the Swedish material, I requested existing translations of quoted poetry[20] in order to compare them with the English translation of *Kys´*.

5.3 The source text coding

The intertextual references in the source text were coded using four different classifications. These were: *type of referent text, type of intertextual reference, attribution, markedness,* and finally *range of reference.* In the dataset I have also added information about the author and title of the referent text as well as chapter and page number. Finally, in order to be able to analyse the translation strategy based on both the total amount of references and on different intertextual references (some references are repeated on several occations), I have assigned

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[20] Apart from poems included in the list of poetry translated by Jamey Gambrell (Tolstaya 2003, 298).

the code "single" to references that only occur once, and "first" to the first occurrence of a repeated intertextual reference.

The first classification, *type of referent text*, categorizes the intertextual references based on the genre of the referent text. The genres presented below are a result of inductive exploration of the material; I did not know beforehand which genres I would use. However, I have tried to keep the number of categories as low as possible. Therefore, the one and only instance of a Russian fable has been classified as "fairy tale", and I do not make a difference between folk fairy tales and literary fairy tales. Thus, my classification consists of the following categories:

1) Russian poetry

2) Russian prose fiction

3) Russian music

4) Russian fairy tale and children's game

5) Russian journal

6) Russian painting

7) Russian non-fiction

8) Religious text

9) Foreign prose fiction

10) Foreign philosophy

11) Foreign poetry and opera

12) Foreign film

The second classification, called *type of intertextual reference*, is based on Fateeva's model for classifying intertextual references and consists of the following categories:

1) Quotation (also *altered* and *misrepresented quotations*);

2) Allusion;

3) Title quotation (also *altered* and *misrepresented title quotations)*;

4) Retelling;

6) Title quotation and retelling;

7) Title quotation, retelling and quotation;

8) Phraseologism.

When it comes to the types of intertextual references, one thing needs to be clarified: 7 quotations in *Kys´* are slightly altered and not quoted in exact correspondence with the formulation in the referent text. Nonetheless, in the

results chapters I will not make any distinction between these and "correct" quotations. The reason for this is that the differences between the intertextual reference and the original rendering are very small. For example, in Pushkin's poem "Zimniaia doroga", the word *chernyi* (black) has been replaced by the synonym *temnyi* (dark) (Tolstaia 2000, 334) (Pushkin 1955h). However, quotations and title quotations may also be *misrepresented*, which means that their meanings become altered. This occurs in a few instances in the source text and in the Swedish translation. Importantly, these quotations will be treated separately in the analysis chapters, since they parody or alter the meaning of the referent text.

The third classification, *attribution*, is used to specify the intertextual element's attribution to the referent text. As discussed in Chapter 4, attribution seemed to be a binary category in Fateeva's model. My classification contains more types of attribution:

1) Without attribution

2) Given attribution

3) Fictive attribution

4) Not relevant

The label *not relevant* is used for references which do not have an actual author, such as the mere mentioning of a title of a journal.

The fourth classification, *markedness*, is closely linked to the third one and can actually be seen as an extension of attribution. Markedness means different strategies for signaling, by means of layout or typographical devices, that an intertextual reference is present in the text. Just like attribution, this category therefore aids the reader to detect an intertextual reference. The reason for not making these categories part of attribution is that references may have given attribution (for example author name) and at the same time be marked by means of layout (for example block quotation). Markedness may be signaled by means of the following methods:

1) Layout

2) Quotation marks

3) Semantic content

4) Capitalization

Finally, the last code used in order to categorize the source text references is *range of intertextual reference*, which refers to the four types of intertextual references suggested by Denisova, except the phraseological intertextual references which I decided to place elsewhere:

1) Global intertextual references

2) Culturally specific intertextual reference

3) Individual intertextual references

In addition to this, I will pay attention to the function of the intertextual reference, as suggested by Torop (1995).

5.4 The target text coding

The target texts will be coded for *translation strategy* and *presence in TC Polysystem.* In my data set I have also added information about page numbers in the target text, as well as—in cases when the strategies *existing translation, compensation* or *replacement* are applied—text type, author and title of the TT referent text. The first classification, translation strategy, clarifies how the translator has decided to translate a certain intertextual reference, and consists of retentive and modifying strategies:

Retentive strategies

1) Minimum change

2) Existing translation

Modifying strategies

3) Replacement:

    a. – by TC text (also by *misrepresented TC text*)

    b. – by foreign text in TL translation

    c. – by other SC text

    d. – by fake reference

    e. – by TC material

    f. – by plain text

4) Clarification

5) Addition:

    a. Added attribution

    b. Added markedness

    c. Added reference

6) Compensation

7) Omission

In order to take the literary polysystem of the target culture into consideration, I will also code for *polysystem availability*, using the following codes:

1) ST reference present in TC literary polysystem;

2) ST reference not present in TC literary polysystem.

Finally, when it comes to referent texts that are present in the TC literary polysystem by means of translation, I will study whether the translator has used the strategy *existing translation* or instead *minimum change*. This, however, will only be applied when relevant, and only to intertextual references to poetry.

6. Intertextual references in the source text

In this chapter the intertextuality of *Kys´* will be explored. The analysis starts with an overview of the different types of intertextual references (quotations, allusions etc.) present in the novel, and continues with an exploration of the distribution of these reference types over different genres of referent texts (Russian poetry, Russian prose fiction, foreign poetry etc.). Aspects such as attribution and markedness will also be taken into consideration. Finally, the dominant functions of intertextuality in *Kys´* will be explored through the use of examples from the source text, followed by a discussion about the general distribution of intertextual references in *Kys´*.

6.1 Introductory remarks on the source text analysis

The aim of this analysis is to clarify *how* intertextuality is used in Tatyana Tolstaya's *Kys´*. However, in order to do so it is necessary to first outline *what kinds* of intertextual elements *Kys´* consists of and also to *which genres* the referent texts belong. Therefore, this investigation starts with an overview of the material based on the different categories for classification introduced in Chapter 5, followed by a more thematic exploration focusing on the functions of intertextuality in *Kys´*.

Before presenting the results of my analysis, I need to clarify a few things. The corpus consists of 204 intertextual references, of which 197 belong to the source text and seven are a result of compensation in either of the target texts. However, as many as twenty-seven of these intertextual references appear more than once. For example, the Russian folk song "Step´ da step´ krugom" (Nothing but the steppe all around) is quoted in seven different instances.

Consequently, my coding of the source text consists of 197 intertextual references, but only 138 different references. Since the frequent repetition of a few central quotations might risk skewing the results, I have decided to provide both versions of the results, one that is based on the *total amount of references* and one based on *distinct references*. Amounts and percentages that refer to distinct references will be placed within brackets. Block quotations are an exception to this principle: I will not make a difference between the total amount of references and distinct references when discussing block quotations. They stand out from the main body of the text and are of special importance even if the same lines happen to be quoted elsewhere in the novel.

All examples from the source text will be provided with English translations, either from the American target text (Tolstaya 2003) or—if the American TT is not transparent enough—in my translation. However, I will not discuss the translation in this chapter.

6.2 A general overview of the material

6.2.1 Genres and categories of intertextual references

The 197 (138) intertextual references included in the source text coding belong to the following of Fateeva´s categories: 1) Intertextuality proper (quotations and allusions); 2) Paratextuality (title quotations); and 3) Metatextuality (intertextual retellings of the referent text). However, they may also be classified according to the genre of the referent text. Figure 1 illustrates the distribution of the different genres of referent texts across the three categories of intertextuality. The reference types "Title and quotation" and "Title, retelling and quotation" have been included in category 1 in Table 1, while the reference type "Title and retelling" has been included in category 3. Furthermore, eight (two) phraseologisms belonging to the genre "Russian non-fiction" are not included in Table 1 since they fall outside of the categories below. The total amount of references illustrated in Table 1 is consequently 189 (136) and not 197 (138).

Table 1: The intertextual references in _Kys´_ divided by genre and category

	In total	1: Intertextuality proper	2: Title quotations	3: Retelling
Russian poetry	94 (62)	93 (61)	1 (1)	
Russian prose fiction	22 (16)	18 (13)	2 (2)	2 (1)
Russian music	15 (9)	11 (5)	4 (4)	
Russian fairy tale and children's game	14 (11)	10 (8)	1 (1)	3 (2)
Russian journal	12 (11)		12 (11)	
Russian painting	4 (3)		1 (0)	3 (3)
Russian non-fiction	3 (3)	1 (1)	2 (2)	
Religious texts	7 (7)	7 (7)		
Foreign prose fiction	9 (5)	3 (2)	6 (3)	
Foreign philosophy	4 (4)	2 (2)	2 (2)	
Foreign poetry and opera	4 (4)	4 (4)		
Foreign film	1 (1)		1 (1)	
Total	**189 (136)**	**150 (104)**	**31 (26)**	**8 (6)**

The numbers in brackets refer to distinct references.

As illustrated in Table 1, almost half of the intertextual references in _Kys´_—49.7 (45.6) percent to be exact—originate from Russian poetry. It also becomes obvious that the majority of the intertextual references are taken from Russian sources. That is to say, 87 (85) percent of the intertextual references have their origins in the Russian cultural sphere. Other conclusions that can be drawn from this illustration are that a majority of the references belong to "intertextuality proper", and that the text types "Russian journal" and "foreign prose fiction" mostly appear as title quotations. Finally, it is obvious that metatextuality makes up a very small part of the material.

6.2.2 Type of reference and attribution

I have already mentioned that I consider intertextuality proper, consisting of allusions and quotations, to be particularly interesting. As illustrated in Table 1, as many as 79 (77) percent of the intertextual references belong to this particular category. In order to find out whether allusions and quotations differ from other intertextual references when it comes to attribution, I will now explore the material based on the categories "type of reference" and "attribution".

Eight (eight) title quotations that refer to Russian journals have not been included in Table 2, since attribution is not relevant in relation to this category.

Table 2: Types of intertextual references and their attribution

Type of reference	In total	Given attribution	Without attribution	Fictive attribution
Quotation *	111 (78)	4 (2)	84 (55)	23 (21)
Allusion	36 (23)	3 (1)	33 (22)	
Allusion and title quotation	1 (1)		1 (1)	
Title and retelling and/or quotation	2 (2)	1 (1)		1 (1)
Title and retelling *	7 (5)		4 (2)	3 (3)
Title quotation *	20 (16)	1 (1)	16 (12)	3 (3)
Phraseologisms	8 (2)		8 (2)	
Total	**185 (127)**	**9 (5)**	**146 (94)**	**30 (28)**

12 (11) title quotations referring to Russian journals have been left out since attribution is not relevant for this category. The total amount is therefore 185 (127) and not 197 (138). The numbers in brackets refer to distinct references.
* These categories also contain a few slightly altered and/or misrepresented references.

Table 2 clarifies that the quotation is the most frequent type of intertextual reference in *Kys´*. Furthermore, it becomes obvious that it is very rare for overt links to be created between the matric text and the referent text by means of attribution.

As explained in Chapter 3, attribution is generally an uncommon feature of allusions, since it is in their nature to merely be a subtle hint. This is also confirmed in Table 2: only three (one) allusions have a given attribution. However, given attribution also turns out to be uncommon when it comes to quotations. Instead, fictive attribution is far more frequent: 21 (27) percent of

the quotations in *Kys´* are fictively attributed to Fedor Kuz´mich. Fictive attribution is an important feature, but only prior to Chapter 13 (Liudi), when Benedikt learns that Fedor Kuz´mich is not the real author of all art.

6.2.3 Markedness

Apart from attribution, the intertextual references differ in terms of how difficult it is for a reader to detect them in the source text. In Chapter 3, I discussed the fact that I consider markedness to be closely related to attribution, since an easily detectable quotation is more likely to be seen as what Fateeva calls "a recognized factor of the author's composition and the reader's perception of the text". On the one hand, fictive attribution often coincides with different kinds of markedness, while on the other hand, there are intertextual references that lack given attribution but are still marked, for example by layout or quotation marks. In Table 3 the use of devices such as layout, capitalization and quotation marks to increase the visibility of the intertextual references in the matrix text will be explored. The different types of intertextual references are analyzed separately here in order to make it possible to relate markedness to reference type.

Table 3: Intertextual references divided by markedness and category

Type of reference	Total	Layout	Semantic	Capita-lization	Quotation marks	None
Quotations *	111 (78)	46 (38)	8 (3)		20 (17)	37 (20)
Allusions	36 (23)		2 (1)			34 (22)
Allusion and title quotation	1 (1)					1 (1)
Title and retelling and/or quotation	2 (2)				2 (2)	
Title and retelling*	7 (5)				7 (5)	
Title quotation *	32 (27)		1 (1)		25 (22)	6 (4)
Phraseologisms	8 (2)			1 (1)		7 (1)
Total amount	**197 (138)**	**46 (38)**	**10 (5)**	**1 (1)**	**54 (46)**	**86 (50)**

The numbers in brackets refer to distinct references.
* *These categories also contain a few slightly altered and/or misrepresented references.*

As illustrated in Table 3, the difference between the two versions of the results (all references and different references) is rather small—except when it comes to unmarked references. The conclusion one may draw, based on this, is that frequently occurring references are often unmarked. This is a perfectly logical conclusion, since a reader can theoretically recognize the reference from the previous quotation in the novel. In a way this means that repetition can be seen as a means of marking, or visualizing, intertextual references, which means that they will also have a stronger attribution to the referent text.

When it comes to quotations, the most common means of markedness is layout, followed by quotation marks. It turns out that as many as 67 percent of the quotations are marked in some way, which also strengthens the conclusion that they are an intricate part of the novel that will be noticed by the reader. In contrast, allusions—merely subtle hints to other texts—are generally unmarked. It is probably reasonable to expect that a majority of the title quotations will be placed within quotation marks. Finally, capitalization is only used in one instance, while markedness by means of lexical devices occurs a few times in relation to quotations.

6.2.4 Sources of intertextuality proper
and block quotations

As I pointed out before, I consider two types of intertextual references to be of special importance: block quotations and Fateeva's first category, intertextuality proper. The block quotations are clearly separated from the main body of the text by means of layout. Consequently, the reader is given a signal to pay attention to that particular reference. Furthermore, these quotations are often commented on and discussed by the protagonist, which is especially common at the beginning of the novel when Benedikt is still convinced that Fedor Kuz´mich is the author of all texts. This means that the block quotations often become an intricate part of the narrative that cannot be ignored. Intertextuality proper, on the other hand, is what, according to Fateeva, creates the effect of "a text in the text".

I will now analyze these categories based on the genre of the referent text. Figure 1 presents the genres relevant for actual intertextuality (allusions and quotations); Figure 2 does the same for block quotations. In Figures 1 and 2, foreign references have been grouped together since they were too few to be presented individually. The same goes for Russian prose fiction and non-fiction.

The reference type "allusion and title quotation" has been included in intertextuality proper in Figure 1.

Figure 1: Sources of the 148 references belonging to intertextuality proper
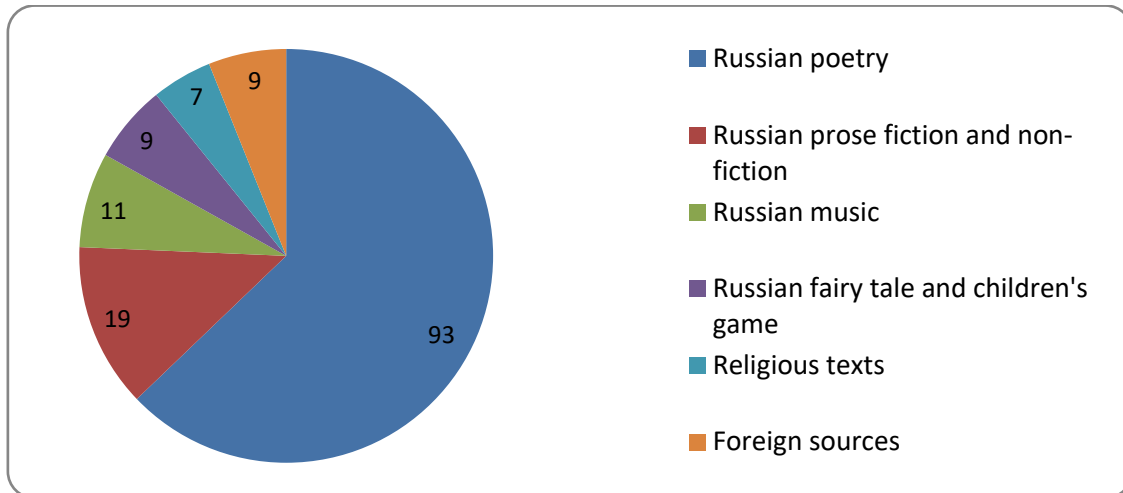
The figure above illustrates how dominant the text type Russian poetry is within the category of intertextuality proper. Furthermore, this diagram clarifies the strong presence of specifically Russian literary sources in the source text: only 5 percent of intertextuality proper relates to foreign sources.

If the same kind of data is gathered for the block quotations, we get a picture that shows even less variation:

Figure 2: Sources to the 46 block quotations
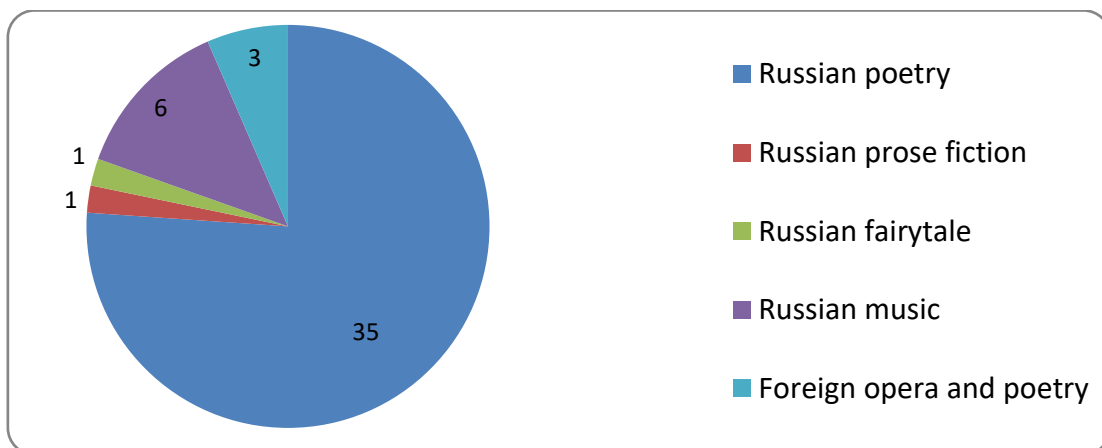
As illustrated by Figure 2, as many as 76 percent of the quotations come from Russian poetry and 93 percent of all quotations come from Russian sources. Freidrich Schiller's "An die Freude" (Ode to Joy) (Schiller 2006), Francesco

Maria Piave's libretto to Giuseppe Verdi's opera *Rigoletto* (Piave 1952) and Johann Wolfgang van Goethe's "Über allen Gipfeln"[21] are the only three foreign references (in Russian translation) present among the block quotations.

6.3 The function of intertextual references

In this subchapter I will address the function of intertextuality in *Kys´*. I have previously stated that before translating an intertextual work of fiction, it might be good to reflect upon the dominant function or functions of intertextuality. In *Kys´* I consider the intertextual references to have various—and sometimes dual—functions. In this analysis I will discuss and exemplify four different functions: the use of intertextuality to illustrate the ignorance of the golubchiks/Benedikt; the use of intertextuality to create clashes between the culture of the past and the post-Blast reality; the use of intertextuality as a characteristic of the oldeners' sociolect; and, finally, the use of intertextuality to provide a knowledgeable reader with what Fateeva calls "apparent joy of recognition". Of these strategies, the first two are also interpreted as the basis of humor in *Kys´*.

6.3.1 Intertextual references
as a comic illustration of Benedikt's ignorance

At the very beginning of *Kys´*, when the reader is still being introduced to the fictional universe of the novel, there is a scene in which Benedikt contemplates Fedor Kuz´mich's poetry. The narrator conveys that some poems make perfect sense to Benedikt, while others are completely incomprehensible. Thereafter, a few examples from poems that Benedikt has previously transcribed are provided in the text. I perceive this to be the first section in which a reader could hypothetically realize that the dictator is a fraud, and that he is actually plagiarizing the work of famous authors and poets:

Example 1: Fictively attributed block quotations

Горные вершины	The mountain crest
Спят во тьме ночной;	Slumbers in the night;
Тихие долины	Quiet valleys
Полны свежей мглой;	Are filled with fresh dark mist;

---

[21] The reference to Goethe's "Über allen Gipfeln" is rendered in *Kys´* in Mikhail Lermontov's famous Russian translation. The translated poem titled "Iz Gete" (After Goethe) (Lermontov 1979/1947) is included in collections of Lermontov's poetry and is, indeed, a very free translation.

Не пылит дорога,	The road is free of dust,
Не дрожат листы…	And the leaves are still…
Подожди немного,	Just wait a bit,
Отдохнешь и ты.	And you too will rest.
Тут все и дураку ясно. А вот:	Any idiot could understand that one. But:
Бессонница. Гомер. Тугие паруса.	Insomnia. Homer. Taut sails.
Я список кораблей	I've read the list of ships halfway:
прочел до середины:	
Сей длинный выводок,	That long brood, that train of cranes,
сей поезд журавлиный,	That once arose over Hellas…
Что над Элладою когда-то	
поднялся…	You could only squawk and scratch your beard.
	(Tolstaya 2003, 19)
– здеся только крякнешь и в бороде почешешь. (Tolstaia 2000, 26)	

The poetry Benedikt here uses as examples is Johann Ludvig von Goethe's "Über allen Gipfeln" in Mikhail Lermontov's Russian translation (Lermontov 1979/1947) and Osip Mandelstam's "Bessonnitsa" (Insomnia. Homer. Taut sails) written in 1915 (Mandelstam 1964a/1973b). As illustrated by the examples above, the poetry is not only quoted, but also commented on by the protagonist. Thus, this passage not only informs the reader that the dictator is a fraud, but also that Benedikt is unaware of this fact.

As previously explained, the frequent use of free indirect speech has the effect of letting the reader understand more of Benedikt's experiences and thoughts than he does himself. Thus, situations like the one described in Example 1 become amusing due to their acknowledgment of Benedikt's inability to comprehend what is going on around him.

In the next example, Benedikt and his coworker Varvara Lukinishna are discussing the meaning of the word *kon´* (steed) which they have encountered when copying poetry at work. Benedikt thinks it means "mouse", but Varvara is not convinced and asks him to explain the logic behind a certain quotation:

Example 2: Fictively attributed quotation

– Ну а как же тогда: «конь бежит, земля дрожит»? – Стало быть, крупная мышь. Ведь они как начнут возиться – другой раз и не уснешь. Ведь помните, Федор Кузьмич, слава ему, тоже пишет: «Жизни мышья беготня, что тревожишь ты меня?» Мышь это, точно. (Tolstaia 2000, 49)	"Well, then, what about 'The steed races, the earth trembles?'" "It must be a big mouse. Once they start running around, you can't get to sleep. You remember, Fyodor Kuzmich, Glorybe, also wrote, 'Life, you're but a mouse's scurry, why do you trouble me?' It's a mouse, that's for sure." (Tolstaya 2003, 36)

The first reference placed within quotation marks in the above example refers to a riddle, while the other reference comes from Pushkin's "Stikhi, sochinennye noch´iu vo vremia bessonnitsy" (Verses Written During a Sleepless Night) from 1830 (Pushkin 1955g/1940). Just as in the first example, the readers here have an advantage over the protagonist since they know that "steed" refers to a horse, an animal that is probably extinct in Benedikt's world.

The final example in this category is taken from the end of the book, when Benedikt and his father-in-law have revolted and killed the dictator. As new leaders they have to write a decree about civil liberties, which is why Benedikt suddenly remembers Pushkin:

Example 3. Unmarked attributed quotation

Покой и воля. И пушкин тоже так сочинил. (Tolstaia 2000, 358)	Peace and Freewill. The pushkin wrote that too. (Tolstaya 2003, 280)

This unmarked quotation refers to Aleksandr Pushkin's poem "Pora, moi drug pora" ('Tis time, my friend) written in 1836 (Pushkin 1955f/1969) and is overtly attributed to Pushkin. Pushkin's name is rendered in the source text with a small initial letter, which reinforces Benedikt's inability not only to understand *who* Pushkin was, but also *what* he was.

The three examples above all illustrate Benedikt's inability to understand the essence of art and literature. This function of intertextuality is also exemplified in the so-called library scene, which is discussed separately in Chapter 8.3.

6.3.2 Clashes between the culture of the past and the post-Blast reality

Without any doubt, there are a large number of intertextual references in *Kys´* that result in comic clashes between "high" (the elevated culture of the past) and "low" (the uncivilized reality of the golubchics). The golubchiks constantly interpret fragments of past culture in relation to their own reality and experience, which result in comic effects. I will now attempt to illustrate such sections of the source text.

The first example is taken from a scene in which Benedikt has caught a large number of mice. He visits the market in order to buy groceries, gives bunches of mice to beggars and feels smart and rich. In the end he has to hire a serf in order to carry the groceries home. The reader finds out that the groceries are actually not that heavy, but Benedikt wants to seem important. This is when he remembers a poem by Pushkin:

Example 4: Unmarked quotation (slightly altered) without attribution

[…] И еще холопа нанял всю эту тяжесть до дома доволочь, а по правде сказать, не столько оно тяжело было, сколько знатность свою охота было вволюшку выказать. <u>Дескать, вознесся выше я главою непокорной александрийского столпа,</u> ручек не замараю тяжести таскамши. Обслугу держу. Не вам чета. (Tolstaia 2000, 112)

[…] Then he rented a serf to carry all this stuff home, though, truth be told, it wasn't all that heavy. But he wanted to show off how important he was. Like, <u>I'm a head above this humble servant, higher than the Alexander column,</u> I won't dirty my hands carrying baskets. I have a servant. You're no match for me. (Tolstaya 2003, 85)

The poem Benedikt cites here is Pushkin's previously mentioned "Pamiatnik" (Unto Myself I Reared a Monument) (Pushkin 1955e/1969), a poem that occurs in thirteen instances in *Kys´*. The poem has a central position in Russian literature and a Russian source text reader will therefore most certainly recognize it. I consider situational as well as lexical aspects of this passage to contribute to a so-called clash between the culture of the past and the post-Blast reality. Firstly, when it comes to the situational aspect, I find Benedikt's way of comparing himself to Pushkin to be rather striking. Secondly, the combination of the direct quotation from Pushkin's poetry combined with the strongly colloquial participle "taskamshi" (carrying) results in comic effect.

The next example of this function of intertextuality comes from Chapter 12 (Kako), when Benedikt remembers with delight that Fedor Kuz´mich has written poetry about what Benedikt refers to as "babskoe delo" (the women business). He goes on to recollect especially sensual poetry and cites verses by Bulat Okudzhava and Innokentii Annenskii, for example. His feeble attempts at interpreting the poetry lead to the description of a situation in which poetry caused problems for Benedikt:

Example 5. Falsely attributed block quotation

Нет, я не дорожу мятежным наслажденьем!	No, I do not hold that stormy pleasure dear!
– во как Федор Кузьмич, слава ему, выразил. Бенедикт даже изумился: а с чего это он не дорожит-то? Приболел? А там к концу Федор Кузьмич, слава ему, прояснил, что он вроде как новым, диковинным манером бабское дело решил испробовать:	That's the way Fyodor Kuzmich, Glorybe, put it. Benedikt was surprised: Why doesn't he hold it dear? Is he under the weather? Is he feeling poorly? But then at the end Fyodor Kuzmich, Glorybe, explained that he'd decided to try the woman business in a wild, brand-new sort of way: You lie in silence, heeding ne'er a sound,
Лежишь, безмолвствуя, не внемля ничему… И разгораешься все боле, боле, боле, И делишь, наконец, мой пламень поневоле. (Tolstaia 2000, 126)	You burn so bright, and brighter, brighter still, Until, at last, you share my flame against your will. (Tolstaya 2003, 96)

The poem Benedikt misinterprets is Aleksandr Pushkin's "Net, ya" (No, never think) from 1831 (Pushkin 1955d/1969a). As illustrated by the example above, Benedikt interprets the stanza as if Fedor Kuz´mich has tried "the woman business" in a new way. Consequently, Benedikt describes how he tried this experimental lovemaking with a woman friend, but without any positive results:

> But no burning brighter still ever happened the way it said, and there wasn't any flame sharing either—hunh—she just lay there like a sack of potatoes. All evening. And there wasn't really any flame, for that matter. (Tolstaya 2003, 97)

This is a typical example of a clash between the culture of the past and the post-Blast reality. The poetry quoted in the fragment about what Benedikt calls "the

women business" belongs to the most intimate, sensual poetry in Russian literary history. These fragments of high culture, of stylistic perfection, are subjected to Benedikt's feeble interpretations and barbaric lovemaking and undoubtedly result in comic relief for a reader who recognizes the poetry.

The next example is taken from the beginning of Chapter 15 (Nash), almost in the middle of the novel. Benedikt—who for his whole life has thought he did not have any consequences—has just found out that people are not supposed to have a tail. This marks a turning point in his life, and he is indeed very upset:

Example 6. Unmarked quotation without attribution and unmarked allusion

Вот тебе и пожалуйста. Вот оно! Человек предполагает, а Бог-то располагает. <u>Земную жизнь пройдя до половины, я очутился в сумрачном лесу! Утратив правый путь во тьме долины!</u> Жил, жил, солнышку радовался, на звезды печалился, цветки нюхал, мечты мечтал приятные, – и вдруг такой удар. Это, прямо сказать, драма! Позор и драма, – такого ужаса еще, небось, ни с кем и не приключалось, <u>даже с колобком!!!</u> (Tolstaia 2000, 162)

How do you like that! Man proposes, God disposes. <u>Halfway through my earthly life, I awoke in a twilit forest! Having strayed from the path in the darkness of the valley!</u> There I was, living my life, enjoying the sun, gazing in sorrow at the stars, smelling the flowers, dreaming lovely dreams, and suddenly—what a blow! What a drama! A crying shame and a drama—nothing this really terrible has probably ever happened to anybody, <u>not even Kolobok!</u> (Gambrell 2000, 124; with minor modifications)

In Example 6 Benedikt uses two different fragments of the lost culture of the past to describe the disastrous situation he has found himself in. Firstly, the third and fourth sentences consist of an unmarked quotation without attribution from Dante Alighieri's *La Divina Commedia* (The Divine Comedy), here presented in Mikhail Lozinskii's Russian translation (Dante 1968). The contrast between Benedikt's crude and vulgar language and Dante's text also provides an example of a clash between the culture of the past and the post-Blast reality. This is further emphasized by the use of exclamation marks after Dante's lines.

The second reference in the above example comes from a different genre: the Russian folk fairy tale. *Kolobok* is a well-known fairy tale about a round bread roll that flees from an old lady who baked it and, in the end—after having

outsmarted several animals—is eaten by a fox. The contrast between Dante and Kolobok further emphasizes the cultural disjoint, and results in comic relief.

As illustrated above, the use of intertextuality in *Kys´* often goes beyond mere joy of recognition. The constant clashes between past culture and barbaric reality produced by these ironic misinterpretations become the basis of humor in an otherwise rather dark novel. The protagonist's endless attempts to interpret some of the nation's finest poetry in relation to his own life, thus failing to understand any metaphors or similes, are simply hilarious. Understandably, the comic relief is dependent here on the reader's ability to discover the fraud and recognize the quotations as actual poetry.

6.3.3 Intertextuality as a characteristic of the oldeners' sociolect

Many of the unmarked intertextual references appear as part of the oldeners' speech. It is important to distinguish between the oldeners' and the golubchiks' use of intertextual references. Benedikt, who works as a scribe, also cites literary sources, but he does not understand the fragments he has learnt by heart, which results in comic misinterpretations. Unlike the golubchiks, the oldeners use quotations as well as allusions to literature and realia correctly, in a way that distances them from the golubchiks.

The first example comes from an instance when Benedikt is helping Viktor Ivanich and the other oldeners at Anna Petrovna's funeral:

Example 7: Unmarked allusion without attribution

Пусть вклад Анны Петровны в дело восстановления нашего Светлого Прошлого был невелик, – Виктор Иваныч повел рукой на подушечку, – но он <u>весом, груб, зрим</u>… Земля тебе пухом, Анна Петровна!.. (Tolstaia 2000, 158; my underscore)	"Though Anna Petrovna's contribution to the restoration of our Lofty Past may not have been large," said Viktor Ivanich, pointing to the pillow, "it is nonetheless <u>weighty, tangible</u>… Rest in peace, Anna Petrovna!…" (Tolstaya 2003, 121)

In this example, the three underlined words refer to Vladimir Mayakovsky's poem "Vo ves´ golos" (At the Top of my Voice), written in 1930 (Maiakovskii 1958b; Mayakovsky 1969). The exact wording of the actual poem is, however, "Moi stich trudom gromadu let prorvet i yavitsia <u>vesomo, grubo, zrimo…</u>". As illustrated above, Gambrell translates these words using the two words "weighty, tangible", while they in Babette Deutch's translation into English are

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rendered as "visible, tangible, massive" (Mayakovsky 1969). This allusion is unmarked, and the source text reader is not given any hints about the presence of another text in the matrix text. This means that a person must be familiar with the poem in order to recognize the allusion, which also leads to the fact that the effect—or function—of intertextuality referred to as "apparent joy of recognition" plays an important role here.

The next example is taken from Chapter 26, when the two oldeners, Nikita Ivanych and Lev L´vovich, are arguing about the possibilities of reinstating personal freedom in society. Lev L´vovich claims that he needs a copying machine and a fax machine in order to contact the West. When Nikita Ivanich questions how he plans to fight for freedom with a fax machine, he replies:

Example 8. Unmarked allusion without attribution

– Помилуйте. Да очень просто. Беру альбом Дюрера. Это к примеру. Черно-белый, но это не важно. Беру ксерокс, делаю копию. Размножаю. Беру факс, посылаю копию на Запад. Там смотрят: что такое! Их национальное сокровище. Они мне факс: верните национальное сокровище сию минуту! А я им: <u>придите и возьмите. Володейте.</u> Вот вам и международные контакты, и дипломатические переговоры, да все что угодно! Кофе, мощеные дороги. […] (Tolstaya 2000, 271; my underscore)

"My pleasure. It's quite simple. I take an album of Durer's work. That's just an example. Black and white, but that doesn't matter. I make a copy. I multiply it. I fax it to the West. They receive it and say: 'Wait a minute, what's going on here! That's our national treasure.' They fax me back: 'Return our national treasure immediately!' And I say to them: <u>Come and get it. Take charge.</u> Then you've got international contacts, diplomatic negotiations, everything you could hope for. Coffee. Paved roads. […]" (Tolstaya 2003, 210; my underscore)

This example contains a reference to *Povest´ vremennykh let* (*Primary Chronicle*), written in about AD 1330. According to the Chronicle, a message was sent to Varangians of the Rus´, who were supposedly a Scandinavian trading people. According to the chronicle, the Slavic tribes who inhabited Eastern Europe were constantly fighting and it was therefore decided to invite the Varangians in order to create order in the territory. In the chronicle, these events are said to have taken place in AD 862 (Cross, Hazzard and Sherbowitz-Wetzor 1953).

The underscored line in the above example alludes to a corresponding line in the *Primary Chronicle,* here quoted in D. Likhachev's edition from 1950:

"Земля наша велика и обилна, а наряда в ней нѣтъ. Да поидѣте княжитъ и володѣти нами" (Ostrowski, Birnbaum and Lunt 2003, 104). The same line in English translation is: "Our land is great and rich, but there is no order in it. Come to rule and reign over us" (Cross and Sherbowitz-Wetzor 1953, 59). The lexical resemblance between the two passages is reinforced by Tolstaya's use of the archaic verb "volodet'" instead of the more neutral "vladet'" (*Slovar´ sovremennogo russkogo literaturnogo yazyka. Tom II.*, 2ⁿᵈ ed., s.v. "володеть"). That is, she uses the same verb as in the *Primary Chronicle*, but in contemporary Russian spelling. In addition to this, there is also a strong situational resemblance with the episode described in the *Primary Chronicle*: the oldener Lev L´vovich is expressing a wish for the West to once again come and create order in society.

Example 9 comes from the previously mentioned funeral of an oldener woman. One of the oldeners gives a funeral address, during which he says the following:

Example 9. Unmarked allusion without attribution

– Анна Петровна! Безвестная ты труженица! – заговорил ей прямо в гроб-то. – Как же ты так, Анна Петровна? А?! А мы! Не ценили мы тебя! Не интересовались! Думали, – ну, Анна Петровна и Анна Петровна! Старушечка там какая-то! Думали, ты всегда с нами будешь. Да что там, честно говоря, ни в грош мы тебя не ставили! <u>Кому она нужна, – думали мы, – мелкая, злобная, коммунальная старушонка, только под ногами путается, поганка вредная,</u> прости Господи!.. (Tolstaya 2000, 157; my underscore)

"Anna Petrovna! You toiled in anonymity," he said, addressing the coffin directly. "How did it come to this, Anna Petrovna? Tell me! And what about us? We didn't appreciate you! We weren't interested! We thought—there's Anna Petrovna and there's Anna Petrovna again! Just another old lady. We thought you would always be with us. Why beat around the bush, we didn't give a fig about you! <u>Who needs her, we thought, that little old mean-spirited, communal-apartment crone, she just gets underfoot like a poisonous mushroom,</u> God forgive us!" (Tolstaya 2003, 120; my underscore)

The unmarked lines in Example 9 may be interpreted as a subtle reference to Fyodor Dostoyevsky's *Prestuplenie i nakazanie* (*Crime and Punishment*) (Dostoevski 1976/Dostoyevsky 2019) and more specifically as an allusion to the "evil and cranky" (Dostoevski 1976, 64) pawnbroker Alena Ivanovna, whom the protagonist, Raskol´nikov, kills. At one point, Raskol´nikov overhears a student

discussing the moral implications of killing such an evil and useless person. The student gives the following characteristics of Alena Ivanovna:

[…] с одной стороны глупая, бессмысленная, ничтожная, злая, больная старушонка, никому не нужная и, напротив, всем вредная, которая сама не знает, для чего живет, и которая завтра же сама собой умрёт. (Dostoevski 1976, 65)	[…] on one side we have a stupid, senseless, worthless, spiteful, ailing, horrid old woman, not simply useless but doing actual mischief, who has not an idea what she is living for herself, and who will die in a day or two in any case. (Dostoyevsky 2019, 37)

For a reader who is familiar with Dostoyevsky's novel, the description of Anna Petrovna in Example 9 as an "old mean-spirited, communal-apartment crone" might, apart from functioning as a characteristic of the oldener's sociolect, also result in joy of recognition.

6.3.4 Intertextuality as a means
for giving the reader "joy of recognition"

As mentioned, joy of recognition is also a possible effect of those examples I have used for illustrating other functions above, especially of the unmarked references that are taken from the oldener´s speech. However, in this section I will exemplify intertextual references that I do not interpret as having another dominant function. The following examples are all very subtle, and neither attributed nor marked. Consequently, it takes a knowledgeable reader to notice them.

The first example of this type comes from the end of *Kys´* in Chapter 30 (Er´) when Olga has given birth to three children:

Example 10. Unmarked allusion without attribution:

Деток трое: одна вроде самочка, махонькая, пищит. Другой вроде как мальчик, но так сразу не скажешь. Третье – не разбери поймешь что, а с виду как шар – мохнатое, страховидное. Круглое такое. Но с глазками. (Tolstaia 2000, 330)	There were three kids: one appeared to be female, she was tiny and cried. Another seemed to be a boy, but it was hard to tell right off. The third—well, you couldn't figure out what it was— to look at, it was a fuzzy, scary-looking ball. All round-like, but with eyes. (Tolstaya 2003, 257)

The passage above shares common features with Pushkin's fairy tale *Skazka o tsare Saltane (The Tale of Tsar Saltan)*, a fairy tale that starts with the word "three": "Tri devitsy pod oknom/ priali pozdno vecherkom" (Pushkin 2009, 19) (Three maidens by the window/ were spinning yarn late one night (my translation)). One of the girls ends up marrying Tsar Saltan, while her sisters are asked to come with them and serve as weaver and cook. According to the fairy tale, the young *tsaritsa*—the tsar's wife—becomes pregnant on the very first night after the wedding, which makes her sisters green with envy. Tsar Saltan eventually has to leave his wife temporarily because of a war, and the sisters see their chance to interfere: When the tsaritsa sends a message to inform the tsar of the birth of their son, the sisters replace the message with a different one:

<div style="display:flex">
<div>

Родила царица в ночь
Не то сына, не то дочь;
Не мышонка, не лягушку,
А неведому зверюшку.
(Pushkin 2009, 21)

</div>
<div>

Your tsaritsa, sire, last night
Was delivered of a fright–
Neither son nor daughter, nor
Have we seen its like before.
(Marxists Internet Archive)

</div>
</div>

In addition to the lexical resemblance, realized by the word "three", the passage in which Olga's children are described bears a strong situational likeness to *The Tale of Tsar Saltan*. Both stories depict the birth of indescribable, animal-like children. Interestingly, what in Pushkin's fairy tale was only was an evil lie actually takes place in Tolstaya's mutated universe.

Another intertextual reference related to "joy of recognition" will be illustrated in examples 11 and 12. This intertextual reference is repeated several times, both in the form of quotation and allusion. The first time this reference occurs is in Chapter 13 (Liudi), when Benedikt visits his co-worker Varvara Lukinishna and is presented with an old printed book. Benedikt does not at first even understand that the object he is looking at is a book, and that the substance he perceives as being dust or poppy seeds is actually tiny letters. After a while, his eyes become used to the printed lettering and he is able to make out the following:

Example 11. Unattributed quotation marked by quotation marks

<div style="display:flex">
<div>

«и свеча, при которой она читала полную тревог и обмана жизнь…» (Tolstaia 2000, 330)

</div>
<div>

"and the candle by which she read a life full of alarm and deceit…" (Tolstaya 2003, 257; with minor modifications)

</div>
</div>

The quotation in the above example comes from Lev Tolstoy's *Anna Karenina* (Tolstoi, 1962, 376; Tolstoy 1904, 333). Due to Benedikt's terrible fear of the old book he repeats the quotation several times on his way home. The following example is taken from a nightmarish scene towards the end of the chapter. Benedikt is here struggling to come to terms with the fact that Fedor Kuz´mich cannot be the sole author of all literature and art. I find this example to be especially interesting since it also contains a subtle allusion to the real author of the referent text:

Example 12. Unattributed allusion combined with an allusion to the author of the referent text

Не Федор, говорит, Кузьмич, слава ему… Полную тревог… И обмана… Не Федор Кузьмич… Другой кто-то, невидимый, древний, лицо укрывший… Большой, наверное, белый и большой, бледный, старинный, давно вымерший, высотой с дерево, бородища до колен, глаза страшные… (Tolstaia 2000, 149)

No, they say, not Fyodor Kuzmich, Glorybe… Full of alarm … And deceit… Not Fyodor Kuzmich… Someone else, unseen, old, with a hidden face… Probably big, pale and white, ancient, extinct, as tall as a tree, with a beard down to his knees and horrible eyes… (Tolstaya 2003, 114)

When remembering the lines from the old book he saw at Varvara Lukinishna's house, Benedikt envisages the real author of the book. The description that follows has to be interpreted as an allusion to Lev Tolstoy, who died an old man in 1910. Photographs taken of Tolstoy at the beginning of the 20th century depict a very old man with long, gray hair and a beard. Due to the quality of the black and white photographs, his eyes sometimes appear rather unnatural and even frightening. Due to Tolstoy's immense fame in Russia, I find it very likely that the unattributed quotations and allusions to Anna Karenina and also the subtle allusion to Lev Tolstoy will provide a knowledgeable reader with joy of recognition.

6.4 Distribution of intertextual references

Finally, having explored the intertextual references in *Kys´* on the basis of text type, attribution, markedness, type of reference and function, I would like to emphasize how the references are distributed over the chapters. I have already mentioned that there are no fictively attributed references after Chapter 12 (Kako), since Benedikt finds that Fedor Kuz´mich is not the author of all

literature in Chapter 13 (Liudi). This is important if we acknowledge that the recognizability of the poetry is an essential feature of the humor involved in the first part of the novel.

All intertextual references have been coded based on the Russian standard for general education on the basic level (Ministerstvo obrazovaniia Rossiiskoi Federatsii 2004), but this analysis did not indicate that Tolstaya uses more culturally specific references at the beginning of the novel. Instead, it shows that a majority of the references she uses belong to the category "Individual intertextual references". Nonetheless, in Chapter 2 I did point out that Tatyana Tolstaya is a writer of the intelligentsia, and that she has an outspokenly elitist view on literature. Consequently, the Russian standard for general education on the basic level becomes a rather modest tool for determining if an intertextual reference can be considered to be individual or culturally specific.

Thus, even though the coding of reference range did not give any hard evidence pointing towards a larger concentration of famous and recognizable poetry at the beginning of the novel, I have strong reasons to believe that this is the case.

The first reason is that a large number of the poems quoted in *Kys´* are untitled and therefore referred to in accordance with their first line. The references present in *Kys´* very often include the first stanza or verse of a poem, which makes it possible to recognize a piece of poetry based on familiarity with the "name" of a poem. In the first 12 chapters there are seven such block quotations taken from work by famous poets, all of which have been coded as "individual intertextual reference" according to the Russian state standard for general education, and all of which include the first line and "title" of the poem. This tendency can be exemplified with Aleksandr Blok's "O, vesna bez kontsa i bez kraiu…" (O spring without end) written in 1907 (Blok 1960/1970), and Marina Tsvetaeva's "Na chernom nebe slova nachertany" [On the black sky—words are inscribed] from 1918 (Tsvetaeva 1988). The quotations of these references can be found on pages 27 and 41 in the source text.

The second reason is the presence of a total of six quotations, including five extensive block quotations, by the not very well-known poet Natalia Krandievskaya-Tolstaya. This poet cannot be found listed under her own name in any Russian or Soviet literary encyclopedia. The only way to find her in a literary encyclopedia is to search for Aleksei Tolstoy, to whom she was married. Krandievskaya-Tolstaya also happens to be Tatyana Tolstaya's paternal grandmother. All quotations from Krandievskaya's poetry occur towards the

end of the novel, starting from Chapter 17 (Pokoi), and they are all non-attributed. They are also not ironically misinterpreted in any way. The novel actually even ends with a block quotation of Krandievskaya's poetry:

Example 13: The final block quotation

О миг безрадостный, безбольный!
Взлетает дух, и нищ, и светел,
И гонит ветер своевольный
Вослед ему остывший пепел.
(Tolstaia 2000, 378)

O joyless, painless moment!
The spirit rises, beggarly and bright,
A stubborn wind blows hard, and hastens
The cooling ash that follows it in flight.
(Tolstaya 2003, 297)

I therefore consider there to be a clearer presence of well-known poetry at the beginning of the novel. I also draw the conclusion that recognition of the poetry present in *Kys´* is of special importance at the beginning of the novel, and especially when it comes to quotations that are falsely attributed to Fedor Ku´zmich. This dystopian depiction of a vulgar, morally deprived and crude society is contrasted to the aesthetic values of poetry, art and literature. The narrative is saturated with references from the art and literature of the lost civilization and the ability to recognize these references to high culture and to distinguish from the folkish and banal is also of primary concern.

7. Translation of intertextual references

In this chapter the translation of intertextual references in *Kys´* will be analyzed. I will start by giving a general overview of the translation strategies used in both target texts. Thereafter, the focus will be directed at the categories "intertextuality proper" and "block quotations" in order to further explore the differences between the Swedish and American translations. I will also specifically analyze the translation strategies involved in translating references to the important genres "Russian poetry" and "Russian prose fiction". Finally, the translation of intertextual references in *Kys´* will be explored based on the previously defined functions of intertextuality in *Kys´*.

7.1 Introductory remarks on the target text analysis

Having thoroughly analyzed the different types and distribution of intertextual references in the source text, I now turn to the two target texts and explore how these references have been translated. As mentioned above, the source text corpus contains 197 intertextual elements. However, as a result of the strategy called *compensation* there are more references in the target text corpora: the American target text contains 201 intertextual references and the Swedish target text 200 references.

Another important detail is the frequent repetition of intertextual elements, resulting in the corpora containing 197 source text references in total, but only 138 different references. This is an issue I consider rather problematic since it is probable that the same translation strategy will be used every time a particular reference is quoted. Consequently, a few very frequently repeated quotations

might skew the results of the coding of translation strategies. In order to avoid such complications, the target text analysis will be based on the 138 distinct references present in the source text. Results based on the total number of intertextual references will only be presented at the beginning of the chapter in order to give a general picture and when found to be particularly relevant.

Finally, in some instances when I specifically want to illustrate the translation strategy used in the Swedish TT, the corresponding excerpt from the American TT has been placed below the Russian ST. This is only done on occasions when the American target text exemplifies a rather faithful representation of the source text. In other cases, I have either translated the excerpts myself, or modified the American TT.

7.2 Strategies used
when translating intertextual references

Even though the intertextual references differ greatly in function, I consider it relevant to start by illustrating the overall results of the translation strategy analysis. Furthermore, when it comes to this general illustration, the results will be presented in two versions (all of the references and the distinct references), just as for the source text analysis. The reason for presenting both is that I want to clarify that proportionally there is no significant difference between the two versions of the coding. However, for the rest of the chapter, I will focus on the analysis of the 138 distinct references.

Figure 3: A general overview of the translation strategies used in both target texts
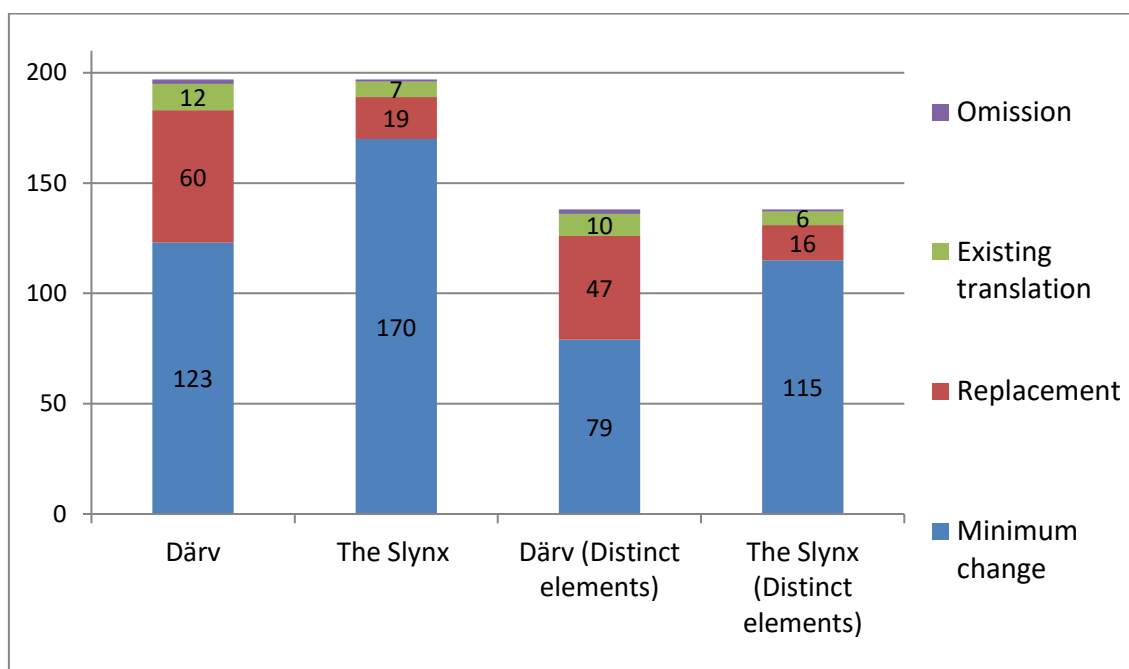
As illustrated in Figure 3, there is a clear difference between the two target texts when it comes to how dominant the strategy "minimum change" is. In the American target text, 86 percent of the references (83 percent of distinct references) have been translated using this strategy, compared to 62 (57) percent of the references in the Swedish source text. If we instead focus on the strategy "replacement", we can see that 30 percent (34 percent) of the references in the Swedish target text have been translated according to this strategy, compared to 10 percent (12 percent) of the references in the American target text.

Figure 3 above does not show the frequency of the two translation strategies "addition" and "clarification", which have sometimes been used by the translators, particularly in combination with the strategy "minimum change". The American translator made use of addition in fifteen (six) instances; most commonly the addition consists of quotation marks, which naturally make it easier to notice the intertextual reference. This can be compared to only two (two) additions in the Swedish translation. Clarification was used in five (three) instances in the American translation and at three (one) instances in the Swedish translation. An example of clarification can be found in Chapter 14 (Myslete) when Benedikt for the first time encounters an old book and happens to read a sentence in it:

Example 14: Clarification of a non-attributed quotation marked by quotations marks

American target text:

"Suddenly it was as though the web fell from his eyes and it hit him: 'and the candle by which Anna read a life full of alarm and deceit…'" (Tolstaya 2003, 110).

The corresponding line in the Russian original does not indicate the name of the protagonist, but only the personal pronoun "ona" (she). Consequently, the clarification might make it easier for the American reader to understand that the line Benedikt reads is taken from Lev Tolstoy's *Anna Karenina* (Tolstoi, 1962, 376; Tolstoy 1904, 333).

As previously mentioned, six different types of replacement occur in the translations: a) by TC text (also "by misrepresented TC text"); b) by foreign text in TL translation; c) by other SC text; d) by fake reference; e) by TC material; f) by plain text. In Figure 7 the translation strategy "replacement" is further broken down into these different types.

Figure 4: Types of replacement in the two target texts
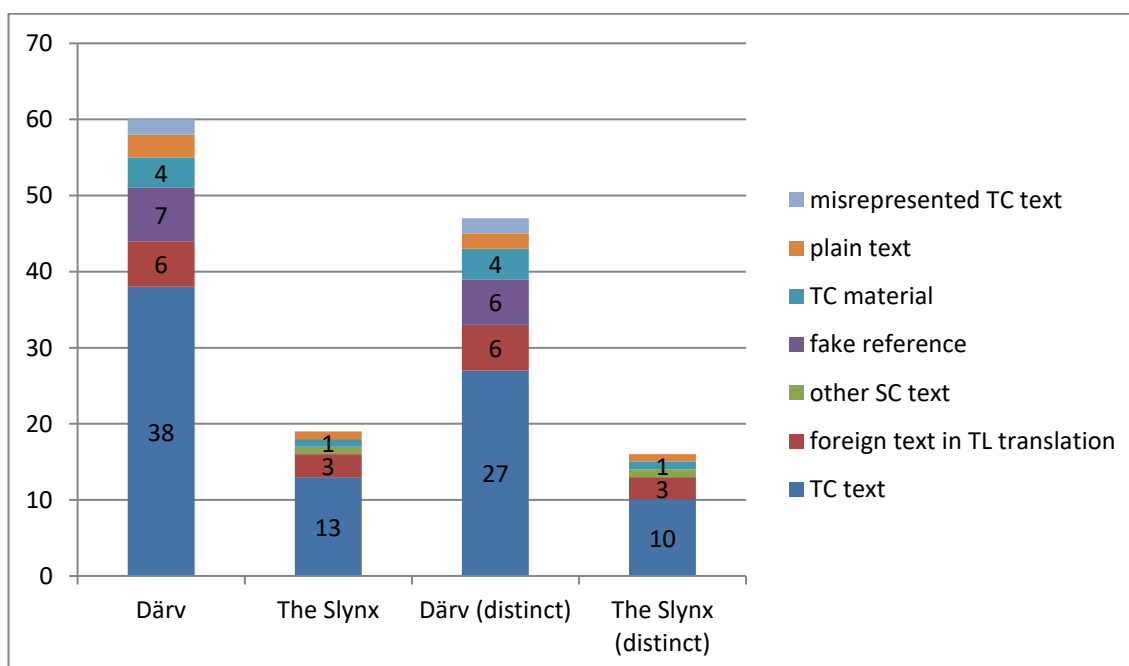
Replacement occurred sixty (forty-seven) times in the Swedish translation compared to nineteen (sixteen) times in the American. However, as illustrated in Figure 4, the translators' use of the strategy "replacement" differs not only in frequency, but also when it comes to the type of text or material they use as

a replacement. For example, the Swedish translators have replaced intertextual references with what I call "fake reference" in seven (six) instances. This means that instead of reproducing the reference in the source text by means of "minimum change", the translators have invented something that harmonizes with the context and resembles an intertextual reference. This strategy does not occur in the American target text at all. An example of this can be found on page 27 in the source text:

Example 15: Replacement by fake reference

Source text:	**Swedish target text:**
О весна без конца и без краю!	Nu målar våren egenhändigt sitt porträtt
Без конца и без краю мечта!	Med solens pensel, varm och mjuk.
Узнаю тебя, жизнь, принимаю,	Det blir ett bättre verk på detta sätt
И приветствую звоном щита!	Än tavlorna av oljefärg på duk.
(Tolstaia 2000, 27)	(Tolstaja 2003, 26)

American target text:	**Back translation of Swedish TT:**
O spring without end or borders!	Spring now paints its own portrait
Dream without borders to yield!	Using the brush of the sun;
I recognize you, life, I embrace you,	warm and soft.
And greet you with the ring of the	This results in a much better work
shield!". (Tolstaya 2003, 20)	Than any oil on canvas.

The source text quotation is taken from Aleksandr Blok's previously mentioned poem "O, vesna bez kontsa i bez kraiu…" (O Spring without End) from 1907 (Blok 1960/1970), which does not exist in Swedish translation.

Another strategy that only occurs in the Swedish translation is "replacement by misrepresented TC text". An example of an intertextual reference that has been translated according to this strategy may be found on page 110 of the source text. Benedikt is at the market and enumerates a number of songs that he likes. One of the titles is refered to as "Million alykh rozg" [A million crimson birch rods], which is actually a misrepresented title quotation of Alla Pugacheva's song "Million alykh roz" [A million crimson roses]. Thus, the golubchiks have interpreted the title of the song in relation to their reality, in which roses are extinct. The Swedish translators have translated this intertextual reference by replacing it with a misrepresented quotation: "Om rätt ska vara rätt, stick i min bukett två små röda trosor." [If fair's fair, put two red panties in my bouquet]. The quotation used by the Swedish translators comes from Anders Börje's song "Två små röda rosor" [Two small red roses]. By replacing

one misrepresented intertextual reference with another, the function of intertextuality (the clash between the culture of the past and the post-Blast reality) is preserved.

Furthermore, Figure 4 illustrates that there are actually thirty-eight (twenty-seven) references to Swedish TC texts in the Swedish translation (misrepresented text included), compared to twelve (ten) references to American TC texts in the American translation.

These initial differences might seem striking. It is already clear that there is a discrepancy between the two target texts when it comes to the translation of intertextual references. Moreover, if the translation strategies are analyzed in greater depth, with consideration given, for example, to the genre of the referent text and the function of the intertextual reference, the discrepancy becomes even greater.

7.2.1 Translating intertextuality proper

We shall now leave the general picture and move into a more detailed analysis of the target texts. First, I will present the translation strategy for the 104 distinct references that belong to the category of "intertextuality proper". I have previously mentioned that intertextuality proper—consisting of allusions and quotations—is the type of intertextual reference that, according to Fateeva, results in "a text in the text". Therefore, I find this category to be particularly interesting to analyze.

Figure 5: Translation strategy for intertextual references belonging to "intertextuality proper"
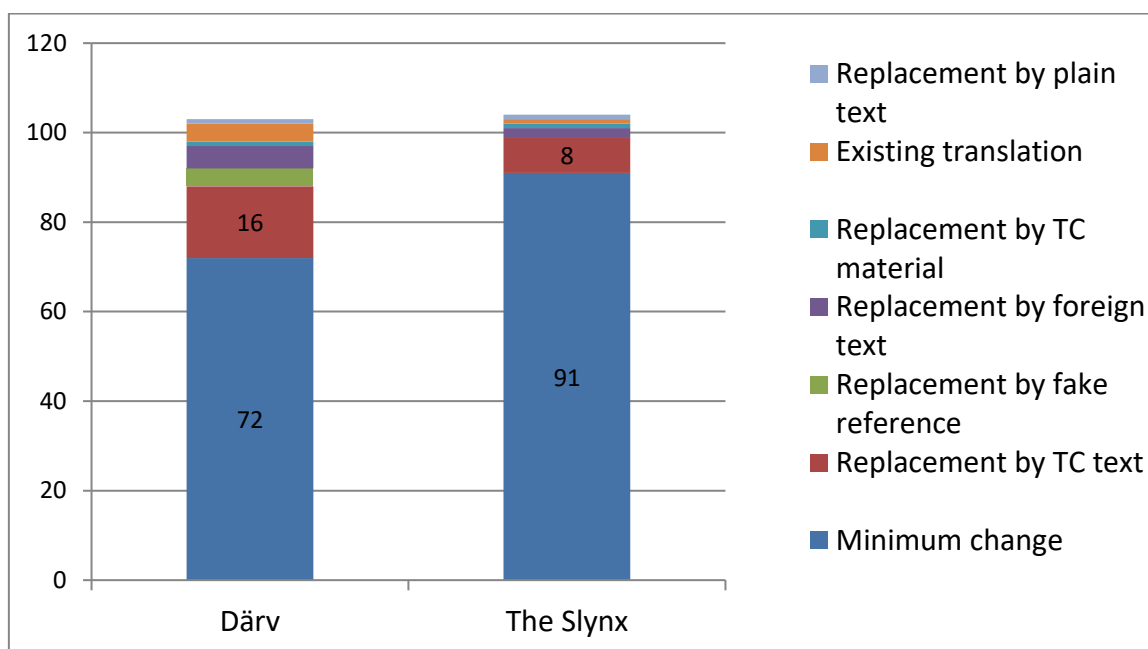
Apart from quotations and allusions, "Intertextuality proper" includes the reference types "title and quotation" and "title, retelling and quotation".

In the Swedish target text *Därv*, seventy-two of the 104 references (69 percent) were translated using the strategy of minimum change, while sixteen references (15 percent) were instead translated using the strategy "replacement by TC text". This can be compared to ninety-two examples of "minimum change" (88 percent) and seven instances (7 percent) of "replacement by TC text" in the American target text.

Already, based on the superficial analysis presented in Figure 5, it becomes clear that the use of the strategy "replacement by TC text" is far more common in the Swedish target text than in its American counterpart. However, it is also intriguing to consider what *kind* of references the translators have used as replacements. That is to say, I want to find out whether the translators have considered the stylistic features of the intertextual references in the source text and aimed to find TC references that are more or less stylistically equivalent.

Eleven of the sixteen intertextual references that have been replaced by TC reference in the Swedish target text belong to the text type "Russian poetry", three belong to "Russian music", one belongs to "religious texts" and, finally, one belongs to "Russian prose fiction". The Swedish translators do seem to have tried to replace the intertextual references with stylistic equivalents. The one reference that belongs to "religious texts" has been replaced by Swedish

poetry. Three instances of "Russian music" have been replaced with references to Swedish music, while the one reference belonging to "Russian prose fiction" was replaced with a quotation from Swedish prose fiction. Finally, the eleven intertextual references to Russian poetry have in the Swedish translation been replaced with intertextual references to Swedish 18th, 19th and 20th century poetry. We find authors like, for example, Pär Lagerkvist, Erik Johan Stagnelius, Nils Ferlin and Johan Henric Kellgren.

Two of the eight intertextual references that have been replaced with TC texts in the American translation belong to the text type Russian music, three belong to Russian fairy tales and children's games, two belong to Russian poetry and, finally, one reference belongs to Russian prose fiction. The American translator has replaced the two instances of Russian music either with English or American folk songs, while the two references to Russian fairy tales have been replaced by a fairy tale, a counting-out rhyme and one amalgamation between a nursery rhyme and an American poem. The two instances of Russian poetry have been replaced with one nursery rhyme and one folk/rock song. Finally, the one reference to Russian prose fiction has been replaced with yet another nursery rhyme. Thus, apart from the references to Russian poetry, the text types used by the translator and those present in the source text may be considered to be on more or less the same stylistic level.

The intertextual reference that has been replaced in the American target text with an amalgamation between a nursery rhyme and an American poem represents the only presence of original American poetry in the American target text. The quotation comes from Chapter 27 (Sha), and is spoken by the degenerator Terentii Petrovich:

Example 16: Unmarked quotation without attribution translated by means of "replacement by TC text" (Am) (Swe)

Source text:	American target text:	Swedish target text:
– […] Бензин, бензин, ферштейн? – вода такая, но – горит. – Тетеря засмеялся. – <u>Гори, гори ясно, чтобы не погасло! Птички летят, колокольчики звенят…</u> Цыгарку-то оставь мне,	"[…] Gasoline, gasoline, capish? It's like water, but it burns." Tetery laughed. "<u>Tiger, tiger, burning bright, don't forget to leave the light… Eeny meeny miny moe, catch a tiger by the toe</u>… Gimme a cigar while you're in	– […] Bensin, bensin, ferschtehen sie? – ett slags vatten, men det brinner. Terentij skrattade till. <u>Brinn, klocka, brinn, i mörka vinternatten! Alla fjädrarna flög, ring min vackra bjällra …</u> Ge mig en cigg medan du håller på i

пока ты там того-этого. (Tolstaia 2000, 290)	there doing your business." Tolstaya 2003, 225)	sänghalmen därinne. (Tolstaja 2003, 278)

My translation:		**Back translation of Swedish TT**
- […] Gasoline, gasoline, ferschtehen? Like water, but it burns. – Terteria laughed. – Burn, burn bright, so it would not go out! Birds are flying, bells are ringing…Leave me a cigar while you are in there doing your thing.		[…] Gasoline, gasoline, ferschtehen sie? – a kind of water, but it burns. Terentij laughed. Burn, bell, burn, in the dark winter night! All the feathers flew, ring my beautiful bell … Give me a smoke while you are fooling around in there.

The source text reference in Example 16 comes from Russian folklore, and specifically from the children's game "gorelki". The first line of the quotation "Gori, Gori yasno, chtoby ne pogaslo" [Burn, burn bright, so it will not go out] also appears in a well-known Russian folk song with the same title.

The American target text here uses the first line of William Blake's poem "The Tyger"(1996)—although spelled "tiger" instead of "tyger"—in combination with one version of the counting rhyme "Eeny meeny, miny moe", which also contains the word "tiger". What we see here is a playful amalgamation of poetry and folklore that could perhaps result in similar reactions to the previously discussed clashes between the culture of the past and the post-Blast reality. The target text reference will also, most certainly, result in joy of recognition with American readers. Finally, the playful amalgamation suits the character Terentii Petrovich rather well, even though he never cites actual poetry in the source text.

The Swedish translators might have interpreted the quotation in the source text as coming from the folk song, rather than the children's game. This could explain why the first line has been replaced by a TC text, while the second line is translated as if it was not an intertextual reference at all. The Swedish reference comes from "Nyårsklockan", which is actually a Swedish translation by Edvard Ferlin of Alfred Tennyson's "Ring Out, Wild Bells" (Tennyson 1940.) Traditionally, this poem is recited on television and radio at midnight on New Year's Eve and is assumedly well-known to the Swedish public. As illustrated above, the poem is playfully altered to fit the context, so that the first

line becomes "Burn, bell, burn" instead of "Ring, bell, ring". Due to the reference being so well-known in Sweden, the joy of recognition is probably also experienced by Swedish target text readers.

To sum up, the translators of both target texts have in most cases considered the genre of the ST reference and used stylistic equivalents when replacing intertextual references with TC texts, even though the Swedish translators in a few instances have used references on a higher stylistic level. However, this analysis does reveal yet another difference between the two translations: not a single intertextual reference to Russian poetry has been replaced with TC texts in the American target text, while in the Swedish target text there are eleven. That is, apart from the previously mentioned amalgamation between Blake's "The Tyger" and a nursery rhyme there are no references to Anglo-American high culture in the English translation.

7.2.2 Translating block quotations

I will now go on to present the translation strategies involved in the forty-six block quotations. In Chapter 6, I explained that the block quotations are of special importance due to their visibility; they are separated from the main body of the text by means of layout, which makes them difficult not to take notice of. Furthermore, the block quotations frequently function as an intricate part of the narrative, since they are reflected upon by the protagonist and often ironically misinterpreted.

Figure 6: Translation strategies for translating block quotations
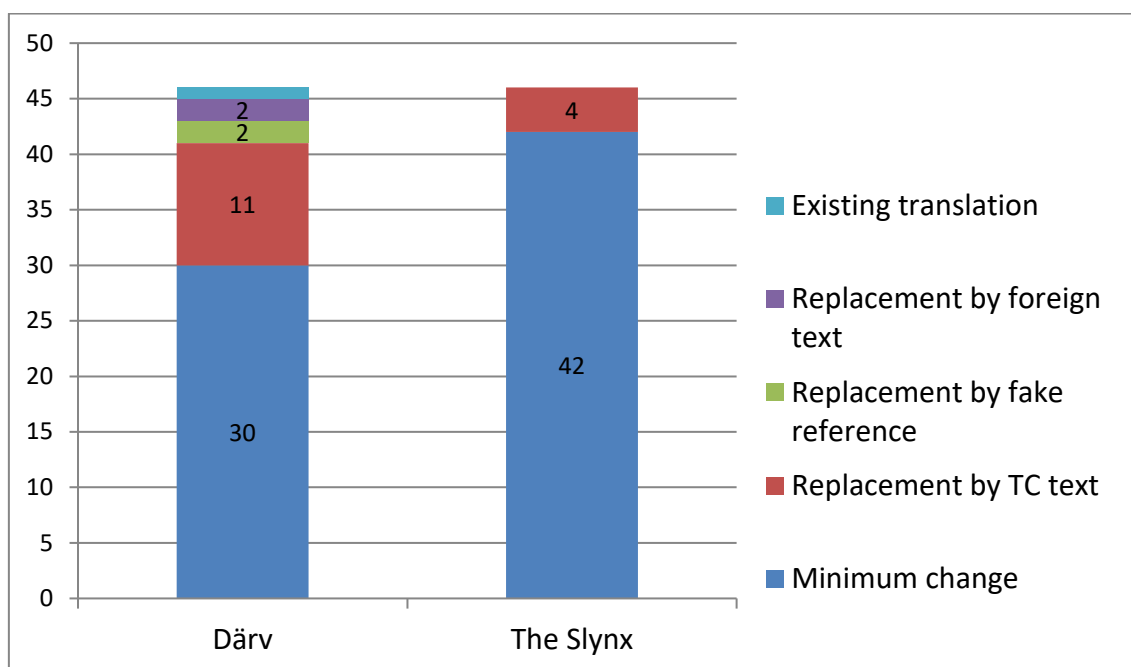
This diagram confirms the previous findings: even when the block quotations are analyzed separately it is clear that there is a difference between the two translations. Here, 91 percent of the references in the American target text have been translated using the strategy "minimum change", while the corresponding number for the Swedish target text is 65 percent.

The four references that have been replaced by TC text in the American translation originate in the genres of Russian prose fiction, Russian music, Russian fairy tale and Russian poetry. They have been translated using three Anglo-American nursery rhymes and one popular song. Again we see that the American translator only uses TC texts from the lower cultural spheres when replacing references.

In the Swedish target text the eleven elements that have been replaced with TC text originate in the genres of Russian music and Russian poetry. The five references to Russian music have all been replaced with references to Swedish lyrics, while the six references to Russian poetry have been replaced with references to Swedish poetry. One of these references can be found in Chapter 10 (I kratkoe) on page 91 in the source text. This particular reference is strongly connected to the events taking place in the narrative. Benedikt is very tired of winter and snow and expresses a longing for spring. Characteristically, he remembers a poem that suits his situation:

**Example 17: A context bound, fictively attributed block quotation
translated by means of "minimum change" (Am) and "replacement by TC text" (Swe)**

Source text:

Правда, еще морозы по ночам знатные, еще жди метелей, […] – а все равно, уж легче, уж конец видать, уж и дни вроде как длиннее стали.

Зима недаром злится –
Прошла ее пора,
Весна в окно стучится
И гонит со двора.

Верно. Так и есть. (Tolstaia 2000, 91)

Swedish target text:

Jo, än är det järnkalla nätter, än kan man vänta sig snöstorm, […] – men i alla fall är det lättare, man anar slutet, dagarna har liksom blivit längre.

Vintern rasat ut bland våra fjällar,
Drivans blommor smälta ner och dö.
Himlen ler i vårens ljusa kvällar,
Solen kysser liv i skog och sjö.

Just så. Så är det. (Tolstaja 2003, 88)

American target text:

True, it freezes up good and hard at night still, there'll be more snowstorms, […]— but things are already easier, you can see the end of it, and the days already seem longer.

Winter shows its anger still—
Its time has almost passed.
Spring knocks on the windowsill
And shoos it from the path.

That's right. That's the way it is. (Tolstaya 2003, 69)

Back translation of Swedish TT:

True, still the nights are cold as iron, still you might expect a blizzard, […] – but anyhow, it is easier, you can sense the end of it, the days seem to have become longer.

Winter has fallen away among our mountains,
Drift flowers melt down and die.
Heaven smiles in bright spring evenings,
The sun kisses life into the forest and lake.[22]

The quotation in the source text is the first stanza of Fedor Tiutchev's "Zima nedarom zlitsia" (Tiutchev 1953) from 1836, a poem that has been translated to English both as "Spring" and as "A Storm in Spring (Tyutchev 1929, 1948). The poem has not been translated into Swedish, and Skott and Nikolajeva have replaced the source text reference with the Swedish poem "Längtan till landet" by Hjalmar Sätherberg (Sätherberg 1838, 12–14). In addition to harmonizing with the narrative, the Swedish poem is very well-known among Swedes since it was later set to music and is nowadays sung during the traditional Walpurgis celebration.

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[22] For the back translation, an existing translation of Sätheberg's poem was used (American Union of Singers n.d.).

As illustrated in Figure 6, the Swedish translators have also used a strategy called "replacement by foreign text" for translating block quotations. This strategy has been used for translating one reference to Russian poetry, and one reference to foreign opera in canonical Russian translation.

7.2.3 Translating the text types "Russian poetry" and "Russian prose fiction"

I will now go further and specifically analyze the translation of the seventy-four distinct references within the category "intertextuality proper" that originate in either "Russian poetry" or "Russian prose fiction". As concluded in Chapter 6, the vast majority of the intertextual references in *Kys´* originate in the Russian cultural sphere and the most significant references also belong to sources within the higher cultural segment, such as prose fiction and poetry.

Figure 7: Strategies for translating "intertextuality proper originating in either of the genres "Russian poetry" and "Russian prose fiction"
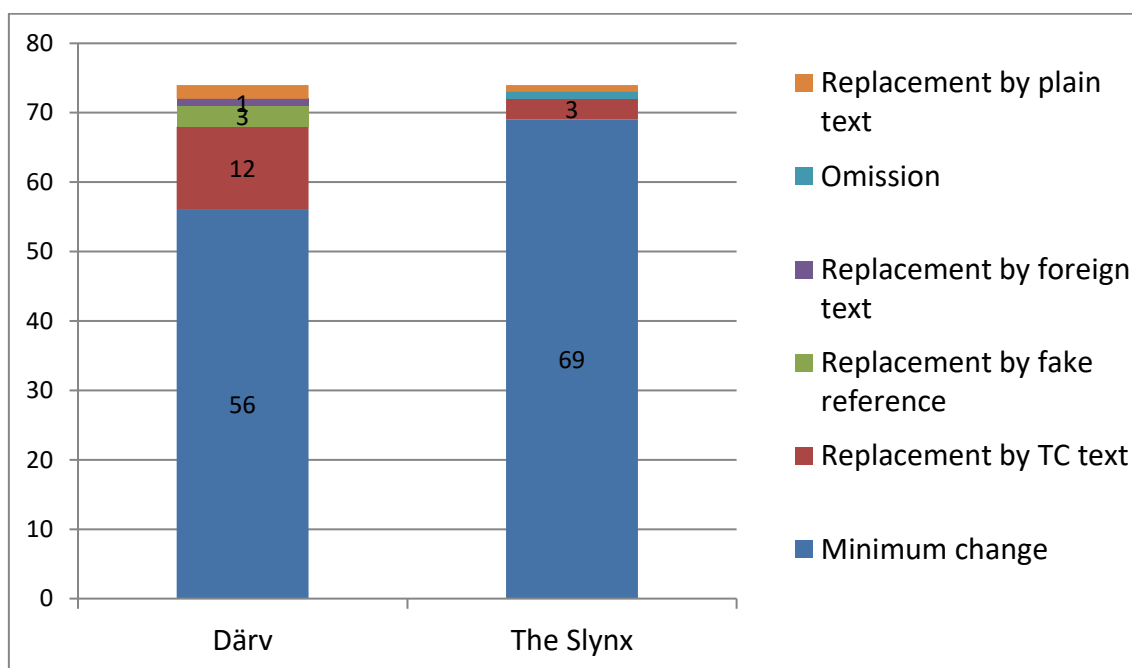
Apart from quotations and allusions, "Intertextuality proper" includes the reference types "title and quotation" and "title, retelling and quotation".

As illustrated in Figure 7, Jamey Gambrell has translated 93 percent of these references using the strategy "minimum change", which according to Denisova results in neutralizing the reference. The same strategy is used by the Swedish translators to translate only 76 percent of the references. Instead, 16 percent of

the references within intertextuality proper that come either from Russian poetry or Russian prose fiction have been replaced by TC texts. This indicates that the Swedish translators made an effort to recontextualize the novel, and also to reestablish an intertextual network in the translation.

7.3 Translating the different functions of intertextuality

In this section I will exemplify how the different kinds of intertextuality have been translated into Swedish and English. I will leave the quantitative aspects behind at this point, and instead focus on describing the strategies for translating intertextuality used by the translators, and also the effect these strategies might have. Because "minimum change" is not the most interesting translation strategy to discuss, the Swedish target text might appear to be overrepresented in this part of the analysis. However, this is merely a natural effect of the more frequent use of "active" and recontextualizing translation strategies in the Swedish target text.

7.3.1 The ignorance of Benedikt/the golubchiks

In *Kys´* we follow Benedikt's journey from ignorance to insight, although limited. After having spent his whole life thinking that Fedor Kuz´mich is the author of all literature, he eventually realizes that the ruler is a fraud. Consequently, literature is part of the narrative and the literary excerpts are of central importance. Owing to Tolstaya's elaborate use of free indirect speech, the reader encounters Benedikt's thoughts and reflections and learns about Benedikt's world through his eyes. As mentioned, Benedikt works as a scribe and therefore knows poetry and fairy tales by heart. He also has a habit of remembering poems and relating them to his current predicaments and pleasures. Eventually it becomes clear that Benedikt does not really understand the literature he reads, and his feeble attempts at interpreting the fragments of the lost culture are highly amusing. Furthermore, in many situations I interpret the reader's ability to recognize the intertextual references as real literary quotations as important for the ironical and humorous aspects of the novel. Therefore, in this section I will exemplify situations in which intertextual elements are used to expose Benedikt's ignorance, and his inability to understand literature and art.

In the first example below Benedikt is pleased because he has caught a large number of mice. Contemplating his catch, he suspects that not even Fedor Kuz´mich has ever seen so many mice at the same time, although he is "the greatest hunting master of all" and "a real gourmand". The paragraph I have just described is followed by a combination of the beginning and end of Mandelstam's poem "Posle polunochi serdtse voruet" (After midnight the heart picks the locked silence) from 1931 (Mandelstam 1964b/1973a), which in the American target text was replaced with a TC text, and in the Swedish target text with a fake reference.

Example 18: A block quotation replaced by a slightly altered TC text (Am) and fake reference (Swe)

Source text:

После полуночи сердце пирует,
Взяв на прикус серебристую мышь!
(Tolstaia 2000, 107)

Swedish target text:

Giv möss med smak och syra
När gommen känns som grus
Betag oss ej den dyra
Den ljuva doft av mus! (Tolstaja 2003, 107)

American target text:

Three blind mice, three blind mice.
See how they run, see how they run.
They all run after Fyodor Kuzmich
Who cut off their tails without a hitch.
(Tolstaya 2003, 81)

Back translation of Swedish TT:

Give us mice with taste and tartness
When the mouth is dry like sand
Do not rob us of the dear,
  the sweet smell of mouse!

This particular poem by Mandelstam has not been translated into Swedish; an English translation, however, was published in 1983. The lines quoted in the above example read as follows in the published English translation: "After midnight the heart picks the locked silence, [...] gnawing on a silvery mouse (Mandelstam 1973a). This quotation becomes especially difficult to handle since it is context bound and must include a description of mice. Furthermore, the source text reference is even interpreted by Benedikt as referring to mice as something edible.

The American translator has replaced this reference with the nursery rhyme "Three blind mice", in which the character who cuts off the mice's tails has been replaced with Fedor Kuz´mich. The rhymed verse does in a way resemble some of the Russian folklore references in the novel but does not read as poetry, which results in a loss of the element of ironic misinterpretation.

The Swedish translators have instead replaced the intertextual reference to Mandelstam with a fake reference. The invented poem makes use of archaic grammar and words from the higher stylistic register and does look like poetry, despite the bizarre topic. While Mandelstam's real poem in the source text results in comic relief due to Benedikt's misinterpretation, there can be no misinterpretation involved in the Swedish reference: it is explicitly about mice as a delicious treat.

The next example comes from Chapter 5 (Dobro), when Benedikt and Varvara Lukinishna are discussing the meaning of the word "kon´" (steed), which they have encountered when copying poetry. Varvara expresses uncertainty and suspicions regarding Fedor Kuz´mich being the author of all literature. She senses that there are different voices involved in the work they transcribe, and also has difficulties relating the words of the poetry to the world they inhabit. Nonetheless, Benedikt is certain that *kon´* means "mouse".

Example 19: Context bound quotation translated with
"minimum change" (Am) and "replacement by TC text" (Swe)

Source text:

– Должно быть, это мышь.
– Почему вы так думаете?
– А потому что: «али я тебя не холю, али ешь овса не вволю». (Tolstaia 2000, 48)

Swedish target text:

– Det måste vara en mus.
– Varför tror du det?
– Så här stod det ju: »Vad hästar har sorgsna ögon... Om en sömmerska öppnar ett fönster och ger dem en sockerbit...« Det är klart det är en mus...
  (Tolstaja 2003, 47)

American target text:

"It must be a mouse."
"What makes you think that?"
"Because 'Don't I take care of you, don't I fill your trough with oats?' That's it, a mouse." (Tolstaya 2003, 36)

Back translation of Swedish TT:

"It must be a mouse."
"What makes you think that?"
"This is what it said: 'How sad are not the eyes of horses... If a seamstress opens a window and gives it a lump of sugar...' Of course it is a mouse..."

The intertextual reference in the source text comes from Aleksandr Pushkin's collection *Pesni zapadnykh slavian* [Songs of the Western Slavs] of 1827 and more specifically from the poem "Kon´" (Pushkin 1955c). The poem has not been translated into either English or Swedish. While the American translator here uses the strategy "minimum change", the Swedish translators replace the

reference with two lines from the Swedish poet Nils Ferlin's poem "Hästar" [Horses] (Ferlin 1933).

Again, this is a passage that plays on Benedikt's ignorance. Benedikt refers to the context of a poem about a horse in order to demonstrate that a steed really is a mouse. The recognition of the quoted lines as actual poetry is important here for the irony of the protagonist's misinterpretation to be felt by the reader. The Swedish translators manage, by replacing the element with a TC text about horses, to maintain the function of intertextuality in this passage. Furthermore, the Swedish readers may even experience joy of recognition.

In the American target text the intertextual reference is translated using the "minimum change" strategy. It is probable that the readers of this translation might still understand that Benedikt refers to a line of poetry, since the quotation is placed within quotation marks. However, the quoted lines are not present in the literary system of the target culture so it is not plausible that American TT readers will recognize the reference.

The final example of this function of intertextuality is taken from an instance when Benedikt is struck by fear and anxiety after accidently thinking about the slynx. In order to cheer up, he sings a loud and happy song. Afterwards, he remembers that Fedor Kuz´mich teaches that "art elevates us":

Example 20: Non-attributed quotation marked by quotation marks
translated by means of "minimum change" (Am) and "replacement by TC text" (Swe)

Source text:	Swedish target text:
Искусство возвышает, учит Федор Кузьмич, слава ему. Но искусство для искусства – это нехорошо, учит Федор Кузьмич, слава ему. Искусство должно быть тесно связано с жизнью. «Жизнь моя! Иль ты приснилась мне?» – может быть… Не знаю. (Tolstaya 2000, 67)	Konsten har en upplyftande verkan, har vi lärt av Fjodor Kuzmitj, leve han. Men konst för konstens egen skull är inte bra, har vi lärt av Fjodor Kuzmitj, leve han. Konsten måste vara tätt förbunden med livet. »Livet tar sitt barn till sig, öppnar slitna grinden.« … Var det en dröm? Kanske det …. Vet inte. (Tolstaja 2003, 66)

American target text:	**Back translation of Swedish TT:**
Fyodor Kuzmich, Glorybe, teaches us that art elevates us. But art for art's sake—that's no good, he says. Art should be connected to life. "My life, or are you just a dream?…" Maybe… I don't know. (Tolstaya 2003, 51)	Art has an elevating effect, so we have learned from Fjodor Kuzmitj, praise be. But art for art's sake is no good, so we have learned from Fjodor Kuzmitj, praise be. Art has to be closely connected to life. "Life greets its child, opens the timeworn gate." … Was it a dream? Maybe… Don't know. (My translation)

As commonly occurs, a particular word—here the word "*zhizn'*" (life)—triggers Benedikt to remember a line of poetry. The poem he remembers is Sergey Yesenin's poem about life's transience, "Ne zhaleiu, ne zovu, ne plachu" (I regret nothing...), from 1922 (Esenin 1966), a poem that exists in translation into both English and Swedish (Yesenin 1978, Jesenin 1972).

The Swedish translators have here replaced this sad and contemplative poem with a Swedish equivalent, namely Pär Lagerkvist's "Livet tar sitt barn till sig" [Life greets its child] (Lagerkvist 2014b), a poem which in Sweden is often recited at funerals. The Swedish quotation is combined with a representation of the semantic contents of the source text reference, since the protagonist responds to the question in the poem: "My life, or are you just a dream".

7.3.2 Clashes between
the culture of the past and the post-Blast reality

Benedikt's inability to understand the literature and art of the lost culture and his constant misinterpretations often result in clashes between the past culture and the barbaric reality. The brutal, mutated, uncivilized and backward society of *Kys´* is contrasted to some of the most elevated fragments of our civilization.

I will now illustrate how a few such passages in *Kys´* have been translated into Swedish and English, and discuss possible effects of the translation strategies used. The first example comes from the same part of the novel as the previously discussed Example 5 (see Chapter 6.3.2), when Benedikt is thinking about women and something that he refers to as the "woman business". As he remembers intimate meetings with female friends, he relates his experiences to some of the most beautiful and erotic love poetry that the Russian 19th century

has to offer. Here, he remembers something that Fedor Kuz´mich allegedly wrote:

Example 21. Context bound block quotation translated
by means of "minimum change" (Am) and "replacement by misrepresented TC text" (Swe)

Source text: **Swedish target text:**

Не потому, что от нее светло,

А потому, что с ней не надо света.   Du är vackrast när det skymmer.

Никакого света с ней не надо, а даже наоборот: Бенедикт как к ней придет, сразу свечку задует, и давай валяться да крутиться, да кувыркаться, всяким манером любовничать. (Tolstaia 2000, 123)

Skymning eller gärna ännu mera mörker: så snart Benedikt kom hem till henne blåste han ut ljuset och sen var det igång med att tumla om och gungelinga och snurra och sprattel och alla sätt att pläga älskog. (Tolstaja 2003, 119)

American target text: **Back translation of Swedish TT:**

Not because she shines so bright,   Your beauty peaks at sunset.

But because with her you need no light.

Sunset or preferably even more darkness: as soon as Benedikt arrived at her house he would blow out the candle and after that they would roll around, swing about, twist and turn and copulate in every possible way.

You don't need any light with Marfushka, you're better off without it. As soon as Benedikt got to her place, he'd blow out the candle, and they'd start rolling around, twisting and turning and loving it up every which way. (Tolstaya 2003, 94)

As discussed in Chapter 6, this episode of *Kys´* contains five different references taken from romantic and even erotic poetry written by Konstantin Bal´mont, Aleksandr Pushkin, Bulat Okudzhava and Innokentii Annenskii. Seeing these elevated and beautiful poems contrasted with Benedikt's uncivilized lovemaking is striking, and once again we have a comical situation in which references to high culture are contrasted to the banal reality of Benedikt's mutated world.

In Example 21, Benedikt remembers a poem and interprets it in a literal sense in relation to everyday situations. The two lines in the block quotation above refer to Innokentii Annenskii's "Sredi mirov" [Between worlds] from 1909 (Annenskii 1959), which in the Swedish translation consist of a misrepresented quotation from Pär Lagerkvist's poem "Det är vackrast när det skymmer" [Beauty peaks at sunset] (Lagerkvist 2014a). The misrepresentation consists of Benedict changing the impersonal beginning of the poem "Det är vackrast när det skymmer" (Beauty peaks at sunset) to the more personal "Du är vackrast när det skymmer" (Your beauty peaks at sunset). The irony involved in this misrepresentation is further strengthened by Benedikt's interpretation of the lines of poetry: he relates the poem to the fact that he prefers to blow out any candles before making love. Since this quotation is discussed in the text, the Swedish translators also had to adapt the beginning of the paragraph that follows the block quotation so that it would allude to the intertextual reference present in the Swedish target text. Theoretically, a knowledgeable reader of the Swedish target text should be able to recognize the quotation. Moreover, the ironic misrepresentation of the poem, combined with Benedikt's literal interpretation of it, manages to preserve the ST function of the intertextual reference.

The next example exemplifies a similar disjuncture between elevated art and uncivilized reality. Benedikt is at the marketplace. He has caught many mice and is in a cheerful mood. A group of blind beggars are singing, and Benedikt stops for a while to listen:

**Example 22: A context bound block quotation translated
by means of "minimum change" (Am) and "replacement by foreign text" (Swe)**

Source text:

Бенедикт народные песни страсть любил. Особливо когда хором. Или когда задорные. Вот другой раз слепцы грянут:

Сердце красавицы!
Склонно к измене!
И к перемене!
Как ветер мая!!! (Tolstaia 2000, 110)

American target text:

Benedikt adored folk songs. Especially in a chorus. Or when they were real lively. Now the blind people belted out:

The heart of a beauty!
Is wont to betray!
It's ever as fickle,
As the warm winds of May!
(Tolstaya 2003, 83)

Swedish target text:

Benedikt älskade folkvisor något alldeles otroligt. I synnerhet i kör. Eller när det var käcka visor. Tänk när de blinda stämmer upp:

Säg farväl, lilla fjäril, till nöjen
Till kurtiser och lekar och löjen
Alltför länge du brytt våra sköna,
Säg dem nu, herr Adonis, farväl!
(Tolstaja 2003, 105)

Back translation of Swedish TT:

Benedikt loved folk songs very much. Especially in a chorus. Or when they were real lively. Now the blind people belted out:

Say goodbye now to pastime and play, lad,
Say goodbye to your airs and your graces.
Here's an end to the life that was gay, lad,
Here's an end to your games with the girls.[23]

In the paragraph before the block quotation Benedikt foreshadows the intertextual reference by saying that he loves "narodnye pesni" (folk songs). The folkish atmosphere is further emphasized by the fact that the song is performed by blind beggars, and also by the words he uses to describe the beggars' songs: the adjective "zadornyi" (lively) and the verb "grianut´" (burst out). However, what we then encounter in the block quotation is not a folk song; it is instead a verse from the song "La Donna è Mobile" from Francesco Maria Piave's libretto to Giuseppe Verdi's opera *Rigoletto*, which in the source

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[23] For the back translation of the Swedish TT, an existing English translation of *The marriage of Figaro* was used (Mozart and Da Ponte 1947).

text is rendered in free translation by Petr Kalashnikov (Piave 1952). This shows, once again, that *Kys´* is built upon humorous clashes between the culture of the past and the post-Blast reality. For it to be amusing, it is however necessary to recognize the "fraud" and to realize that Benedikt's description of the reference is erroneous.

While the American target text here is a rather faithful representation of the source text, the Swedish target text is more surprising. This is a foreign reference that has been coded as "replacement by foreign text". The block quotation in the Swedish target text comes from the Swedish translation of Lorenzo Da Ponte's libretto to W.A. Mozart's *Le Nozze di Figaro* (The Marriage of Figaro) (Mozart and Da Ponte 1927), more specifically the song "Säg farväl lilla fjäril" (Non più andrai). The difference between these two opera songs is how well known the words are. While *Rigoletto*, since the 1950s, has only been performed in Italian on Swedish stages, Mozart's opera has a tradition of being staged in Swedish. Thus, it is as well known in Sweden as *Rigoletto* is in Russia.

In the final example of this function of intertextuality, a painting is fictively attributed to Fedor Kuz´mich:

Example 23: Fictively attributed painting translated by means of "minimum change" (Am) and "replaced by TC text" (Swe)

Source text:

Один сужет я придумал смешной, ужасти. Там один голубчик мыша ест, а другой, значит, к нему в избу входит. А этот, который ест-то, значит, мыша прячет, чтоб тот-то, другой, не отнял. А называться будет «Завтрак аристократа», ага. (Tolstaia 2000, 77)

Swedish target text:

Jag har tänkt ut ett roligt ämne, hemskt roligt. Där står en liten sötevän, en riktig parvel, vid en grind och några andra barn slåss på marken. De har hållit upp grinden för en murza som kastat en död mus som tack och jag har tänkt att tavlan ska heta, »Grindmusen«. (Tolstaja 2003, 75)

English target text:

I thought up one funny picture, hilariously funny. One Golubchik is eating a mouse, and another, you see, is walking into the izba. And the one who's eating, he hides the mouse so that the other guy doesn't steal it, yes siree. I'll call it The Aristocrat's Breakfast, that's it. (Tolstaya 2003, 59)

Back translation of Swedish TT:

I thought up one funny design, very funny. A sweet friend, a fine fellow, is standing over there, by a gate and other children are fighting on the ground. They held the gate open for a murza who threw a dead mouse to them as thanks and I plan to call the painting "The Gatemouse".

Fedor Kuz´mich makes a surprise visit to Benedikt' s work and brings a gift, a painting, which brings him to talk about other artwork of his. Even though the actual painting behind this intertextual retelling does not include any mice, it is clear that he refers to Pavel Fedotov's well known painting "Zavtrak aristokrata" (The Aristocrat's Breakfast) from 1850 (The State Tretyakov Gallery 2017). This passage illustrates the tendency to interpret art based on the morals of the dystopian society depicted in the novel. The dictator explains that the mouse is hidden so that the other person cannot steal it—which would be a probable scenario in Benedikt's morally deprived world.

Just as with the intertextual references to poetry and literature, Gambrell translates this ekphrasis by means of "minimum change". The painting described in the American target text is thus the same as in the Russian original, even though Fedotov's work can be assumed to be less well-known in the United States than in Russia. The Swedish translators, however, replace the painting described in the Russian source text with August Malmström's Grindslanten (The gate penny), a painting that is well-known in Sweden due to various reproductions, posters, postcards and prints. The painting depicts children fighting over a coin they were thrown after holding a gate open for a carriage. Thus, by replacing the coin with a mouse the Swedish translators manage to create a similar clash between elevated culture and brutal reality in the Swedish target text.

I have previously mentioned that three ekphrases—verbal representations of paintings—occur in *Kys´*, which is certainly not many in comparison to the many references to written sources. However, visual imagery is a powerful tool, which also results in a very strong sense of recognition if the reader happens to be familiar with the work.

7.3.3 Intertextuality as a characteristic of the oldeners' sociolect and "apparent joy of recognition"

The few intertextual references that only fulfil the function of "apparent joy of recognition" are very vague and are almost exclusively translated by means of minimum change. In this section I will therefore discuss both intertextuality as a characteristic of the oldeners' sociolect and intertextuality that results in apparent joy of recognition. However, I would once again like to emphasize that joy of recognition most certainly plays a role in connection to the

previously mentioned function as well; it is just not the *dominant* function in relation to those references.

The first two examples of this function of intertextuality come from Chapter 14 (Myslete), when Benedikt is attending a funeral together with Nikita Ivanych. The name of the oldener woman who died was Anna Petrovna, which Nikita Ivanych associates with Pushkin. After the funeral, he asks Benedikt for help:

Example 24. Unmarked allusion without attribution in combination with two unmarked quotations without attribution

Source text:

– Тоже верно… А я тебя хотел привлечь к одному делу… По старой дружбе…
– Что за дело такое? Столбы ставить?
– Лучше даже… Хочу памятник Пушкину поставить. На Страстном. <u>Проводили мы Анну Петровну, я и подумал… Ассоциации, знаешь ли. Там Анна Петровна, тут Анна Петровна… Мимолетное виденье… Что пройдет, то будет мило</u>… Ты мне помочь должен. (Tolstaia 2000, 161)

Swedish target text:

– Det är också sant... Det var en sak jag ville tala med dig om... För gammal vänskaps skull...
– Vad gäller det? Sätta upp stolpar?
– Bättre ändå ... Jag vill resa ett monument över Pusjkin. På Passionsbulevarden. <u>Under begravningen tänkte jag... Fria associationer, förstår du. Den vackraste visan om kärleken ... Den begrovs ... Den med. Den vackraste visan om kärleken skrevs om en Anna Petrovna... en annan Anna... Anna Kern...</u> <u>En flyktig syn, en skönhetens genius</u>. Du måste hjälpa mig med monumentet... (Tolstaja 2003, 153)

English target text:

"That's true… But I wanted to get you involved in something… As old friends…"
"What is it? Putting up pillars and posts?"
"Even better… I want to erect another monument to Pushkin. On Strastnoi Boulevard. <u>We buried Anna Petrovna, and I thought… by association, you know… He had his Anna Petrovna, we had our Anna Petrovna…</u> <u>A fleeting vision… Whatever passes shall be sweet…</u> You have to help me."

Back translation of Swedish TT:

"That's also true… But I wanted to talk to you about one thing. For the sake of old friendship."
"What about? Putting up pillars?"
"Even better... <u>During the funeral I thought... Free associations, you know. The most beautiful song about love... It was buried... As well. The most beautiful song about love was written about one Anna Petrovna... another Anna... Anna Kern...</u> <u>A fleeting vision, a transient vision of perfection</u>. You have to help me with the monument..."

Nikita Ivanych claims that the name Anna Petrovna made him realize that he wants to erect a monument to Pushkin. He says: "Anna Petrovna there, Anna Petrovna here..." What he refers to is the Anna Petrovna Kern with whom Pushkin was in love, and who is also the object of Pushkin's poem "K***" (To A. P. Kern) first published 1827 (Pushkin 1955b/1929). In Russia, Pushkin's fame has resulted in a massive cult of his person and there is therefore no doubt that the allusion to Pushkin in Example 24 would be recognized by any adult Russian with minimal education.

The allusion has been clarified in the American target text. Gambrell lets Nikita say "He had his Anna Petrovna, we had our Anna Petrovna..." which will probably make it easier for the American target text reader to understand the logic behind Nikita's association. The Swedish translators have done two things: added a reference to a Swedish TC text and clarified the reference. The clarification consists of the indication that there was another Anna, whose family name was Kern. The added reference comes from the Swedish poet Ture Nerman's poem "Den vackraste visan" [The most beautiful song]. In Nerman's poem, the most beautiful song about love was never printed, but instead buried in a mass grave together with a poor student (Nerman 1918). Thus, in the Swedish target text the word "buried" triggers Nikita's association.

The allusion to Pushkin is followed by two quotations from his poetry that are neither attributed nor marked: the already mentioned "K***" from 1827 and "Esli zhizn´ tebia obmanet" (What though life conspire to cheat you) from 1825 (Pushkin 1955a/1948). Both poems exist in more than one English translation, and both are also translated by means of "minimum change". In the Swedish target text, the two quotations have become one. Skott and Nikolajeva cite a longer section of the already mentioned poem "To ***", instead of shorter excerpts from two different poems.

References to Pushkin are not uncommon in Russian literature, and even though a few American and Swedish readers might be familiar with the name, it is not possible to discuss the above source and target text examples in terms of equivalent effect. Due to Pushkin's monumental fame, joy of recognition will play an important role in this segment for the Russian source text reader. Furthermore, the recognition of intertextual references is also vital here for the reader to understand that the oldeners not only use a stylistically higher variety of language, but that allusions and quotations are constantly part of their speech. I find it plausible that the addition of a TC reference might aid the Swedish target text readers both to understand this characteristic of the

oldeners' speech and to experience joy of recognition. However, I am not sure that readers of the American translation would be able to recognize the intertextual references in the above quotation.

The next example is of a more unusual kind: it is an unmarked title quotation taken from the discussion that follows the previous example. Nikita Ivanych becomes annoyed when Benedikt fails to understand who Pushkin was. He explains that he was a genius who died long ago (Tolstaia 2000, 161) to which Benedikt responds by asking if Pushkin maybe ate something bad. (Benedikt's response has to do with the oldeners' inability to die a natural death; Benedikt's mother died from eating poisonous berries.) This leads up to Nikita's next response:

Example 25: Unmarked title quotation
replaced by "plain text" (Am) and "replacement by TC text" (Swe)

Source text:

– О Господи, твоя воля!.. Прости, Господи, но что ж ты за _дубина великовозрастная!.._ митрофанушка, <u>недоросль</u>, а еще Полины Михайловны сын! (Tolstaia 2000, 161; my underscore)

Swedish target text:

– Å Herregud, ske din vilja! ... Förlåt, Herregud, men vad är du för tjockskalle i vuxen ålder? ... <u>Ty visst var tanken knapp till mått, ett dåligt huvud hade han, men uppsåtet var gott...</u> Och du ska vara Polina Michajlovnas pojke! (Tolstaja 2003, 153)

American target text:

"Good Lord Almighty!… Lord forgive me, but what a dim-witted oaf you are, and Polina Mikhailovna's son to boot!" (Tolstaya 2003, 153)

Back translation of Swedish TT:

"For surely his mind was but slight; A scanty brain indeed he had, but then—his heart was right!" (My translation; Runeberg 1925)

The underlined word "nedorosl´" is also the title of Denis Fonvizin's comedy *Nedorosl´* (The Minor) from 1782 (Fonvizin 1947/1965). At the time of the play, the word "nedorosl´" referred to a minor of noble heritage, who had not yet entered state service. However, as a result of the stupidity and foolishness of the main character in Fonvizin's play, the word has received negative connotations in modern Russian and may nowadays be used to describe a teenager of low intelligence. It also functions as a symbolic reference to

uneducated young individuals from wealthy families. (*Sovremennyi tolkovyi slovar´* n.d., s.v. "nedorosl´"). Furthermore, the word before "nedorosl´", "mitrofanushka"—a diminutive of the Russian name Mitrofan—actually refers to the main character of Fonvizin's play. Moreover, the word is a synonym of "nedorosl´" (*Sovremennyi tolkovyi slovar´* n.d., s.v. "mitrofanushka"). Naturally, the co-presence of two allusions to the same literary work will strengthen the significance of the allusion. As illustrated in Example 24, the Swedish translators have considered this literary presence to be important, and have thus translated the word with a reference to a TC text. However, instead of a title, we find a a slightly altered reference to a line in the epic poem *Fänrik Ståls sägner* (The Songs of Ensign Stål) by the national poet of Finland, Johan Ludvig Runeberg (Runeberg 1974/1925), a poem that originally was written in Swedish. The quotation, which is slightly altered, fits the context well since it also describes an unintelligent person. Even though not every Swedish reader will recognize the sentence as coming from Runeberg's poem, the stylistic features of the quotation differ from the rest of Nikita's speech, which makes the presence of a "text in the text" tangible.

Gambrell has translated this word as if it was not an intertextual reference at all. She has instead translated the sense the word "nedorosl´" has received in modern Russian as "dim-witted oaf". This example certainly clarifies that the Swedish translators perceived the function the intertextual references play in *Kys´* as being highly important.

In the final example of this function of intertextuality, I will illustrate an unmarked, slightly altered quotation from Russian prose fiction. The situation takes place in Chapter 26 (Cherv´), when Benedikt visits the oldeners Lev L´vovich and Nikita Ivanych, while the degenerator Teterya Petrovich is waiting outside by the sleigh. The oldeners are upset about the fact that Benedict left the degenerator outside, and asks him to call him into the house, because they consider it to be inhumane to let someone wait outside in such cold weather.

Example 26. Unmarked, slightly altered quotation translated by means of "minimum change" (Am) and "replacement by plain text" (Swe)

Source text:

– Зовите, зовите в дом! Это бесчеловечно!
– Дак он и не человек! У человека валенок на руках нету!
– Шире надо смотреть! <u>И без него народ неполный!</u> – назидал Лев Львович. (Tolstaia 2000, 161; my underscore)

Swedish target text:

– Be honom komma in! Det är omänskligt!
– Men det är ju ingen människa! Människor har inte filtstövlar på händerna!
– Vidsynthet! <u>Vi har ju ont om folk!</u> predikade Lev Lvovitj. (Tolstaja 2003, 153)

American target text:

 "Call him, call him into the house! That's inhumane!"
"But he's not a human! Humans don't have felt boots on their hands!"
"You have to look at it more broadly! <u>Even without him the people is incomplete</u>!" Lev Lvovich instructed. (Tolstaya 2003, 153)

Back translation of Swedish TT:

 – Ask him to step inside! It's inhumane.
– But it is not a human! Humans don't wear felt boots on their hands!
– Broad-mindedness! We are short on people!

The intertextual reference in the source text comes from Andrei Platonov's short story "Zhena mashinista" (alternative title "Staryi mechanik") from 1940 (Platonov 1962, 154), which has been translated into neither Swedish nor English. The quotation is nowadays sometimes used as an idiom in order to indicate the value of every human being (*Slovar´ krylatykh slov i vyrazhenii* n.d., s.v. "Bez menia narod ne polnyi!"). The oldener, Lev L´vovich, replaces the personal pronoun "menia" (me) with "nego" (him), and use the quotation in a way that suits the situation. While the American translator has translated the reference by means of "minimum change", the Swedish translators have replaced the reference with plain text.

7.4 Compensation

Compensation—the use of an intertextual reference in the target text where no such reference was present in the source text—occurs four times in the American target text, while the Swedish translators have used this strategy on

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three occasions. In *The Slynx*, this compensation consists of the addition of the three nursery rhymes "I have seen you little mouse", "Pussy cat, pussy cat, where have you been", and "Bye baby bunting", and an excerpt from the fairy tale "Hansel and Gretel" (Grimm 2016). In the Swedish target text this strategy instead produced references to three pieces of Swedish poetry, by Vilhelm Ekelund, Dan Andersson and Erik Axel Karlfeldt. The first of these quotations appears at the very beginning of the source text, where the surroundings of the town Fedor Kuz´michsk are described in a language that alludes to folklore and the Russian folk fairy tale in general.[24] As mentioned in the previous chapter, this kind of intertextuality is very difficult to translate. Here, it is obvious that the Swedish translator at least has attempted to do so:

Example 27: Compensation to replace an allusion to the folk fairy tale genre

Source text:	**American TT:**	**Swedish TT:**
Нет, мы все больше на восход от городка ходим. Там леса светлые, травы долгие, муравчатые. (Tolstaia 2000, 15)	No, we mostly walk out east from the town. The woods there are bright, the grass is long and shiny. (Tolstaya 2003, 11)	Nej, när vi ger oss ut från staden är det allt oftare mot öster. Där äro skogarna ljusa, ån av simmande vit ranunkels öar sållad, gräset högt och frodigt. (Tolstaja 2003, 14)

Word for word translation:		**Back translation of Swedish TT:**
No, we more often walk in the direction of sunrise from town. There, the woods are bright, the grass is long and lush.		No, when we walk out of town, we more often walk to the east. <u>There are the woods bright, the stream sprinkled with islands of white buttercup, swimming</u>, the grass high and lush.

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[24] According to Svetlana Polsky (unpublished), the entire description of the surroundings of Fedor-Kuz´michsk provided in Chapter 1 of *Kys´* strongly alludes to an early poem by Natal´ia Krandievskaia-Tolstaia.

The adjective "muravchatyi" stems from the noun "murava", which refers to the plant "common knotgrass", which in Russian folklore is often is referred to as "trava-murava". The adjective "muravchatyi" is classified as being "narodno-poeticheskoe" (folk-poetic) in Efremova's contemporary Russian dictionary (*Sovremennyi tolkovyi slovar´* n.d. s.v. "muravchatyi"), and it is common in Russian folk fairy tales and folk songs. To say that the grass is "muravchatyi" thus indicates that it is particularly green, soft, lush and beautiful—as in fairy tales—which makes it hard to translate with only one word. As illustrated above, the Swedish translators translate the second sentence using an slightly altered quotation of Vilhelm Ekelund's poem "Då voro bokarna ljusa" [Then Where the Beeches Bright], in which a noun, the tense and initial adverb have been changed in order to better match the context of the narrative (Ekelund 1902).

Obviously this text cannot be considered to be a stylistic equivalent of the source text reference. What we have is instead an example of a very subtle allusion to folksongs and folk fairy tales which has been replaced with a quotation from Swedish poetry. That is, the target text uses a higher stylistic level that the source text. In *Kys´* there is a very tangible presence of other texts on all levels of the narrative. A compensation such as the one we see in Example 27 might thus be interpreted as an attempt to preserve this presence in translation.

I will now exemplify an instance of compensation that comes from the American target text. Benedikt is here contemplating marriage with Olga, and fantasizes about what his life will be like together with her. This excerpt contains two of the four references that have been coded as compensations in the American target text.

Example 28: Compensation in the American target text

Source text:	**American target text**:
А она чтоб дивилась да слушала. Глаз не сводила. А вечером мышку поймать, в кулачок спрятать, и, игриво так: ну-к, мол, что это у меня тут?.. Отгадай?.. А она эдак покраснеет: – Контролируй себя, сокол ясный… (Tolstaia 2000, 190)	She would be amazed and listen. Her eyes would be glued to him. And in the evening he'd catch a mouse and hide it in his hand. Playfully, he'd say: "Come on now, what have I got here?… <u>Pussy cat, pussy cat, where have you been?</u> Go on, guess. <u>Who's been nibbling at my housekin?…</u>" And she would blush: "Control yourself, fleet falcon…" (Tolstaya 2003, 146; my underscore)

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As illustrated above, the source text excerpt does not contain any intertextual references. The American translation does however contain two references, one to the English nursery rhyme "Pussy cat, pussy cat, where have you been?" and the other to the German fairy tale *Hansel and Gretel* in English translation (Grimm 2016). I interpret this use of compensation, too, as an attempt to preserve the presence of other texts in the translated novel. Furthermore, the target text reader will most certainly experience a joy of recognition in this instance, since at least one of the two quoted texts can be seen as being culturally specific.

7.5 Polysystem consideration

Finally, it might be interesting to consider whether the translators have taken existing translations into consideration or not. The corpus consists of seventy-three allusions and quotations (also slightly altered) to "Russian poetry" and "Russian prose fiction". All of these references have been assigned either the code "Present", which means that the quoted text exists in translation into the target language, or "Not present", which means that there is no published translation available in the target language. What I specifically wanted to investigate was whether the translators more frequently translated the intertextual references by means of minimum change when there was a published translation available. A published translation would at least in theory mean that a work is part of the literary system of the target culture. An intertextual reference taken from a source text that is not present in the literary system of the target culture could theoretically therefore trigger the translator to replace the reference with either a TC text or a foreign text in TL translation.

Figure 8: Variation in translation strategy

between references present and not present in the TC literary system
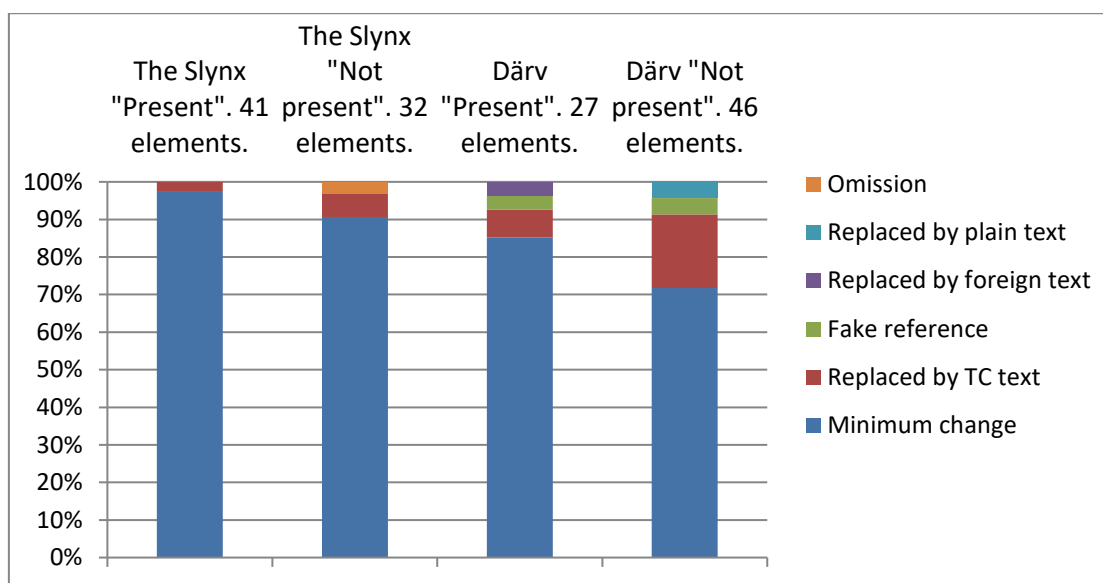
Based on Figure 8, one can draw the conclusion that both target texts have been translated with the literary system of the target culture in mind. However, it is important to acknowledge that there is a great difference between the literary systems. While forty-one references were coded as "Present" in the American literary system, only twenty-seven of the references were coded as "Present" in the Swedish system. In the American target text, 98 percent of the references coded as "Present" were translated using the strategy "minimum change, compared to 91 percent of the references coded as "Not present". In the Swedish target text 72 percent of the references coded as "Not present" were translated by means of minimum change, while 85 percent of the references coded as "Present" were translated using that strategy. That is, the translators have used minimum change somewhat more frequently with intertextual references that are present in the TC literary system.

Furthermore, after having compared all published translations of Russian poetry to the excerpts found in the target texts, I have drawn the conclusion that neither of the translators has used existing published translations when rendering intertextual references that refer to Russian poetry. As mentioned before, the American edition even includes an index of forty-two poems quoted in *The Slynx*, which also names Jamey Gambrell as the translator of these poems (Tolstaya 2003, 298).

I believe the explanation for the translators not citing published translations to be threefold. Firstly, it is extremely time consuming for the translator to work in that way. Secondly, the poetry has usually been translated by more than one translator, and you would thus have to choose which edition to cite. From this it follows that even if a person has read and knows a poem in translation, they might fail to recognize it if it is rendered in another translation. Thirdly, these Russian poems are simply not considered to be canonical—or central—to the literary systems of the target cultures.

Contrariwise, there are a few intertextual references taken from foreign sources that instead might be considered to be canonical, or at least more well-known. Such references have been treated according to another principle in the Swedish translation. An example is the first two sentences of Dante Alighieri's *La Divina Commedia*, on page 162 in the source text (Tolstaia 2000), which are quoted as an unmarked quotation. This excerpt has been translated using minimum change in the American target text (Tolstaya 2003, 124), while the Swedish source text instead uses the strategy "existing translation" and cites a published Swedish translation of *La Divina Commedia* (Tolstaja 2003, 255), here translated by Ingvar Björkeson in 1983 (Heldner n.d.). Another example is Johann Ludvig von Goethe's "Über allen Gipfeln" which in the source text is quoted in Mikhail Lermontov's free Russian translation (Lermontov 1979/1947). The Swedish translators quote Verner von Heidenstam's translation of Goethe's poem (Larsson n.d.), which means that they also at this instance applied the strategy "existing translation".

I see two possible explanations for this. Skott and Nikolajeva either worked according to the principle that these references were already translated material in the source text, or they instead interpreted Dante's and Goethe's texts as being canonical in Sweden, and therefore easier to recognize for Swedish readers.

8. Other aspects of the translations

This chapter focuses on a few aspects of Tolstaya's *Kys´* and its translations into Swedish and English that are not part of the central analyses in this thesis. In order to clarify wether the strategy for translating intertextual references is in line with what seems to be the general translation strategy, I will briefly discuss chapter names, translatorial paratexts and the library scene.

8.1 Chapter names

The significance of the chapter names was discussed in the introduction to this dissertation, in Chapter 2.2.2. As explained, for the knowledgeable reader, the chapter names might generate a second layer of intertextuality: a reference to early modern scripture and to different interpretations of the alphabet acrostic. The presence of the old Slavic alphabet represents a culture specific element and will therefore be challenging for any translator. Therefore, the treatment of chapter names by Skott and Nikolajeva on the one hand, and Gambrell on the other may shed some light on their general strategies behind the translation of this novel.

The chapter names in Gambrell's translation are treated as names and translated into English. However, there is one important difference: she combines the transliterated word with the corresponding Cyrillic grapheme—a feature the source text did not have. Without the graphemes, it would have been almost impossible for the target text reader to understand that the transcribed words are actually names of letters in the Early Modern Russian alphabet.

Nevertheless, apart from aiding the reader, the presence of thirty-three alien graphemes could theoretically result in an exotic and foreign atmosphere that follows the reader through the novel.

To exemplify, the chapter which in the source text is named "Покой", is rendered in the American target text as "П ▪ POKOI", while the chapter "Ферт" is rendered as Ф ▪ FERT.

The Swedish translators follow a different principle. Their chapters are named after the twenty-six letters of the Swedish alphabet, specifically A-Z, in combination with a Russian proper name in the common Swedish transliteration. This means that the two previously exemplified chapters in the Swedish target text are rendered as "P som i PJOTR" [P as in Pjotr] and "F som i FJODOR" [F as in Fjodor]. Now, the source text has thirty-three chapters, and the Swedish alphabet from A–Z only contains up to twenty-six letters. The rest of the chapters are named according to the first seven characters of the Elder Futhark (a runic alphabet), transcribed as follows: F, U, Th, A, R, K, G. Interestingly, these letters are not associated with a Russian proper name, but instead with references to Norse Mythology, such as Ragnarök, Ask, Ull and Frej.

In conclusion, both translations manage to preserve the reference to literacy and script in the chapter names, although only the Swedish target text has a sense of ancient scripture preserved. However, the reader probably has to be rather attentive and analytical in their reading in order to notice this allusion to ancient scripture.

8.2 The glossary and index of poetry included in the American translation

Apart from paratexts written by the author or editor, a work may also contain paratexts written by the translator. Such paratexts are referred to as *translatorial paratexts* by Dean-Cox (2014, 29). The American target text includes two translatorial paratexts: a glossary at the beginning of the novel and an index of quoted poetry at the end. The necessity of a glossary is actually what constitutes the difference between the two target texts with regards to neologisms and culturally specific words: while Gambrell merely transliterates a few frequently occurring words, the Swedish translators instead translate them, or invent Swedish neologisms. I will illustrate this by means of the words included in Gambrell's glossary:

Example 29: The American TT glossary (Tolstaya 2003)

and the Swedish translations of the same words

American TT	Swedish TT
Blin (bliny, pl): large, thin pancake, rather like a crepe.	Plätt
Golubchik (m), Golubushka (f): my dear, my good fellow, often used ironically. In the novel it is used as a form of address, like comrade.	Sötevän, sötevänner
Izba: small cottage or peasant hut, something like a dog cabin.	Stuga
Kvass: fermented drink, slightly sweet.	Äggdricka
Lapty: shoe or slipper made of bast, usually worn by peasants.	Stövlar
Murza: Tatar feudal lord.	Murza
Terem: mansion or large house, often several stories high.	Slott, boning

As illustrated, the only word that has been transliterated in the Swedish translation is "murza". Since many of these words are repeated frequently throughout the novel, they might certainly—like the use of Cyrillic graphemes in the chapter names—reinforce a foreign atmosphere. There are however other neologisms that have also been translated in the English treanslation by means of the invention of target language neologisms: "ognetsy"—the shining berries the golubchiks pick in the woods—have been translated in the American target text as "firelings" and in the Swedish target text as "gnistnaggar".

The second translatorial paratext in Gambrell's translation is the index of quoted poetry found on pages 298–299 of the American target text. The index includes a total of forty-two items, of which forty-one are included in the corpus of intertextual references analyzed in this dissertation[25]. References that are repeated in several instances only appear once in the index. Thirty-seven of the items are block quotations, of which thirty-three belong to the text type Russian poetry, one to Russian music, and three to foreign poetry and opera. Apart from block quotations, the index lists three references that were marked by quotation marks in the source text and one element that was unmarked. The index clearly focuses on the more visible references that are ironically misinterpreted in the text. Moreover, up until the twelfth chapter, fifteen of the sixteen references included in the index were fictively attributed to Fedor Kuz´mich. Thus, the

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[25] The item listed that is not included in the corpus of this dissertation is a nonsense rhyme based on existing Russian folk nonsense rhymes but without a specific referent text.

index of poetry not only informs American readers of who the actual authors of the quoted items are, but also that the dictator is a fraud. However, in order for the index to fill this function the target text reader needs to find it, which is not obvious since there are no references to the index of poetry.

8.3 The library scene

As mentioned, this particular scene will not be part of the central analysis. The reason for this is fourfold: 1) the scene does not contain any intertextual references that belong to intertextuality proper; 2) the system behind the organization of titles and names (letters, syllables, semantic similarity) forces the translator to replace, omit and rearrange the references; 3) the great quantity of intertextual references in this section might skew the results of the analysis; 4) this type of mentioning of authors and titles belongs to realia rather than to intertextuality.

The scene starts with Benedikt reading a literary journal at the dinner table. The short story or novel he is reading unfortunately ends with a "to be continued", and Benedikt goes to the storeroom in order to look for the next number. When he enters the storeroom, we learn the following:

> Benedikt had arranged all the shelves in the storeroom a long time ago: you could see right away what was where. Father-in-law had Gogol right next to Chekhov—you could look for a hundred years and you'd never find it. Everything should have its own science, that is, its own system. So you don't have to fuss around here and there to no good end, instead you can just go and find what you need. (Tolstaya 2003, 189)

The library scene that follows fills fifteen paragraphs and in total Benedikt enumerates 143 titles and ninety-nine author names. Each paragraph is organized according to a certain principle, and the connection between the different items is at times rather obscure. For example, the first paragraph starts with a few titles of literary journals, followed by titles and names that either contain or start with the same syllable or combination of letters. Thus, the names "Sartre" and "Sartakov" are followed by the title *Sortirovka bytovogo musora* [Sorting of household waste]. While the second paragraph is also organized based on initial letters, the third instead enumerates titles and names that contain a reference to color. Therefore, the author Andrei Belyi is placed next to the title *Zhenshchina v belom* (*The Woman in White*). The sixth paragraph only contains titles that contain the word "deti" (children) and the seventh paragraph

only lists titles and author starting with "mari-". In this paragraph we find the author Aleksandra Marinina together with books about marinades, marine painters, Marinetti and the grammar of the Mari El language.

The fourth paragraph is a special case since it exclusively lists author names.[26] The writers that to Benedikt seem to belong together actually have little in common. The paragraph opens with names that may be associated with bread. The names in the next group have in common that they can be associated with food or eating. They are followed by names associated with physical characteristics, insects, animals, verbs of motion, tools, flowers, fruits and vegetables, nature/landscape and finally body parts. According to Knowles, who carefully analyzed the library scene, all names but one refer to real people, and all of them are from Russia or the former USSR. Only a few of these names would, according to her, be familiar to the Western reader (Knowles 2008, 146).

This paragraph is also interesting when it comes to the translations: Knowles explains that Gambrell did not only transliterate the names; instead the sixty-five Russian names were transposed into one hundred "American equivalents".

While Gambrell obviously tried to recontextualize the scene and replace the Russian names with Anglo-American counterparts, the Swedish translators instead entirely replaced the names with a list of twenty-one titles.

Generally, the translation of the library scene is difficult to exemplify, since one ST item rarely corresponds to one TT item. However, in order to provide a sense of the different translations, I will exemplify by means of the final paragraph, in which there are at least a few correspondences. The ST paragraph contains nineteen names and titles that all begin with the consonant cluster "pl". The underlined items in the table below were placed in a different order in the American TT, and have here been moved to the corresponding ST item.

Example 30. The final paragraph of the library scene and its translation

ST	TT (Am)	TT (Swe)[27]
Платон	Plato	Platon [Plato]
Плотин	Plotinus	
		von Platten
Платонов	Platonov	

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[26] The word "author" should here be interpreted in a broad sense. Apart from writers, the enumeration includes artists, scholars etc.

[27] The corresponding paragraph is actually longer in the Swedish TT and also includes items that start with "mari" (moved here from the seventh paragraph). However, in example 29 I only illustrate the items that serve as a translation of the paragraph organized around the "pl" consonant cluster.

ST	TT (Am)	TT (Swe)[27]
		Sylvia Plath: »Glaskupan.« [Sylvia Plath: "The Bell Jar"]
«Плетення жинкових жакетов»	Plaiting and Knitting Jackets	
		»Plattysk fonologi.« [Flat German Phonology]
Плисецкий Герман	Herman Plisetsky	
		»Undersökning av juvenil plattfisk utanför kärnkraftverk i nordliga vatten.« [Analysis of juvenile flatfish around nuclear powerplants in northern waters]
Плисецкая Майя	Maya Plisetskaya	
		»Michel Platinis tio ansikten.« [The ten faces of Michel Platini]
«Плиссировка и гоффрэ»		
		»Platsjournalen.« [Swedish journal that lists job advertisements.]
«Плевна. Путеводитель»	Plevna: A Guide	
		»Jag, Platty. Ett australiensiskt näbbdjur berättar.« [I, Platty. The tales of an Australian platypus]
«Пляски смерти»	Playing with Death	
		Baltzar von Platen: »En annan tid, en annan kanal.« [Baltzar von Platen: "Another time, another canal."]
«Плачи и запевки южных славян»	Plaints and Songs of the Southern Slavs	
«Плейбой»	Playboy	
«Плитка керамическая, Руководство по укладке»	Plinths: A Guidebook	
«Планетарное мышление»	Planetary Thinking	

ST	TT (Am)	TT (Swe)[27]
«Плавание в арктических водах»	Plying the Arctic Waters	
«План народного развития на пятую пятилетку»	Plan for Popular Development in the Fifth Five-year Plan	
«Плебеи Древнего Рима»	Plebeians of Ancient Rome	
«Плоскостопие у детей раннего возраста»		
	Plenary Sessions of the CPSU	
	The Horn of Plenty in Oil Painting	
«Плевриты»	Pleurisy	
«Плюшка, Хряпа и их веселые друзья»	Pliushka, Khriapa, and Their Merry Friends	
	The Pilgrims at Plymouth Rock	

As illustrated above, Gambrell has translated according to the same organizing principle as in the Russian source text: the consonant cluster "pl". Furthermore, she has, within the limits of the English language, translated each title rather faithfully. For example, it was possible to translate the Russian word "pletenie" (plaiting, braiding) using the same consonant cluster. In contrast, the thirteenth item in the ST paragraph, *Plavanie v arkticheskikh vodakh* [Sailing in Arctic waters], could not be translated using the same word. Instead of the noun "plavanie" (swimming, sailing), Gambrell uses the verb "ply", which slightly changes the meaning of the item. As illustrated in the above table, Gambrell does not replace any of the Russian names, even though some of them are probably unfamiliar to Western readers. Furthermore, some of the TT items that do not have any clear ST correspondence, such as "Plenary Sessions of the CPSU", also originate in the Russian cultural sphere.

The Swedish translators have been even more free in their translation. It seems as if, rather than translating item for item, they have translated paragraph for paragraph. In the above example the organizing principle is not just the consonant cluster "pl", but rather the initial four letters "plat". Apart from a

few names, the paragraph lists both items containing the word "platt" (flat) and "plats" (place). The cultural recontextualization is at times elaborate: The item Baltzar von Platen: »En annan tid, en annan kanal.« [Baltzar von Platen: "Another time, another canal."] plays with the fact that the Swedish words "kanal" (canal) and "kanal" (channel) are homonyms. Baltzar von Platen (1766–1829) was a Swedish politician who organized the construction of Göta Canal. However, the expression used as the title of his alleged work is usually used about television channels.

To summarize, it is clear that both translators have tried to preserve the function of intertextuality in this scene, specifically the illustration of Benedikt's ignorance and inability to understand the essence of literature.

However, the two translations of this scene do actually mirror the translation of the intertextual references. The Swedish translation is freer and contains fewer references that belong to the Russian cultural sphere.

9. Discussion

The two translations of *Kys´* I focus on in this dissertation are undeniably different from each other. While the American translator relies on a glossary and merely transcribes a number of frequently occurring Russian words, the Swedish translators instead aim either at using existing Swedish words or inventing new ones. The presence of foreign elements is further reinforced in the American translation by the use of Cyrillic graphemes and transcriptions of the same in the chapter names. The Swedish translators instead invent a spelling alphabet which combines Russian proper names with names from Nordic mythology. Furthermore, the alphabet ends with the first seven letters of the Elder Futhark, which preserves the ST reference to ancient script.

While the Swedish translation does not rely on any translatorial paratexts, the American translator, apart from the already mentioned glossary, also provides the reader with an index of the poetry quoted in the novel.

The main focus of this dissertation is, however, intertextuality and the translation of intertextual references such as allusions and quotations, and for such an analysis *Kys´* provides very rich material. I have illustrated that the use of intertextual references in *Kys´* has functions that exceed the so called "apparent joy of recognition" that erudite readers might experience when successfully identifying a well concealed allusion to a line of poetry or prose fiction. In *Kys´*, intertextuality functions as the basis of humor in an otherwise rather dark and dystopian novel. Intertextuality becomes a reminder of the culture of the past—a culture which is unknown to the golubchiks and which their limited worldview prevents them from comprehending. The golubchiks can read and write but cannot make sense of the words; they do not know the alphabet of life. The theme of literacy and of the inability to understand literature and culture is constantly present in *Kys´* on a number of levels. As

mentioned, many intertextual elements illustrate the ignorance of the golubchiks, and specifically Benedikt. The library scene, in which a vast amount of titles and authors are listed, is a good example of this function of intertextuality. In this scene Benedikt's absurd categorization of books is the center of attention. The categorization reveals Benedikt's inability to understand the very essence of literature. Despite his reading frenzy, Benedikt cannot even separate knitting instructions from a literary classic. When translating this scene, both the Swedish and the American translators seem to have drawn the conclusion that the individual works and authors are not of primary importance, but rather the absurd principle of categorization. While the Swedish translators were freer in their approach and replaced many of the titles with Swedish titles, the American translator completely recontextualized an extensive paragraph containing sixty-five names of Russian authors. Therefore, the library scene is a good example of an instance in which the function of intertextuality—illustrating Benedikt's ignorance—was, at least in part, preserved in both translations.

Another use of intertextuality that might result in comic relief is fictive attribution. A large number of intertextual references have been fictively attributed to the dictator Fedor Kuz´mich. In order to understand the humor behind these references it is important for the reader to be able to reveal the fraud and recognize the quoted element as actual poetry. As illustrated in the analysis in Chapter 7 (Zhivete), the translators of the Swedish target text use a strategy in which a rather large number of the fictively attributed intertextual references have been replaced either by TC texts or by foreign texts in TC translation. The American translator instead relies on an index of quoted poetry at the end of the novel, and translates most references using the strategy *minimum change*, which, according to Denisova, results in neutralizing the reference. There is, however, a difference between being told "this is poetry" and actually recognizing elements from other literature in a text. I therefore find it reasonable to assume that it might be easier for a Swedish target text reader to discover the fraud behind the fictive attribution and understand the humor involved in these passages.

Finally, I have in several instances mentioned that the constant clashes between the culture of the past and the post-Blast reality are essential for the narrative. The protagonist constantly misinterprets references to the finest, most elevated poetry, and reads the verses in relation to barbaric aspects of his own life, such as atavisms, lovemaking and the hunting for and eating of mice.

Benedikt calls operatic arias "folk songs" and understands neither who nor what Pushkin was. Nonetheless, in order for the reader to be able to experience the cultural disjuncture involved in this use of intertextuality, they must be able to identify the quoted texts as belonging to the culture of the past. Naturally, the key to this is recognition.

Hypothetically, due to the many target culture texts in the Swedish translation, the Swedish target text reader should be able to experience and react to these clashes between the culture of the past and the post-Blast reality. It is more difficult to draw any conclusions regarding the American translation. Gambrell does replace a few intertextual references with target culture texts, but only references that belong to folk culture and folklore. Only one instance of original poetry in English is present in the text: the first line of William Blake's "The Tyger", mixed with and almost reduced to a counting rhyme.

In conclusion, it seems that the Swedish and American translators have applied different thematic interpretants to their respective translation. While the Swedish translators, Skott and Nikolajeva, have interpreted the functions of intertextual references as being important and therefore recontextualized some of the references, the American translator Jamey Gambrell instead seems to have interpreted the references to Russian culture and the actual referent texts as being important. This might explain the fact that none of the intertextual references to Russian fiction and poetry have been recontextualized in the American translation.

Tolstaya's *Kys´* is a hilarious novel, despite its dystopian darkness. The question is whether this comes across in translation. This question will be in focus in the next part of this dissertation, in which the reception of the two translations will be comparatively analyzed on the basis of reviews.

PART 2: RECEIVING THE INTERTEXTUAL

10. Theoretical premises

In this chapter I will outline the theoretical background for this part of my study, and also discuss aspects I consider to be important when the reception of a translation is analyzed on the basis of reviews. Furthermore, I will go through how reception has been treated within translation studies, with a particular focus on the theories and empirical work that I will rely on for my research methodology. To link the discussion to the source culture reception and to better be able to assess the target culture reception, the final part of this chapter presents some previous research specifically on the reception of Russian literature overseas.

10.1 Background

This part of the dissertation is about the target text's actual meeting with its target culture readers. What interests me is how the translations were received by American and Swedish readers, and in this case, especially by informed readers such as the critics of literature in newspapers. Was the translated novel

appreciated by the American and Swedish critics? Did they, for example, consider it to be good or bad, funny or boring, beautifully or poorly written? Which themes were considered central and how did the translations fare? Were there any apparent differences between these two target culture readings, and how did the target culture reception differ from the source culture reception?

Now, *Kys´* was published in the year 2000, and the translations under study here were published in 2003. Thus, sixteen years have passed since this initial meeting between the target texts and their respective readers. All literary works appear in a context, and since contexts change and evolve, *Kys´* would probably be received differently had it been published today. The focus here, however, is on the initial reception of the source and target texts when they were first published. For this analysis, literary reviews form the primary material for this part of the dissertation. For Jamey Gambrell's translation *The Slynx* (2003), published in the United States, the analysis focuses specifically on the American, not the British reception.

In what follows I will provide the theoretical background for the study of reception and reviews. I will also address translation criticism, and the difference between a critic who reads for work, and a "real" target culture reader who reads for leisure. There are two meta-level questions I consider relevant for the study: 1) Is it possible—or even necessary—to draw generalizing conclusions about the target culture reception based on reviews; and 2) Which reviews should be included in the analysis: all available reviews, or just newspaper reviews or scholarly reviews?

In Chapter 11, materials and methods will be described in detail. In Chapter 12, I will answer the research questions on the contents of the reviews and compare the receptions of the two different translations. Finally, Chapter 13 contains a summary and a discussion of the results of this part of the dissertation.

10.2 Reception theory

Reception theory started to develop at the University of Constance, West Germany, in the late 1960s, and can be seen as a general shift in attention from the author and the work to the text and the reader (Holub 1984, xii). That is, within reception theory, the reader is what ultimately gives the text meaning. The emergence of this approach to literature is closely linked to a developing crisis within literary research, characterized, among other things, by the

exhaustion of old methods (1984, 6). Reception theory should be understood as an umbrella term encompassing work by, among others, Hans Robert Jauss and Wolfgang Iser (xxi). It is important to point out that a similar literary program, which can also be described as a general shift in attention from the text to the reader, started to emerge almost simultaneously in the United States in work by, among others, Norman Holland, Jonathan Culler and Stanley Fish (xii). This movement is usually referred to as *reader response criticism* and has, according to Holub, no connections to the reception theory of the University of Constance, even though work by Wolfgang Iser later came to be read and appreciated among reader response critics as well (xiii).[28]

Jauss and Iser are the two most influential reception theorists and even though they are grouped together under the same umbrella term, there are some important differences between them. While Jauss is predominantly interested in issues of a social and historical nature, Iser tends to concern himself with the relationship between a reader and an individual text. Holub clarifies: "If one thinks of Jauss as dealing with the macrocosm of reception, then Iser occupies himself with the microcosm of response" (Holub 1984, 83). They also had different objectives for turning to reception studies, and different sources of inspiration. However, what they had in common was a desire for a literary theory that focused on the text–reader relationship rather than on the author–text relationship (1984, 82).

The aspect of reception theory that I find to be most relevant for the analysis I am performing is the factors that contribute to the readers' relationship to the work in question: a process which ultimately leads to the production of meaning. Therefore, I will focus on Jauss's *horizon of expectations* (Jauss 1982, 22) and Iser's *repertoire* (Iser 1978, 69).

Jauss himself initially saw the horizon of expectations as his most important tenet. Nevertheless, he abandoned the horizon of expectations in his later work (Holub 1984, 59). The concept is poorly defined, but according to Holub seems to mean "an intersubjective system or structure of expectations, a system of references or a mindset that a hypothetical individual might bring to any text" (1984, 59).

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[28] Paul de Man gives a different account in his introduction to the English translation of Jauss's *Toward an Aesthetic of Reception* (1982). He instead claims that: "there is nothing provincial about the Konstanz School" and also that the group included participants from the United States such as Michael Riffaterre and Stanley Fish.

Jauss's writings about the horizon of expectations and particularly the process he calls the *objectification* of the horizon of expectations is indeed relevant when discussing an intertextual novel in translation. Jauss explains:

> A literary event can continue to have an effect only if those who come after it still or once again respond to it—if there are readers who again appropriate the past work or authors who want to imitate, outdo, or refute it. The coherence of literature as an event is primarily mediated in the horizon of expectations of the literary experience of contemporary and later readers, critics, and authors. Whether it is possible to comprehend and represent the history of literature in its unique historicity depends on whether this horizon of expectations can be objectified. (Jauss 1982, 22)

Thus, our ability to comprehend and appreciate literature depends on the objectification of the horizon of expectation. Determined to avoid the "threatening pitfalls of psychology", Jauss calls for an analysis of literary experience that describes the reception of a work in relation to the context it appears in (ibid.), since the possibility for objectification (or activation) depends on this context. Using Cervantes' *Don Quixote* as an example, Jauss explains that the ideal case for objectification of the horizon of expectation is a work that parodies and deforms the genre, style or form. Such works draw the reader's attention to the horizon of expectation, which ultimately leads to its objectification (1982, 24). When it comes to other work, Jauss suggests three general approaches to constructing the horizon:

1) Through familiar norms or the immanent poetics of the genre;
2) Through the implicit relationships to familiar works of the literary-historical surroundings;
3) Through the opposition between fiction and reality, between the poetic and the practical function of language, which is always available to the reflective reader during the reading as a possibility of comparison. (Jauss 1982, 24)

Thus, it appears that literary aspects (genre, familiar works) are also central when it comes to two out of three general approaches. Only one general approach highlights reality, and specifically the opposition between the fictional world of a literary work and the reality of the reader, as important for constructing the horizon.

The concept of the horizon of expectations, and also the objectification of the same, actually highlights the difference between the source and target texts. The horizon of expectations is, according to Jauss, a vital factor for the

interpretation and understanding of literature. In order for this horizon to be activated, the reader needs to be able to relate the literary work to something in the literary, historical or societal context. Based on the initial analysis of the intertextuality in *Kys´* (see Part 1; Chapter 6), it becomes obvious that for the source text reader, *Kys´* will fall into Jauss's "ideal case" for objectification of the horizon of expectations, since previous works of literature are actively quoted and ironically misinterpreted. However, it is not certain that the target text readers' horizons will be objectified according to the ideal case, since the referent texts are far less known in the two target cultures. This means that, for the target text readers, the three general approaches for constructing the horizon of expectations will instead be relevant.

Wolfgang Iser's work is also centered on the intricate relationship between a text and its reader. Inspired by phenomenology and Roman Ingarden, Iser sees the text as a schematized structure that is not complete until it is processed by a reader (Holub 1984, 84). It is in connection to this processing of the text that the *repertoire* becomes important. Iser describes the repertoire as "all the familiar territory within the text". It can for example be references to other literary works, to social and cultural norms or to culture in general (Iser 1978, 69). In order for the communication between the reader and the text to succeed, it is important that the repertoire is common to both parties. Thus, the literary text is rooted in a particular system, and uses the reality of that system as a point of reference without copying or imitating it. A text instead becomes a reaction to a particular system of thought (1978, 72). Iser explains that allusions and literary references may also be part of the repertoire of a text, and will provide the reader with earlier answers to problems: "answers which no longer constitute a valid meaning for the present work, but offer a form of orientation by means of which the new meaning may perhaps be found" (1978, 79). The fact that the allusions are taken out of their context and inserted into a new one has the effect of letting the old context form a background against which new subjects may be discussed. For the source text readers of *Kys´*, who are probably familiar with many of the allusions and quotations, this "background against which new subjects may be discussed" does indeed become a prominent facet of the work.

Since the repertoire is described as the familiar territory of the text, it is interesting to consider the communication between a text and a reader of a translated work of fiction. Iser does not discuss aesthetic response in relation to translated works, although he does consider another form of asymmetry

between text and reader, namely diachronic distance. Iser explains that a contemporary reader of a historical novel will be involved as a participant, while the later reader instead will be involved as an observer (1978, 78), which means that they will approach the text from a different perspective. I draw the conclusion that the same situation will occur when a target text reader is faced with the repertoire of a translated work of fiction: he will take part of the production of meaning as an observer, standing on the outside looking in. Holub (1984, 87) does actually criticize the fact that Iser fails to explain why modern readers should be interested in reading older works, and I can see the same disadvantage when it comes to translations: how will the aesthetic effect be produced when there is a lack of familiar territory, and the text is a reaction to an unknown system of thought?

To clarify, Iser and Jauss use different terminology and points of reference to say the same thing: in order for a work to have meaning for a reader, or in order for meaning to be produced, the reader needs to be able to relate a work of fiction to some aspect of his or her life. As previously stated, this can either be previously encountered literature and art, or sociological and political aspects of life. However, while Jauss's horizon is a feature originating from the reader (a mindset or a system of references), Iser's repertoire is instead described as being a textual feature (the familiar territory of the text).

According to Holub, the vagueness of terms and concepts was a general problem in early reception theory, and, as a consequence of this, when a crisis in the field emerged in the mid-1970s, more and more research was instead conducted within the empirical branch of the field. Working with real readers thus became a way of avoiding abstract concepts, which means that the connection between the hermeneutic theories of reception and the empirical work within the same branch is rather weak (1984, 135).

10.3 Translation reception and translation criticism

Naturally, the development of the previously discussed reception theory and the paradigmatic shift in attention from text and author to text and reader also had an impact on translation studies (Brems and Ramos Pinto 2013, 143). Within translation studies, this shift essentially led to a decreasing interest in the more linguistic approaches to translation, in order to focus instead on the role a translation plays in the receiving culture (Brems and Ramos Pinto 2013, 143).

Within the descriptive branch of the field, translation reception is nowadays studied using different theoretical approaches and methods. They can be divided in two major types: on the one hand, work that studies reception from a social perspective, and on the other hand work that studies readers' responses and translation assessments (Brems and Ramos Pinto 2013, 143–145).

Discussing the connection between reception studies and translation studies, Brems and Ramos Pinto explain that the concept of reader in translation studies "also encompasses concepts such as implied reader, interpretive community, critics, target culture, and empirical reader" (2013, 143). However they do not problematize the role of the critic or elaborate on the differences between a critic and a reader—an aspect I find to be vital. As mentioned in the background to this chapter, a critic differs from a general target culture reader in a few important respects. The critic may, for example, have a background in philology, literary studies or even translation studies and reads in the line of their work. The other group—the general readers—is heterogeneous and not professionally oriented in their reading. Similarly, there are differences between translation reception and translation criticism. Reception may undoubtedly be studied on the basis of literary reviews, but it is important to acknowledge that a critic has another role than a general reader of a literary work; they are critics and function as gatekeepers in the literary system, which means that their reading and assessment of a literary work may affect how and by whom the work is ultimately read.

In a book chapter in *Handbook of Translation Studies*, Outi Paloposki (2012) outlines translation criticism and discusses its relationship to literary reviews. Using James. S. Holmes' idea of the discipline ([1972] 2000) as a starting point, Paloposki recapitulates recent work on translation criticism and concludes that criticism in relation to translation studies may be understood in different ways, of which the practice of reviewing translations is one. Paloposki does emphasize, however, the value of non-academic criticism as a source of information regarding how translations are represented to the general public (2012, 185). This is actually a fitting description of what I am currently doing: I am using newspaper reviews, written by critics, in order to discuss the reception of a novel. This means that what I really am researching is how a novel was received and represented by critics. Thus, reception, as applied in my dissertation, is actually closely linked to translation criticism.

Moreover, Paloposki's conclusion can be related to the critic's role as a gatekeeper, who may influence not only *what* but also *how* the general public will

read. Therefore, I conclude that it is not necessary to draw general conclusions regarding the target culture reception based on the reviews. The reception among critics is just as valid an inquiry.

The critic's role as a gatekeeper actually leads us on to the second methodological question (regarding which reviews to include in the analysis). I explained that in their roles as critics and gatekeepers, critics influence the *general public*. As reviews in specialized and scholarly publications are often written for and by literary scholars, I have excluded this segment from my data and will concentrate on reviews in newspapers, magazines and journals that target the general public.

Before leaving translation criticism, I wish to address one last aspect related to this field. It is a rather well-known phenomenon that critics of translated works of fiction rarely have any real insights into translation studies, and therefore usually neglect the fact that the novel in question is a translation. Lawrence Venuti, for example, discusses this fact in the previously mentioned *The Translator´s Invisibility* (1995). Venuti concludes that if a critic addresses the translation at all, the observation usually focuses on its style. Furthermore, the most appreciated feature of a translation is fluency:

> And over the past fifty years the comments are amazingly consistent in praising fluent discourse while damning deviations from it, even when the most diverse range of foreign texts is considered. (Venuti 1995, 2).

Paloposki (2012) mentions that the same tendency has also been noted in analyses of other literary systems (see Vanderschelden 2014; Fawcett 2014).

10.3.1 The translator's role in translation reception

Thus, source and target text readers may read *Kys´* differently, depending on which aspects of life and previously encountered literature they relate the novel to. However, it is important not to forget that a target text is a result of translation and that each and every decision made by the translator during the process of translation will affect the reception of a novel. That is, the target text reader's ability to relate the novel to familiar works of literature and other aspects of life ultimately depends upon the strategies applied by the translator. In order to discuss the translator's role in translation reception, I want to return to Venuti's proposed hermeneutic theory of translation. Translation is, according to this perspective, an interpretative act (Venuti 2019, 1). By applying interpretants the translator will produce a translation that is "relatively

autonomous from its source text" (2). Consequently—explains Venuti—"no translation can be understood as providing direct or unmediated access to its source text" (3). Furthermore, a hermeneutic theory of translation also allows us to discuss the role of the translator in the production of meaning, and consequently also the role of the translator in the reception of a translated work.

As previously mentioned, the translator applies interpretants in order to in order to produce a translation from a source text. However, the application of interpretants is not exclusive to the translator: all texts are already mediated, according to Venuti, via a series of interpretations in the source culture (2019, 3) before the text comes to be interpreted by a translator. Venuti explains that this "necessary mediation of interpretants" implies that any text may support "multiple and conflicting interpretations as well as give rise to many different translations" (ibid.). However, the mediation does not stop with the translator. The critic or critics are also involved in this process of mediation, according to Venuti.

Essentially, this means that every single reading of a text is an interpretative act. Some readers, such as translators and critics, do function as intermediaries, however, since their interpretation has the power to influence the interpretations of other readers. By applying interpretants the translator might actually enable certain interpretations of a work while other readings, in contrast, will be hampered. As indicated, the two translations *Därv* (2003) and *The Slynx* (2003) can almost be described as textbook examples of how translators may make different decisions. Therefore, I consider the concept of mediation to be essential when analyzing the differences between the Swedish and American translations of *Kys´* and their different receptions.

11. Materials and method

In this chapter I will introduce the primary materials for this study in combination with a discussion of the selection criteria involved. I will also outline the method I have used for coding and analyzing the primary materials.

11.1 Materials

The primary materials for the second part of this dissertation consist of reviews of the American and Swedish target texts *The Slynx* (Tolstaya 2003) and *Därv* (Tolstaja 2003) published in newspapers, magazines and journals aimed at the general public. Thus, reviews published in trade/professional and scholarly publications have not been included.[29] The American translation, *The Slynx*, was reviewed in British as well as American newspapers; however, only American newspaper reviews fall within the scope of this study. American reviews published after the publication of the paperback version of *The Slynx* in 2007 have also been excluded. Furthermore, two American and one Swedish freelance writer published several versions of their reviews in different publications. In such cases only the review with the earliest publication date was included in the analysis. If the reviews were published on the same date, only the most extensive review was included. Finally, I have only included reviews published in the printed press and accessed in newspaper archives, on microfilm or in full-text databases.

In order to search for American newspaper reviews I used the ProQuest US Newsstream database at the Library of Congress in Washington D.C. In order to find additional reviews in journals and magazines, I also consulted the Library of Congress E-Resources Online Catalog. Initial searches for reviews of *The*

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[29] For example, reviews in *Publishers Weekly* (trade/professional), *Library Journal* (trade/professional), *Booklist* (trade/professional), *Women's Review of Books* (scholarly) and *Slavic Review* (scholarly).

Slynx by Tatyana Tolstaya resulted in twnty-nine hits, of which seventeen were actual reviews. Two additional reviews were later found using an online search engine, which gave me a total of nineteen reviews that were either scanned from microfilm or downloaded from full text databases. After an initial analysis it turned out that two freelance authors had published their reviews in more than one newspaper, which is why three reviews had to be excluded.

In order to find reviews of the Swedish translation, *Därv*, I used the database Mediearkivet (The Swedish Media Archive). A search for the words "Därv" and "Tatiana Tolstaja" resulted in thirteen hits, all of which were scanned from microfilm. After an initial analysis one review was excluded, since the same author had published almost the same review in two newspapers.

Therefore, sixteen American and twelve Swedish reviews are included in the analysis.

In order to prepare the scanned material for further analysis in computer-assisted qualitative data analysis software (NVivo), the scanned files were transcribed and proofread.

11.1.1 The target culture contexts

Since translations are products of the target culture, it is important to properly contextualize them. This standpoint has long been promoted by Gideon Toury:

> Translations are facts of target cultures; on occasion facts of a peculiar status, sometimes constituting identifiable (sub)systems of their own, but of the target culture in any event. (Toury 2012, 23)

By this, Toury means that in order to analyze aspects of a translation, it is necessary first to establish the position of the translation in the target culture (2012, 23).

The contexts surrounding the publication of *Kys´* in translation in Swedish and English do differ, and a few important aspects might affect the reception of the novel, and therefore have to be taken into consideration.

At the time of publication of *Kys´,* Tolstaya was not well-known in Sweden, neither as an author nor as a person. Before the publication of the Swedish translation, one collection of short stories had been translated—*Från en gyllene förstutrapp* (Tolstaja 1990). In the United States the situation was very different. Two short story collections by Tolstaya had been published in English translation prior to the publication of *Kys´*: *On the Golden Porch and Other Stories* (1980) and *Sleepwalker in a Fog* (1992). Furthermore, Tolstaya had already been

living in the United States for almost a decade at the time of the publication of *The Slynx*. She had left Russia in 1990 to teach first at Skidmore College and then also at Princeton University (Houghton Mifflin Harcourt 2018). Since then, she has also published essays and reviews in newspapers like *The New Yorker*, *New York Review of Books* and *New Republic*. It can therefore be argued that Tolstaya was already relatively well known among Americans when *The Slynx* was published in 2003.

The final thing that affected the context of the American publication was that *Pushkin's Children: Writings on Russia and Russians* (2003)—a collection of Tolstaya's essays and reviews—was published almost at the same time as *The Slynx,* by the same publishing house. Therefore, both books have in several instances been reviewed within the same review.

11.2 Method

The newspaper reviews were stored and explored using QSR (2018) NVivo 12 software. While one part of the analysis was performed in a deductive, theory driven way, based on previously defined research questions, the second part was accomplished using qualitative thematic analysis (Braun and Clarke 2006, 2013).

11.2.1 Using NVivo 12
in comparative reception research

Before describing the two separate coding procedures in greater detail, I consider it necessary to describe and problematize the use of NVivo 12 in this project.

NVivo is a frequently used software within qualitative research; however, the program is most commonly used in studies where people or groups of people are the object of research. The NVivo help section, as well as the handbook *NVivo 12 essentials*, exemplify the functionalities of the program based on interview studies, questionnaire studies and focus group studies. For example, they describe how different kinds of classifications and attributes may be used to handle demographic data. Since I do not work with this kind of data, the most problematic issue was to determine how to classify my material in order to be able to run the necessary queries.

In NVivo, it is possible to assign all files to the categories *case classifications* and *source classifications*. In order to be able to treat the American and Swedish

reviews as separate data sets, I decided to use the two case classifications *Swedish* and *American*.

All review files were named in correspondence with the title of the reviews. Thereafter I used source classifications to specify: 1) the name of the newspaper; 2) the author of the review; and finally 3) the publication date.

In accordance with Braun and Clarke (2013), the term *data corpus* will be used to describe all data used in the research project, while *data set* will be used to describe all the data used for a particular analysis. This means that my data corpus consists of the twenty-eight reviews I have gathered from the target cultures. However, in order to be able to compare the analysis of the Swedish reviews with the analysis of the American reviews, I will have to treat the different target cultures as separate data sets, all of which will be coded in the same way, guided by the same research questions.

For the deductive analysis, it was possible to code the entire data corpus using the same codes (nodes in NVivo) but still run separate queries on the two datasets. However, I could not perform the inductive part of the analysis (thematic analysis) in the same NVivo project. The reasons for this are threefold. Firstly, the large amount of nodes already generated in the project obstructed the coding process. Secondly, with all the codes in one place the two analyses risked influencing each other. Thirdly, stop words are project specific, and I had to manually create a list of them for the Swedish data set.

11.2.2 The deductive coding

The deductive part of the analysis was performed based on the following research questions, all of which represent aspects of the novel that are particularly interesting in relation to the findings of the first part of this dissertation.

1. What kind of a novel is *Kys* ?
2. Is the source text author mentioned? How?
3. Does the review contain qualitative remarks regarding the novel?
4. Is the novel described as being either funny or boring?
5. Does the critic explain what they perceive as being funny or boring?
6. Is the intertextuality of the novel mentioned in any way?
7. Is the translated nature of the novel discussed? How?
8. Is the translator mentioned? How?
9. Does the review contain qualitative remarks regarding the translation?

The data corpus (all twenty-eight reviews) was coded in NVivo and thereafter the two data sets were compared in order to find patterns in the data corpus and also differences between the two data sets. This was done by running matrix queries in which the case classifications *American* and *Swedish* were selected as the rows, and specific nodes, such as *translation* and *translator*, were selected as the columns. The process of coding and analyzing was rather straightforward in this part of the analysis, since I knew beforehand what I was looking for.

11.2.3 The inductive coding: thematic analysis

Thematic analysis is a flexible tool for coding and analyzing primary material that does not prescribe a certain research methodology (Braun and Clarke 2013, 178). Although originating within psychology, thematic analysis has been used within a variety of scientific fields, such as medical research (Hudson, Ogden and Whiteley 2015; Castro and Gavin 2018), business (Jones, Coviello, and Tang 2011; Jonsson and Tolstoy 2014), and social sciences (Maree 2015). Braun and Clarke's method for doing thematic analysis consists of six different steps and starts with an exploration of patterns and meanings in the data. Thereafter, initial codes are produced, sorted into themes, refined and ultimately defined (2006, 87–91).

The following research question has been investigated using thematic analysis:

> 10. Which literary subjects and themes (Griffith 2011, 40) are highlighted in the review?

In addition to my own inductive analysis, I have used NVivo's tool for word frequency inquiries to generate a so called "word cloud". As previously mentioned, four of the American reviews also analyze Tatyana Tolstaya's essay collection *Pushkin's Children: Writings on Russia and Russians*, which is why the results of this particular analysis have to be treated with some caution. I do, however, consider it to be a valuable tool if used as a complement to my own analyses. The word clouds will be presented after the inductive analysis, in Chapter 12.4.

12. The reception of the translated novel in Swedish and American reviews

In this chapter I will present the results of the analysis of the reception of the American and Swedish translations of Tatyana Tolstaya's *Kys´* in the target cultures. The chapter has been divided in two parts based on the different methodological approaches: firstly, the analysis of the more theory driven, deductive coding in section 12.2, and secondly, the results of the strictly inductive thematic analysis in section 12.3.

12.1 Some introductory remarks on the comparative reception analysis

As mentioned in the previous chapter, a collection of essays, *Pushkin's Children: Writings on Russia and Russians* (2003) by Tatyana Tolstaya was published almost at the same time as *Kys´*. For this reason, seven of the American reviews are dual and consist of a critique of both works. One additional review relates to *Pushkin's Children*, and discusses *Kys´* in relation to the collection without actually reviewing the novel itself.

The reviews analyzed are listed as primary material in the bibliography. Since none of the author surnames appear more than once, I have decided, in this chapter, to refer to the reviews by author name only, rather than by name and year. The review published in *Kirkus Reviews* does not have a named author and will therefore be referred to as "*Kirkus*" below.

All quotes from Swedish newspaper reviews in subsequent subchapters are presented in my English translation.

12.2 The deductive coding

This subchapter consists of a deductive analysis of the target culture reception of *Kys´* based on previously defined themes. These themes represent aspects of the novel that are particularly interesting in relation to the results of the first part of this dissertation. Thus, I knew in advance what I was looking for and, therefore, it was a rather straightforward process.

12.2.1 What is *Kys´*?

Many of the reviews consist of descriptive statements about what kind of novel *The Slynx* or *Därv* is, according to the reviewer. Several genres and subject words are usually used by the same critic in order to provide a sufficient description of the novel.

    Under this heading I will focus on literary genres, in order to 1) find out which genres are most common for describing the target text and 2) clarify whether there is any difference between the American and Swedish descriptions. I will now try to summarize these descriptions in order to give an impression of what kind of work *Kys´* is, according to the target culture readers.

    As might be expected, the most common genres used to describe *Kys´* are dystopia, allegory and satire. Furthermore, there is no significant difference between the American and Swedish reviews when it comes to the most frequent genres mentioned.

    Four Swedish and three American reviews use the word dystopia or dystopian in order to describe *Kys´*. The Swedish target text *Därv* was described in Swedish newspapers as "a modern Russian dystopia in the spirit of Zamyatin" (Ögren), and "a dystopia as clear-cut as Orwell's 1984" (Nelson). Other critics instead found it to be "a scary dystopia" (Lingebrandt) and "a dystopia with a Russian touch" (Jakobsson).

    In the American press *The Slynx* was described as "dystopic" (Abu-Jaber), as a "quasi-dystopian novel" and as a "retrospective dystopia" (Eder), and was also compared to "its more notable dystopian predecessors" (Beverage). Furthermore, two critics used the words "dystopia" or "dystopic" in order to describe the society depicted in the novel.

    Five Swedish and four American critics used the words satire or satirical in order to describe the translated work. In the Swedish press, the Swedish target text *Därv* was described as "a harsh satire about Russia" (Lingebrandt) and "an ingenious tale with numerous fairy tale elements and satirical parallels to

modern times" (Ögren). One critic finds that "Tolstaya's satire borders on gallows humor and farcelike impulses" (Lundstedt), while yet another considers *Därv* to be funnier as an idea than as a novel, which, according to him, is often the case with "futuristic satires" (Abrahamsson).

One of the American critics also considered *The Slynx* to be a satire of Russia: "It can be read as a scathing satire of Russian society that often veers into the burlesque" (Charbonneau). Furthermore, it was described as a leaden-footed futuristic satire (Kakutani) and a satire consisting of a mixture of fairy tale and fantasy (Marx). Finally, Bayley refers to the Russian literary tradition and describes *Kys´* as "a novel in the great tradition of Russian satire and soaring creative fantasy".

Two Swedish and five American critics use the word "allegory" or "allegorical" to describe the translated work. Lundberg for example describes *Därv* as "an after-the-blast novel that many ought to read as an allegory of the former Eastern bloc", while Lingebrandt calls it "an allegory about power, oppression and corruption".

Among the American critics, Blair calls *The Slynx* "a simple allegory", while Batchelder instead describes it as "a dark allegory with flashes of humor". Abramovich's concluding remark is that *The Slynx* is "an allegory so broad that it applies to everything—and nothing". While Banville compares *The Slynx* to other "allegorical and futuristic novels", Eder instead describes the novel as "a series of grotesque masks performing a loosely assembled allegory".

Some of the other genres mentioned are parody, tall tale, grotesque, fairy tale, coming-of-age story, didactic tale, Slavic magical realism fantasy, fable, (social) science fiction, tale, cautionary tale and finally post-apocalyptic parable. One of the American critics, Banville, discusses the difficulties involved in classifying the novel:

> The Slynx is a difficult work to categorize. The jacket blurb calls it a "rollicking satirical novel," but while it certainly does rollick, and there is a lot of obvious satire, this description seems both inadequate and overblown.

12.2.2 The source text author

In this section the critics' descriptions of the source text author will be explored. The analysis will cover which aspects of the source text author's biography the critics find to be important and also whether there are any differences between the two target cultures.

All the reviews analyzed indicate the source text author's name in the fact box, but apart from that, there are rather large differences between the two target cultures.

All sixteen American critics mention the source text author in the review, and a majority of them actually contain rather extensive biographical details. Five critics only provide a limited description of the source text author, including one who only reveals Tolstaya's name (Beverage). While Laurie and *Kirkus* only give the additional information that Tolstaya previously has written short stories, Uhler and Abu Jaber instead mention the fact that Tolstaya is the great-grandniece of Leo Tolstoy.

The fact that Tolstaya is related to the great Leo Tolstoy is mentioned by eleven American critics in total, of whom three further explore her literary lineage: Batchelder, Banville and Abramovich all mention Tolstaya's paternal grandfather Alexei Tolstoy, who is described as "the Stalinist-era novelist" (Batchelder) and "the eminent Soviet novelist" (Abramovich). Abramovich, however, does not stop there: when discussing Tolstaya's prominent family name he also refers to Tolstaya's maternal grandfather "the excellent translator Mikhail Lozinsky". Apart from referring to Lozinsky, Banville adds that Tolstaya's father was a noted scholar. Charbonneau—one of the critics who do mention the relationship to Leo Tolstoy—points out that this detail does not actually say anything about Tolstaya's own literary talent.

Nine American critics mention Tolstaya's previously published short story collections *On the Golden Porch* and *Sleepwalker in a Fog*, with two of them spending an entire paragraph discussing thematic and stylistic features of Tolstaya's short stories.

Other aspects noted by several critics are that Tolstaya has taught at American colleges and has written for American newspapers and journals. Four critics discussed her American teaching activities, while two discussed the essays and reviews she has written for American newspapers and journals.

The simultaneous publication of a collection of such essays, *Pushkin's Children* (2003), was also an event noted by a number of critics. Of the ten reviews that discuss the essay collection, seven are, as already mentioned, dual and evaluate both works (Banville, Saidi, Eder, Batchelder, Bayley, Uhler and Abramovich). Naturally, these reviews contain extensive discussions about Tolstaya's collection of essays and five of the critics also compare *The Slynx* to the essay collection. For example, Abramovich, who is rather negative towards *The Slynx*, concludes that: "Having read *Pushkin's Children* and turned to *The*

Slynx, you feel as if you're reading the very same book, translated into Middle English, perhaps, and back again." Eder considers Tolstaya's art "better suited to accosting real people". Batchelder suggests that while Tolstaya in her essays took the position of "surveying the fog and confusion of Russian life from some mountaintop of crisp rationality", he considers *The Slynx* to be "a descent into the depths". Banville describes the two books as a pair, "each helping to elucidate the other". Saidi instead states that she considers Tolstaya's novel to be weighed down by symbolism and satire and that the essay collection therefore almost functions as a companion piece for the novel. Also Herman—who only review *The Slynx*—agrees that the essay collection is more accessible and that the two books complement each other. Finally, Kakutani concludes that *The Slynx* reads like "a programmatic illustration" of the themes raised in the essays.

Among the Swedish critics, ten refer to Tatyana Tolstaya by name in their review. Four of these only mention her as the author of *Därv*, while three critics give additional details, such as that she is a Russian writer or that this is her first novel. That is, seven critics only refer to the source text author in a single sentence.

There are, however, a few Swedish critics who do elaborate on Tolstaya's biography. Abrahamsson and Lingebrandt, for example, mention the previously published collection of short stories *Från en gyllene farstutrapp* (*On the Golden Porch and Other Stories*) available in Swedish translation.

Two Swedish critics (Abrahamsson and Rosdal) mention Tolstaya's relationship to Lev Tolstoy. The biographical information in Rosdal's review is by far the most extensive. He covers the author's fame in Russia, her short stories and her position as an intellectual and a TV personality. Tolstaya's years in the United States, teaching at colleges and publishing essays and reviews in American newspapers, is also mentioned. Finally, he discusses the publication of *Pushkin's Children* in the United States and concludes that a novel has been expected from Tolstaya for a long time.

To conclude, the American critics discussed Tolstaya's biography and previous work in greater detail than the Swedish critics. Five out of sixteen American, compared to seven of twelve Swedish critics, gave a very brief description of who Tatyana Tolstaya is. Also, eleven American and only two Swedish critics mentioned the author's very distant relationship to Lev Tolstoy—a rather remarkable difference.

12.2.3 Qualitative remarks on the novel

Under this heading I will analyze and compare sentences or paragraphs in which the critic gives a summarizing appraisal of the work reviewed. I will try to identify similarities or differences between the two target cultures but also patterns within the different target cultures.

Thirteen of the reviews analyzed are generally favorable, four are neutral and eleven clearly unfavorable. However, the two target cultures differ when it comes to general attitudes towards the novel: seven of the American and four of the Swedish reviews have been coded as unfavorable; four American and no Swedish reviews have been coded as neutral; five American and eight Swedish reviews have been coded as having a clearly favorable attitude towards the novel. However, the fact that a review has been coded as generally unfavorable does not mean that the critic does not praise certain aspects of the novel.

Language is one aspect of the novel that has been both criticized and praised by the critics. Kakutani, for example, calls *The Slynx* "a leaden-footed futuristic satire, quite devoid of wit and incisive insights" and, based on a comparison with Tolstaya's essay collection, she concludes that:

> its polemical quality inhibits Ms. Tolstaya from using her instinctive gifts – her compassion for self-deluding dreamers and misfits; her radar for the minute details of everyday life; her bright, quicksilver prose – qualities that are nowhere to be found in this ham-handed and didactic tale.

From this quote it becomes clear that Kakutani does not find any trace of Tolstaya's "quicksilver prose" and does also not seem to appreciate—or recognize—the elaborate skaz it is written in. The alleged lack of ingenious language is also mentioned by Saidi, who finds the narrative to be intentionally absurd and the characters intentionally unsympathetic. She therefore concludes that "What a work of this sort would need to carry it would be compelling, artful language—and it isn't here". Both Eder and Banville refer to Alma Guillermoprieto's introduction to *Pushkin's Children* (2003), in which she expresses the opinion that "it is as a chronicler of political events that her own words catch fire".

Some of the Swedish critics instead see linguistic aspects as Tolstaya's strength, and mention them in their appraisal. One example of this is Lingebrandt, who after comparing Tolstaya to other Russian postmodernists, such as Pelevin and Sorokin, concludes that Tolstaya is an outsider even in this

company is an outsider. She describes Tolstaya's prose as being "shimmering", and continues:

> Tolstaya is an artist of language: a magician who makes the words dance and jump and follow every last note that comes out of her magic flute. You get the urge to taste every letter, munch on every new term she has invented. Every sentence is a long winding path full of adventures.

It is obvious that, according to Lingebrandt, Tolstaya's linguistic style is one of the positive aspects of the novel. Similarly, Abrahamsson summarizes *Därv* as being "a linguistically inventive novel", while Adolfsson concludes that "Tolstaya's writing celebrates triumphs when it comes to the creation of the hero's speech".

One Swedish critic, Jakobsson, expresses some negativity towards the language and style of *Därv*, and concludes that the novel would have been better without what he calls the "wacky prose".

Another aspect that has been perceived differently by different critics is Tolstaya's creation of a fictional universe, or her failure to create one. While two Swedish critics (Lingebrandt and Lundberg) explicitly praise the way in which Tolstaya creates a complete fictional universe with its own laws and philosophy, two American critics express the opinion that she fails in doing exactly that. Kakutani, for example, considers that *The Slynx* reads like "a programmatic illustration" of certain ideas expressed in Tolstaya's essay collection, and therefore fails to function as a work of fully imagined fiction. Abramovich, too, reads *The Slynx* alongside *Pushkin's Children* and concludes that the novel, which treats many of the same topics as the essays, has "a strange air of unreality", and therefore, "instead of a fully formed fictional universe, we get a distorted image of Russian reality". One American critic seems to have another opinion and describes *The Slynx* as a novel that "skillfully creates a frightening and perversely funny post nuclear world" (*Kirkus*).

A number of critics refer to the story or narrative in their critique. Among the American critics, Charbonneau calls *The Slynx* "a wildly inventive, extremely well-executed and powerful tale". Abu-Jaber seems to agree, and considers *The Slynx* to be a true feat of storytelling. Beverage instead thinks the narrative fails to deliver a well-defined message, but concludes that *The Slynx* is a decent read even without a solid punch in the end. In Saidi's opinion, "all narrative threads dissolve into farce", which eventually leads to the reader losing interest. Eder is

also critical and thinks that the story lacks "real protagonists to whom tenderness can attach". He continues:

> The author packs her characters into a story that comes to resemble a car wreck—one from which she seems to make an emergency exit somewhere before its fragmenting destination.

Banville seems to agree with the lack of real protagonists and concludes that "we simply do not care enough about these unfortunates, maimed and malformed as they are". Finally, in a similarly striking critique of *The Slynx*, Marx describes the novel as only consisting of "page after page of description of what Benedikt sees and thinks".

Among the Swedish critics, two pointed towards the narrative in their negative critique of the novel. Rosdal considers the story to be vivid and Tolstaya to be inventive, but concludes that "the narrative gradually becomes weaker as the political aspects become more and more dominating". This is something Abrahamsson seems to agree with: "The social criticism, aimed at post-Soviet Russia, occurs at the expense of the narrative flow". Four Swedish critics instead find the narrative to be a strong aspect of the novel. Rosendal describes the novel as "a captivating and sad fairy tale and tall tale", while Nelson describes the way the text develops "as an eclectic flow of genres that miraculously feels completely harmonious". Ögren describes *Därv* as "a rich and unpredictable novel soaked in narrative zest". Finally, Lundberg also finds the narrative to be a strong aspect of *Därv*, and concludes that "what makes Tolstaya special is the unique imaginative power, originality and determination that this story is so very clearly evidence of".

The Swedish critic Lundgren finds the fact that the novel is about literature to be disturbing and concludes the review by saying that "the novel would have been better if it had not turned out to be about books". She also considers the novel to generally be "silly and unpleasant". The literary theme of the novel is also mentioned by an American critic as a moderately negative critique: Herman, who has a generally positive attitude towards *The Slynx*, does on several occasions mention the fact that it is not possible to understand how the Russian poetry quoted in the novel affects the central story line. She does conclude, however, that "*The Slynx* deserves to be experienced if not wholly or finally understood".

Finally, one of the American critics, Blair, criticizes Tolstaya for turning to the "simple allegory", a genre which according to her no longer has any

relevance "in these days of relatively free speech". She remarks: "the current political reality of Russia is so contradictory and fascinating that this novel seems, more than anything, beside the point".

12.2.4 Humor or lack thereof

In the first part of this dissertation I mentioned on several occasions that *Kys´* is an amusing novel. Boredom is obviously located far from amusement on a scale of feelings, but in relation to humor, I find it important to account for critics who found the target text to be boring. This was the case with three critics, two of whom were one American and one Swedish.

The American critic Marx rather sharply concludes that "this eagerly awaited novel is boring as hell", while the position of his Swedish counterpart Jakobsson is that "it becomes unbearably boring after a while and this makes me sad because Tolstaja's *Därv* is a book with many layers that feels ruined". The aspect Marx finds to be boring is that Benedikt, who is unaware of irony and only sees the mundane, is the central consciousness of the novel: "By doing so [Tolstaya] denies the reader opportunities to see alternative visions and to look at that future with irony". Jakobsson instead relates the assumed boredom to the use of hyperbole and droll prose. According to him, "hyperbole is rarely used in literature, but only in comedy shows and in films". The second American critic, Banville, does not go as far as to straightforwardly call the novel boring, but he does discuss the fact that it is difficult for a Westerner to understand the humor: "There are pages in Tatyana Tolstaya's novel that no doubt will have them splitting their sides in Moscow and St. Petersburg, but they will leave the Western reader glum and stony-faced, wondering what all the laughter is about."

Eight Swedish and seven American critics mention that the novel or some aspect of it is amusing or funny. No real consensus regarding what is funny can be found among the American critics. Charbonneau, for example, concludes that *The Slynx* is "at once hilarious and scary", while Batchelder calls the novel "a dark allegory with flashes of humor". In the review in *Kirkus*, the post nuclear world of *The Slynx* is described as being "perversely funny", while Lourie refers to the book as, among other things "morosely hilarious". These four critics referred to the amusing aspect in a more general way, and did not specify which particular aspects they found to be funny in *The Slynx*. Herman considers the mice to be important for the humoristic aspects of the novel: "Characters chase

them, sell them, cook them, eat them and reflect upon them, and the book is all the funnier because of their scampering." Abu-Jaber instead considers stupidity to be a funny aspect and concludes that the novel is "filled with lovely frightening images and horrifying, hilarious stupidity". Finally, Banville finds Benedikt and his father-in-law's coup to be amusing: "In the end, Kudeyarich and Benedikt together stage a comical, messy, and murderous coup and set up a farcical people's state."

Eight of the Swedish critics discussed aspects of *Därv* as being humorous, and four of these actually mention similar aspects of the novel, namely different kinds of ambiguity and misinterpretations. Ögren, for example, writes:

> Tolstaja's novel is dark and gloomy, but also insanely amusing. In a time when everything has mutated, people, concepts, meanings, it is natural that language has done so too, which results in many sophisms and comical ambiguities.

Here, the mutated language that results in ambiguity is seen as a source of humor. This is something that Rosdal also notices: "Tolstaja is inventive, the story is vital, and that words are misunderstood is amusing." Instead of misinterpretations of language in general, both Lundberg and Adolfsson consider the fact that literature is misunderstood as a source of humor:

> And comically cumbersome cultural clashes arise in the true-hearted and brutalized youngster's attempts to use these fragments from the high culture of the past, use and abuse, understand and misunderstand. (Adolfsson)

That is, Benedikt's failed attempts to interpret the literature of the past are here seen as an amusing aspect of the novel. Lundberg agrees: "Both funny and worth considering are Benedikt's own (mis)interpretations of poetry, in which he regularly reads his own peculiar situation into the poems."

The other four critics either referred to the novel as amusing in general, like Nelson—"[…]it is often furiously funny"—or mentioned the protagonist Benedikt. While Adolfsson considers the hero's speech to be "low comical", Abrahamsson instead supposes "that Tolstaja must have had an especially good time when she portrayed the stupid Benedikt".

12.2.5 Intertextuality

How, then, does intertextuality—the topic of this dissertation—fare in translation, as assessed by the critics? When it comes to actual intertextuality

there are two kinds of critics: those who simply list, for example, the titles of work that Benedikt has read or transcribed, and those who comment on intertextuality on a meta-level, i.e. who refer to the fact that a great many quotations from other literary texts occur in the novel. I have also analyzed references to Pushkin, whose presence in the novel is strong.

Among the American critics, nine mention the fact that Fedor Kuz´mich plagiarizes works of pre-Blast writers. While most of these critics only refer to these titles as "literature of the past", some exemplify by mentioning actual authors and titles. Herman, for example, mentions "the great works by Shakespeare, Chekhov and others" when describing Benedikt's line of work, while others instead use more general descriptions such as "Russia's greatest poets" or "the great works of Russian literature". The library scene is referred to by one critic as follows:

> Among them are such titles as The Red and the Black, Baa Baa Black Sheep, The Blue and the Green, The Adventure of the Blue Carbuncle, The Blue Cup and The Island of the Blue Dolphin. He loves them equally. (Marx)

Only three American critics mention the fact that actual quotations from other literary works are present in the novel. Bayley discusses the scene in which Benedikt encounters an "Oldenprint" book for the first time and reads a sentence from Tolstoy's *Anna Karenina*, while Banville explains that "scraps of poetry are stewn through the pages, everything from Lermontov and (of course) Pushkin to Russian nonsense verse and Shiller's 'Ode to Joy'". Herman does not fully understand the purpose of the quoted poetry:

> Neither it is always clear how the gorgeous poetry included—a Pushkin here, a Marina Tsvetaeva there—comes to bear on the central story line.

Three critics mention the importance of Aleksandr Pushkin to the narrative: While Marx discusses Nikita Ivanych and his love for Pushkin, Herman instead mentions Pushkin when describing the novel's Russian essence:

> Because this is a Russian novel, these mice are also tied to sorrow, fate, yearning, mystery, authority, defiance and Alexander Pushkin.

Finally, Banville compares the fact that Pushkin is the "idol of the tribe" in *The Slynx* to one of the essays in *Pushkin's Children* in which Tolstaya describes the vast influence Pushkin had not only on Russian writers but also on Russian culture in general.

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When it comes to the reception of the novel in Sweden, all twelve Swedish critics mention the fact that Fedor Kuz´mich plagiarizes literary texts from before the Blast. Half of them only refer to the copied literature as "literature from the past" while the other half give examples of titles and authors that Fedor Kuz´mich has copied. One critic, for example, mentions *The Iliad* and Goethe, another mentions Sartre and Schopenhauer, yet another Pushkin and Sartre.

Lundgren and Adolfsson mention the library scene with its list of literary titles, several pages long, that, according to Adolfsson, is perceived as "a comical nonsense catalogue, in which the pseudo order reminds the reader of an internet search hit list".

The fact that actual quotations occur in the text is discussed by as many as nine Swedish critics, of whom seven also comment on the fact that the target text contain references to Swedish literature. Adolfsson is one of the critics who give examples of the poetry and lyrics quoted in *Därv*. However, all the titles she refers to are Swedish. Lundberg also refers to the intertextual references present in the novel:

> And lines of poetry are occasionally inserted into the language; sometimes Stagnelius, sometimes Ekelund; Kellgren, Dante, Pushkin et cetera.

As noted, also Lundberg too refers above all to Swedish authors, even if Pushkin and Dante are also present in his enumeration. It is clear, as becomes apparent later, that the critic is fully aware of the Swedish names being additions by the translators into the Swedish translation. Furthermore, Lundberg discusses Benedikt's misinterpretations of the quoted poetry in his review and exemplifies by explaining that Benedikt interprets the work of Pushkin as if it is about how to hide books from the ever-present mice.

One critic, Rosdal, illustrates the presence of Swedish literature in *Därv* in a clear way when he describes Benedikt's work as a scribe. Rosdal explains that Benedikt manually copies books that the dictator allegedly wrote, but clarifies that "every reader can recognize many of the quoted texts. The dictator is bluffing." The statement that every reader can recognize the texts makes it obvious that there is a tangible presence of literature in *Därv* that is well-known to Swedish readers of the target text.

Two critics mention Pushkin's importance in the narrative, apart from the references to his work.

12.2.6 The translated essence of the novel and the visibility of the translator

In this section, three of the previously mentioned research questions will be considered:

1. Is the translated essence of the novel discussed? How?
2. Is the translator mentioned? How?
4. Does the review contain qualitative remarks regarding the translation?

When it comes to the aspects of the reviews that deal with the translation and the translators there is a notable difference between the two target cultures. I have decided to follow my research questions and separate my findings in relation to the translator as a person and the translation as a product. Finally, I will discuss translation critique.

The visibility of the translator

All of the reviews analyzed include a fact box that lists certain information about the publication, such as author, title, publishing house, price, publication date, number of pages and translator. However, two Swedish and four American reviews do not indicate the name of the translator in the fact box. Of these four American reviews, none refer to the translator in the actual review. Conversely, of the two Swedish reviews that do not indicate the name of the translators in the fact box, both do mention the translators of *Därv* in the actual review (although without names): Ögren, for example, praises "the translators" and Jakobsson thinks that *Därv* would have been a strong dystopic depiction "if Tolstaya/the translators had toned down the wacky prose".

Apart from the fact box, it is rather common for the critics to mention the translators in the actual review. This is the case in ten Swedish and five American reviews. Among the American critics, Charbonneau, Herman, Banville, Eder and Bayley mention the translator by name, in connection with a short comment about the translation. Banville, for example, concludes that "[*The Slynx*] must have been a nightmare to translate and Tolstaya has done a heroic job", while Bayley finds that the novel is "very ably translated by Jamey Gambrell". While Eder simply explains that both of the books reviewed have been published "in attentive translation by Jamey Gambrell", Charbonneu instead discusses the difficulties Gambrell must have had when reproducing Russian slang in English: "One of Jamey Gambrell's many headaches as a

translator must have been to render the Russian slang in English." Herman also mentions the translator by name when praising the translation. All five of these reviews only mention the translator in a single sentence, which can be compared to the rather lengthy discussions about the translators and their work process in some of the Swedish reviews.

An aspect discussed by two Swedish critics is that Skott and Nikolajeva seem to have had a good time when translating the novel. Adolfsson, in her review, describes how she imagines that the translator couple Staffan Skott and Maria Nikolajeva must have struggled, but above all, had a really good time while translating. Sjögren mentions the same thing: "The translators Staffan Skott and Maria Nikolajeva have performed a breathtaking herculean task […] and they had immense fun when they created, tore apart and made the text Swedish; this is evident and the joy goes straight into the text."

Another aspect of the translators' efforts noted by Swedish critics is the use of intertextual references to Swedish poetry and music. Adolfsson refers to the bravery and success of the translators, who let references to Swedish music and poetry become a part of the hero's speech. This is also noted by Sjögren and Lundberg, who conclude that Staffan Skott and Maria Nikolajeva are naturally responsible for the many allusions to Swedish authors.

In four of the Swedish reviews the translators are only referred to in a single sentence, in relation to a qualitative comment on the translation. Abrahamsson, for example, refers to Staffan Skott and Maria Nikolajeva's "resourceful Swedish translation", while Lingebrandt finds that Staffan Skott and Maria Nikolajeva have "passed the test with flying colors".

Translation assessment

This category partly coincides with the previous one, since the translator was in some cases mentioned in relation to appraisals of the translation. However, it is still an interesting category to analyze, especially comparatively, since the two target cultures differ to a great extent.

Six out of sixteen American critics do appraise the translation. While Lourie's appraisal is more or less perfunctory, Abu-Jaber, Herman, Bayley and Banville provide positive—although very short—critiques. Lourie is more hesitant and explains that the novel in general was "creatively translated" except for what he calls "some unfortunate Americanisms", such as "whack them upside the head" and "sleazeball". Charbonneau's position is similar:

> One of Jamey Gambrell's many headaches as a translator must have been to render the Russian slang in English. The result is sometimes a bit odd, such as when an old Russian man says: "the whole shebang goes kaboom and blows to kingdom come." But overall the translation is dynamic.

Charbonneau is the American critic who discussed the translation at greatest length.

The Swedish reviews are, in general, very positive towards the translation and explicitly praise both the text and the translators' effort. Five critics, Lingebrandt, Lundberg, Nelson Ögren and Rosendal, only give short appraisals regarding the translation. Nelson, for example, calls the translation "an elegant and intelligent interpretation". Rosdal instead wonders if the original is as good as the translation:

> Staffan Skott and Maria Nikolajeva have achieved a vigorous and stimulating Swedish. Without shame they use Swedish poets instead of Russian and they challenge the Swedish language in order to bring about the slang of the future. It is a sharp text and I—who only know twenty Russian words—wonder if the original is as marvelous.

Sjögren also expresses appreciation for the translation and describes how the text, according to him, is:

> […] boiling over with paraphrases, allusions, hidden quotations, reconstructions, perversions and falsifications. Swedish rhymes and classical verses are stirred into the same pot, and it becomes a playful and sometimes ingenious translation.

Lundstedt calls the translation "unusually vital", while Adolfsson describes the translators' decision to use intertextual references to Swedish literature as "really successful". When delivering his concluding remarks about the novel, Abrahamsson describes *Därv* as a very intelligent and linguistically inventive novel, "at least judging by Staffan Skott's and Maria Nikolajeva's resourceful interpretation".

Five of the critics explicitly praise the translators' use of Swedsih references in the text. Only one Swedish critic is more hesitant:

> One may wonder about the presence of Swedish poetry among the quotations from Russian classics, but okay, the references of the original would probably have flown past most of us.

It was only the previously quoted Jakobsson who expressed negativity towards the translation, expressing his opinion that the novel would have been

stronger "if Tolstaya/the translators had toned down the wacky prose". This, however, is a remark aimed at the novel as a whole and not explicitly at the translators.

The translated nature of the novel

Apart from providing translation critique and mentioning the translator, some of the critics also acknowledge the translated nature of the work and the differences between the source and target text. This aspect is interesting since it is rather unusual for critics to discuss such aspects at length.

In this spirit, one American critic explained that she regretted not speaking Russian, because she would have liked to compare Gambrell's translation to the Russian original "to see how ingenious she'd been" (Charbonneau). In addition, she also discusses the difficulties involved in rendering Russian slang in English. Herman discusses the fact that some aspects of *The Slynx* are difficult to understand and concludes that "even with Jamie Gambrell's graceful translation there are some things that cannot make it across the Cyrillic barrier". Both Banville and Lourie seem to agree with Herman that *The Slynx* might be difficult to understand for a Westener. Lourie, whose review has been coded as neutral, expresses the opinion that the reader has to "know something about Russia" and "have a feel for its culture" to appreciate the book. He continues: "You will be aware that you are missing some parts, others will fly past unperceived". Banville's review of *The Slynx* is coded as generally unfavorable, and discusses the more incomprehensible aspects of the novel at length. He concludes:

> Reading *The Slynx* is rather like finding oneself attending a theatrical performance in a foreign city where one knows the language but simply cannot get the jokes or the slang or the references.

The fact that these critics discuss the difficulties involved in understanding the novel clearly indicates their acknowledgement of the fact that another culture is involved.

Two of the Swedish critics (Nelson and Adolfsson) begin their reviews by discussing the fact that the source text was considered to be practically untranslatable when it was first published in Russia. Both Rosendal and Abrahamsson discuss the novel as "a rendering into Swedish", while Ögren instead uses the word "transfer" when talking about this aspect of the novel: "Great praise to the translators who have managed to transfer these linguistic peculiarities to Swedish."

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Overall, it is clear that the Swedish critics in general were positive towards the translation and that many of them commented on aspects of the translation. Some of them also discussed the source text and the process of transfer to the target culture. In contrast, many of the American critics did not mention the translation or the translator at all.

12.3 The inductive coding

The aspect I am exploring in this subchapter is the critics' perception of the *subject* and underlying *themes* (Griffith 2011, 40) of the novel. I will code according to 1) what the critics think the novel is about (subject) and 2) what the novel, according to them, has to say about this subject (theme). That is, I am not interested in descriptions of the setting or plain summaries of the plot, but instead such statements in which the critic draws conclusions about, reflects upon or analyses aspects of the novel. To exemplify, *books* and *literature* are frequently occurring subjects in the reviews. However, mention of the fact that the dictator Fedor Kuz´mich claims to be the author of all literature is not enough for the code "literature" to be ascribed.

Only one research question will be in focus in this subchapter:

> 10. Which literary subjects and underlying themes (Griffith 2011, 40) are highlighted in the reviews?

When performing this analysis, I have, as explained in the previous chapter, worked with thematic coding (Braun and Clarke 2013) using NVivo as a methodological tool. Since the purpose of thematic coding is to elucidate patterns in the material, I started to code each data set by looking for subjects. Thereafter I analyzed the resulting subjects in order to find similarities and differences. During this process some subjects were broadened, while others instead were merged. I analyzed the coded excerpts several times and deleted elements that had been coded erroneously.[30] For the Swedish data set I initially had twenty-nine subjects which were later reduced to eight. For the American data set thirty initial subjects were reduced to thirteen. These subjects will be presented in the following subchapters accompanied with textual evidence. Finally, I searched for underlying themes within the subjects.

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[30] For example, sentences in which "literature" is mentioned but only as part of the plot.

12.3.1 Literary subjects

Under this heading I will summarize what the novel *is about* according to the critics, or what Tolstaya, according to them, *does* in the novel. I have coded all instances in the reviews in which the critic says, directly or indirectly, that the novel treats a certain topic as a *subject*.

The American data set

The American data set generated thirteen subjects, of which four only appeared once in the data set. The reason for these subjects still being treated as individual subjects was, firstly, that they were rather specific, and secondly, that the critics did not just reflect upon the significance of these aspects, but instead clearly stated that this is what the novel, according to them, is about. The subjects that only appear once are: *elitism in education*, *human essence*, *loss of internal compass* and *the pitfalls of dogmatic thought*. I will not discuss these subjects individually, but instead only touch upon them below, in cases where they are connected to other subjects or themes. The nine subjects that occurred more than once are *Russia (past and present) and Russians*; *the dangers of ignorance/books*; *backward love for books and reading*; *power and corruption*; *fear and anguish*; *the beast in man*; *human vs. animal*; *Pushkin* and *words.*

The most frequent subject in the American data set, *Russia (past and present) and Russians,* occurs as a subject of the novel in thirteen of the sixteen reviews. In some instances this subject is brought up in relation to other subjects, such as "backward love for books and reading", "words" or "power and corruption". Kakutani, for example, straightforwardly explains that "What Ms. Tolstaya is doing of course is sending up conditions in post-Soviet Russia". She then continues to explain that Tolstaya is also "assailing what she sees as historical tendencies in the Russian soul, its rejection of reason, its 'senselessness and mercilessness'".

Three critics consider *The Slynx* to be either an allegory or a satire of Russia and/or Russians. Blair, for example, starts by describing the allegory to "a certain murderous 20th century regime in a certain big, cold, ill-starred country" as being obvious. Furthermore, towards the end of her review she concludes that Tolstaya's "simple allegory" results in a poorly nuanced political vision, and principally is "beside the point in relation to the contradictory political climate of Russia today". Eder too makes connections between the Soviet Union and the society depicted in *The Slynx*. For example, he compares the saniturions to

the KGB and the oldeners to the Soviet-era dissidents. Charbonneau similarly concludes that *The Slynx* "can be read as a scathing satire of Russian society that often veers into the burlesque". Marx instead finds that it is the people of Russia who are satirized in the novel:

> In the post-Blast setting, Tolstaya makes fun of pre-Blast Russian personages, policies and values; adversity has not led to better behavior. Benedikt, the main character, is the main target of Tolstaya's satire. He is a post-Blast Everyman, but it is clear that to Tolstaya he is also Everyman in today's Russia.

Like Marx and Charbonneau, Saidi concludes that "In 'The Slynx,' Tolstaya goes to the future to make sense of Russia's past." She sees several similarities between the fictional world of *The Slynx* and the Moscow depicted in Tolstaya's essays: "Government inefficiency, alcoholism, censorship, informers, thieves, superstitions and endless lines for 'government chits' (money) all serve to recreate the frustrating, surreal world of Tolstaya's Moscow." Furthermore, she compares the atmosphere of the novel to that of Russia's past: "'The Slynx' successfully conjures a profound sense of geographical and cultural isolation that Russians know first-hand. […] Russian intellectuals will relate to the frustration of having an Oldener's clear head in a backward, superstitious society." Herman, who reviews both the essay collection *Pushkin's Children* and *The Slynx* in the same review, explains that the two books complement each other in an interesting way, since the author "reflects on Russian culture and temperament with passion and conviction" in both.

Abramovich also compares aspects of the depicted future Moscow of *The Slynx* to the real Moscow and concludes that the novel produces "a distorted image of Russian reality". Furthermore, he draws the conclusion that the failure of the novel is connected to the fact that "Tolstaya has tried to channel Russia rather than herself". In the concluding paragraphs of his review, Batchelder discusses the fact that Tolstaya, in her novel just as in her short stories, gives voice to the weak, which in the case of *The Slynx* results in "a rather grim view of Russian society". Laurie explains that according to him *The Slynx* is not only an artistic enterptise, but also a philosophical inqury:

> How much can you take from Russia without losing it in the process? Or, to put the question another way, what are the absolutely essential elements of Russia that recur regardless of the course the country takes? It's the perennial Russian collective identity crisis—who are we?

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Finally, in a review with the telling title "Sharp pen dissects foibles of post-Soviet Russia", Uhler concludes that "'The Slynx' is Tolstaya's attempt to reverse the senility and transform Russia's goats and parrots into civilized human beings."

The second most frequent subject in the American data set, *the dangers of ignorance/books*, occurs in six of the eleven reviews. Blair—the only one of the six critics who discusses the subject in a more general way, not in relation to books or reading—concludes that Tolstaya's first novel is about "political power, tyranny and the dangers of an ignorant, passive populace". The other five critics all discuss the dangers of ignorance in relation to book and reading, and they are surprisingly like-minded in their description of the novel's treatment of this subject. Uhler, for example, explains that Benedikt "fears the death-dealing Slynx, but becomes the very monster he fears because of his inability to learn from the many books he's willing to commit any crime to obtain". Three critics, Batchelder, Saidi and Kakutani, all describe the novel's treatment of Benedikt's inability to understand what he reads and how books and reading lead to brutality, government-sanctioned violence and even murder when combined with ignorance. Abu-Jaber's review is in line with those previously mentioned, but goes further in the interpretation of the subject:

> But, as Benedikt discovers once he is given open access to all the books he could desire, that without the will or ability to think imaginatively or intelligently—without the will to question authority—not even the greatest of art can save us from ourselves.

The subject "backward love for books and reading" is mentioned in six of the eleven reviews. Three of the critics, Bayley, Kakutani and Marx, discuss Benedikt's strange love for books as objects. Kakutani explains:

> He loves books as objects, but fails to understand the meaning of their words; he thinks of himself as a civilized man and a protector of art, but ends up becoming a barbarous murderer and thief.

In his review, Marx reveals what Benedikt's "perverted love for books" stands for, in his view:

> Tolstaya might seem to be expressing her own love of books. But what she is really saying is that there are many Russians who, like Benedikt, don't care much about what the words mean. They are proud of owning books, not understanding books.

Thus, for Marx, this subject is also related to Russia and Russian society. Finally, Bayley too elaborates on Benedikt's strange love for books:

> Benedikt loves the books the tyrant makes available but (a marvelous touch) only as things to admire and to play with. He finds them without meaning, as if words in themselves had come to exist only as attractive objects, without any magical or moral significance. Besides, they have come to have no connection with life as it is lived.

Three of the critics—Blair, Batchelder and Saidi—discuss Benedikt's undiscriminating reading frenzy, and his inability to distinguish between literature and, for example, nonsense rhymes and penny dreadfuls. Naturally, the subject "backward love for books and reading" is closely connected to the previously discussed "dangers of ignorance/books", in that Benedikt's ignorant, backward love for books and reading is seen by the critics as what ultimately turns him into a monster.

The subject "power and corruption" has been discussed as important for the novel by five critics. In a previously discussed passage of her review, Blair, for example, concludes that unlike Tolstaya's rather apolitical short stories, Tolstaya's first novel "is about political power, tyranny and the dangers of an ignorant, passive populace". Herman states that "the matter of authority" is what the book is about and continues: "even beyond the author's passion for literature and its possibilities, it is tyranny in any form that angers her and fires her imagination". Abu-Jaber finds the political aspects of the novel to have a "Russian flavor", but still sees connections to American politics:

> While the subtext of "The Slynx," with its imperative to resist all forms of tyranny, suppression and dogma, seems to have a uniquely Russian flavor […] it also strikes a chord for America and our own political and artistic climate as well.

Charbonneau relates the topic of "power and corruption" to the slynx itself, and explains that in *The Slynx* all the negative political phenomena seem to have survived the Blast, and that the monstrous slynx must therefore be "the symbolic incarnation of the collective anguish of the citizens living in a despotic regime". Interestingly, this part of Charbonneau's review has also been coded for the subject "fear and anguish", which occurs in three reviews, and always in relation to the monstrous slynx. In agreement with Charbonneau, Saidi claims that "the most convincing aspect of the novel is Tolstaya's evocation of the simultaneous dread and monotony that coexisted in everyday Russian life under

communism". Furthermore, she concludes that the slynx can be seen as a symbol for this dread. Thus, there are also links between the subjects "fear and anguish" and "Russia (past and present) and Russians". Finally, Herman too discussed the subject "fear and anguish". When comparing *The Slynx* to other dystopias, she explains that Benedikt's world "is made grimmer not just by human tyranny, but by a nightstalking creature named the Slynx who lives in the forest beyond the city". However, Herman eventually concludes that the Slynx may not live in the forest at all, but instead "has links to man's darker side and, thus, at any time can spring from within". Thus, Herman is one of two critics who touch upon the subject of "the beast in man". In *Kirkus*, this subject is related to "power and corruption". The critic discusses the fact that Benedikt recycles the dictator's abuse of powers and draws the conclusion that "the slynx is less mythic than symbolic: it's the beast in man". A similar subject—"human versus animal"—was discussed by two critics. While Abu-Jaber compares Benedikt to an innocent animal, Kakutani instead indicates that Benedikt and the other golubchiks actually are the slynx of the title.

Finally, the subject "words" was discussed by two American critics. Herman mentiones the use of Cyrillic words in the chapter names and draws the conclusion that the novel investigates and satirizes "the whole notion of the place of words in a society". Bayley instead relates the significance of words to Russia and concludes that in *The Slynx,* Tolstaya makes the same point as she does polemically in the title essay of *Pushkin's Children*—an essay about the significance of the Word in Russian culture—in which Tolstaya describes how the collapse of the Soviet Union resulted in the previously sacred words completely flooding the land, thus also devaluing them.

The Swedish data set

The Swedish data set generated eight subjects, one of which, "fear", occurred only once. The subjects that appeared in more than one review are: *Russia (past and present), Art and literature*, *The benefits/dangers of literature*, *Politics*, *Power and corruption*, *Human life* and *Knowledge versus ignorance*.

Russia (past and present) is the most frequently occurring subject in the Swedish data set. Three critics—Abrahamsson, Lingebrandt and Lundberg— refer to *Därv* as either an allegory or a satire about Russia and the former Eastern bloc. Jakobsson instead explains that he sees *Därv* as a dystopia with "a Russian touch", while Rosendal concludes that the 20th century politics of the Soviet Union is treated in a breathtaking way in the novel. Two of the Swedish

critics—Nelson and Lundstedt—specifically refer to a part of the novel in which the oldener Nikita Ivanych is pulling his hair and asking himself why everything has to mutate in Russia. In relation to this passage, Nelson states that in her view, Tolstaya is giving her characters a grotesque disguise in order to bring about—by means of defamiliarization—the contemporary history of the Soviet Union/Russia. Lundstedt interprets the passage as if Tolstaya shares Nikita Ivanych's sorrow over the Russian condition but adds that the satire, according to him, borders on gallows humor and clownery. Finally, Rosdal goes further in his interpretation of the Russian aspects of the novel, and even makes assumptions regarding what the readers are supposed to think:

> The oldeners are nostalgic for a lost civilization. But the new world does, after all, resemble the old one. The typically Russian is recognizable, although enlarged, more burlesque and extremely grotesque. But still, there is something eternally Russian about the future Tolstaya has constructed in order to scourge her contemporaries. Bureaucracy, corruption, drinking, oppression, unwillingness to work, poverty. And the reader is expected to say, "Isn't it horrible, this Russian barbarism?"

The second most frequent subject in the Swedish reviews is "art and literature"', found in six out of twelve reviews. What is rather striking is that several of the Swedish critics explicitly say that literature or art plays a central role in the novel. Lundgren, for example, claims that in the end, books turn out to be the novel's main point, something she explains with the fact that Tolstaya is a university lecturer in literature. Similarly, Ögren devotes a large portion of her review to the more literary aspects and concludes that art stands at the center of the novel. Lundberg draws a similar conclusion in his review:

> In her portrayal of the tailed Benedikt, Tolstaya has created one big metaphor for art—for literature and for the literary heritage, and its inherent potential—as a sustainer of life both individually and nationally.

When describing Benedikt's naïve search for new reading experiences, Adolfsson concludes: "It seems as if this could as well be about my reading or yours—or about the author's desperate search for the correct, liberating words." Furthermore, she finds that the novel actually suggests a cure for the world's misery and that this cure comes from the Russian literary tradition: "[…] the thought of a culture founded in compassion for the other". Sjögren concludes that Tolstaya mocks many things in her novel, not least what he calls "pretentious literary ambitions". In line with this, Abrahamsson, who finds the

ironical note in the portrayal of Benedikt's literary craze to be worth considering, concludes that Benedikt's blind love for literature actually makes him into a grave digger rather than a champion of literature.

The subject "the benefits/dangers of literature" is closely related to "art and literature" and occurs in four reviews. Of these, only Rosdal claims that Benedikt's obsession with literature eventually turns him into a monster. The other three critics—Lingebrandt, Sjögren and Rosendal—simply conclude that the books change Benedikt and open his eyes to another reality than the one depicted by the leaders.

Four critics mention the subject "politics" in relation to *Därv*. While Lundberg describes the novel as an allegory of contemporary politics, Jakobsson and Rosendal instead use the word "political satire". Rosdal expresses the view that the political aspects of the novel eventually become too pronounced and affect the narrative in a negative way.

The connection between the two subjects "power and corruption" and "Russia (past and present)" is obvious in Lingebrandt's review. She not only says that *Därv* is a harsh satire of Russia, but also that it is an allegory about power, oppression and corruption. Nelson—who considers *Därv* to be a dystopia as harsh as Orwell's *1984*—finds that Tolstaya manages to depict oppression in all its cruelty and stupidity. Lundberg sees clear similarities between the world of *Därv* and the former Eastern bloc, especially when it comes to Tolstaya's depiction of the coup and how the new power elite—despite different visions and mindset—takes over the oppressive structures of the previous elite.

The subject "human life" was touched upon by three critics. Lingebrant notes that Tolstaya, in *Därv*, contemplates on life and on what it means to be human, while Lundstedt instead explains that the novel depicts a world in which human existence has lost its essence. Finally, Nelson touches upon the universality of the novel and calls *Därv* "a great novel about human existence" explaining that *Därv* not only depicts a specific epoch or place, but instead functions as "a monstrous distorting mirror to be used by anyone who dares". The final subject in the Swedish data set, "knowledge versus ignorance", was only discussed by two critics. Adolfsson finds aristocracy of intelligence, and specifically the hierarchy between the educated reader and the stupid hero, to be a founding premise for the fictional universe of *Därv*. Sjögren is on the same page and notes that Tolstaya's satire is also aimed at ordinary people "who seem lazy and do not worry about their ignorance".

12.3.2 Underlying literary themes

A literary subject may be described as a topic treated in a novel, or what a novel is about, while a theme, in contrast, is what the novel has to say about a certain subject or what the novel seems to say about the real world (Griffith 2011, 40). Literary subjects may naturally be discussed from different perspectives, and may therefore also be part of different themes. However, no explicit statements regarding literary themes were to be found in the two data sets, even though I have detected several literary subjects. Instead, I have tried to find *underlying* themes in the reviews based on the previously defined subjects. This exploration has led to the formulation of two dilemma themes, that is, themes that formulate a question. The theme I have found to be most prominent in the American data set is "Can Russia be saved?", while the corresponding theme for the Swedish data set is "Can art/literature save us?" These themes also illustrate the basic difference between the two data sets: while the American critics are more specific in their interpretation of the novel and relate it to Russia, the Swedish critics have a more universal starting point, and also interpret it in relation to universal topics such as literature and human life.

12.4 Word-cloud analyses

In addition to the inductive analysis of subjects and themes, I have generated one word-cloud for each data set. Before presenting the word clouds, I need to mention a few problematic aspects that occurred in the different languages used in the data sets. English is a language supported by NVivo and therefore a list of frequently occurring stop words[31] is already available in the program. However, when it comes to the analysis of Swedish word frequencies, I had to manually create a corresponding list of stop words and import them into the program. The fact that Swedish is not supported by NVivo also made it impossible to do word frequency analyses using advanced settings in which stemmed words are grouped together. Consequently, I had to use the setting "exact matches" for both data sets.

The word cloud representing the Swedish data set, naturally, is in Swedish. Both word clouds will however be clarified and equipped with translations in the running text.

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[31] Stop words are frequently occurring words with a low semantic content, such as "maybe", "and", "but" and "which".

Figure 9. The American word cloud representing the 100 most common words in the sixteen reviews

Figure 10. The Swedish word cloud representing the 100 most common words in the twelve reviews

As illustrated by the two word clouds, the name of the source text author has a central position in both data sets. This is also true for the title of the translations, *Därv* and *The Slynx*. Other words that appear to be central or fairly central in

both data sets are "book" and "books" (the Swedish plural "böcker"), "Benedikt", "novel" ("roman") and "the blast" ("smällen"). Nevertheless, there are also differences between the word clouds. One of these differences is the centrality of the author's name "Tolstaya" in the American data set: it actually has a more central position than the title of the work. The name "Tolstaya" occurs 156 times in the sixteen American reviews, compared to forty-eight occurrences of "Tolstaja" in the twelve Swedish reviews. In contrast, the names of both Swedish translators Staffan Skott and Maria Nikolajeva appear in a semi-central position in the Swedish word cloud, whereas Jamey Gambrell did not make the top one hundred words in the American data set.

Another difference is that the words "Russian" and "Russia" appear in rather central positions in bold letters in the American word cloud, while the corresponding words in the Swedish word cloud, "ryska" and "Ryssland" appear to be less central. The word count for "Russia" in the American data set is actually sixty-eight, compared to fifteen for "Ryssland" in the Swedish data set. The English adjective "Russian" occurs 101 times, compared to thirty-one occurrences of its Swedish counterparts "rysk" and "ryska".

Finally, in relation to the results of the inductive and deductive analyses, I consider it relevant to discuss the centrality of the word "literature" in both word clouds. In the American word cloud the noun "literature" and the adjective "literary" have peripheral positions. The corresponding words in the Swedish data set might seem to have a similarly peripheral position; however, two Swedish words actually correspond to one English word: "litteratur" (literature) and "litteraturen" (the literature). In total, the noun "literature" occurred fifteen times in the American data set (sixteen reviews) compared to twenty-two occurrences in the Swedish data set (twelve reviews). The English adjective "literary" occurred twelve times, compared to ten occurrences for its Swedish counterpart "litterära". The somewhat higher frequency in the Swedish data set of these words reinforces the results of the inductive analysis, in which the theme "art and literature" appeared to be rather prominent in the Swedish data set, whereas it was non-existent in its American counterpart.

However, one final aspect needs to be taken into account when it comes to the word cloud analysis. As mentioned, seven of the American reviews are dual and review both *The Slynx* and *Pushkin's Children*. Since *Pushkin's Children* specifically consists of essays about Russia this might skew the results of the word cloud analysis. I have therefore generated an additional word cloud based on the nine reviews that only review *The Slynx*.

Figure 11. The American word cloud representing the 100 most common words in the nine single reviews

As illustrated, Tolstaya still has a central position when the word cloud is generated based on the nine single reviews. The adjective "Russian" also appears in a central position, with thirty-six occurrences, compared to fifteen occurrences for the word "Russia". Thus, the word cloud analysis of the nine "single" American reviews shows frequencies of the noun "Russia" and the adjective "Russian" that are almost comparable to the frequencies in the Swedish data set. Nonetheless, the fact that the Swedish data set consists of twelve reviews, in contrast with nine "single" American reviews still indicates that the American frequencies are relatively higher.

13. Discussion

As I have shown in the previous chapter, there is a difference between how *Därv* and *The Slynx* have been read by newspaper critics in the respective target cultures. The difference is perceptible in both the deductive and inductive parts of the study and is also supported by a word frequency analysis.

In this chapter I will summarize the results of the analyses performed in Chapter 12 with a focus on aspects of particular importance. Thereafter, the results will be discussed based on the theoretical framework introduced in Chapter 10.

13.1 A summary of important findings

The deductive analysis revealed a few differences between how the translated novel was read by newspaper critics in the two target cultures. Firstly, the source text author and the source culture were in greater focus in the American reviews. Many of the American critics devoted extensive parts of their reviews to Tolstaya's biography and previous work. The fact that Tolstaya has written essays for various American publications was also discussed by several critics, four of whom reviewed the recently published essay collection in the same review. Interestingly, it was rather common among the American critics to regard the essays as a companion or guide to reading the more symbolic novel *The Slynx*.

While the American critics seem to have focused a great deal on the source text author, the Swedish critics had more to say about the translation and the translators. As previously mentioned, the translator(s) was mentioned in five (of sixteen) American and ten (of twelve) Swedish reviews—a rather remarkable difference. Furthermore, the Swedish reviews generally discuss aspects of the

text pertaining to either the translation or the translators at length, which is rather uncommon in literary reviews. When it comes to translation assessment six American compared to ten Swedish critics clearly appraise the translation.

Another difference between the American and Swedish newspaper reviews concerns the intertextuality of the novel. Nine Swedish compared to three American critics discuss the fact that actual quotations from other literary works occur in the novel. This aspect is closely related in the Swedish data set to the translated nature of the novel, since the critics show that they are aware that the intertextual references to Swedish literary sources are additions made by the Swedish translators. Furthermore, this aspect of the novel is generally appreciated by the Swedish critics.

Another difference between the two data sets is that three American critics clearly indicate that the translated novel (or parts of it) is difficult to understand, whereas no Swedish critics do this.

The two final aspects I want to discuss regarding the deductive analysis are "Qualitative remarks of the novel" and "Humor and lack thereof". As indicated above, seven (out of sixteen) American reviews, compared to four (out of twelve) Swedish reviews have been coded as generally unfavorable, while five American compared to eight Swedish reviews were coded as generally favorable. In addition, four American reviews had a more or less neutral attitude towards the novel. This means that, percentagewise, more American than Swedish critics express negativity, while a majority of the Swedish critics in fact had a clearly favourable attitude towards the novel.

Three critics, one Swedish and two American, stated that they found the reviewed translation of *Kys´* or aspects of it to be boring. However, seven (out of sixteen) American critics compared to eight (out of twelve) Swedish critics instead discussed the novel or parts of it as being funny or amusing. While no consensus regarding what the funny aspects of the novel consist of could be detected among the American critics, four of the Swedish critics bring up different kinds of ambiguity and misinterpretations of literature that occur in the novel.

The inductive analysis of the reviews also revealed differences between the two target culture readings, some of which can be related to similar tendencies in the deductive analysis. However, I will start by a discussing a similarity: two comparable literary subjects were found to be among the most frequently occurring subjects in the data sets. In the American data set the subject "Russia (past and present) and Russians" were present in thirteen out of sixteen reviews,

while "Russia (past and present)" occurred in eight out of twelve Swedish reviews. Even if this can be seen as a similarity, it is important to acknowledge that the Russian subject is more pronounced in the American reviews, which is also confirmed by the greater focus on the source culture and source text author in the deductive analysis and the difference revealed by the word frequency analysis regarding the words "Russia" and "Russian". The subject "power and corruption" is, unsurprisingly, closely linked to the previously discussed subject of Russia, and also appears in both data sets. The more general subject "politics", however, only appears in the Swedish data set.

Now I will leave the similarities behind and instead focus on a few important differences. The subject that is in second place in the Swedish data set when it comes to frequency, "Art and Literature", does not occur in the American data set at all. Even if the American critics mention books and reading, they do not discuss literature and art as being what the novel is about, or as being central to the novel. Nonetheless, exactly this is done by six Swedish critics. Furthermore, the universality of the subject is interesting. "Art and literature" is here discussed in general terms, and not in connection to any particular historical, societal or political contexts. The third most frequent subject in the Swedish data set, "the dangers/benefits of literature", is naturally connected to the previous one, and shows that literature by the Swedish critics is usually seen as having positive or neutral effects on the protagonist: only one of four critics explicitly discusses the fact that literature turns Benedikt into a monster, while the others instead seem to suggest that literature opened his eyes to another reality.

Even if "art and literature" does not occur as a subject in the American reviews, the American critics do mention books and reading. In second place in the American data set we find the subject "the dangers of ignorance/books" which is also related to the third most frequent subject, "backward love for books (as objects) and reading". Five American critics find that Benedikt's inability to understand what he reads leads to tyranny and murder. At the same time, the significance of Benedikt's rather strange love for books as objects is elaborated on by six American critics.

Apart from the previously discussed "art and literature", the Swedish data set contains another universal subject, namely "human life". Three critics found *Därv* to be about human existence, or about exploring what it means to be human, which also explicitly illustrates that the Swedish critics have managed to see beyond a specific historical and cultural context when reading the novel.

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13.2 Discussion

Why, then, are the translations of *Kys´* into English and Swedish read and interpreted in such different ways? This part of the dissertation focuses on the meeting between a translation and its reader, and therefore this question is of primal concern. However, in order to answer it I need to return to the previously discussed theories of Wolfgang Iser and Hans Robert Jauss.

As mentioned, Iser uses the word "repertoire" to discuss the familiar territory of the text, while Jauss instead uses the concept "objectification of the horizon of expectations" to discuss the prerequisites of interpretation and understanding of literature. Simplified, this means that Iser and Jauss use different terminology to say that in order for meaning to be produced in the meeting between a reader and a text, the reader needs to be able to relate a work of fiction to something they are already familiar with. Judging by the reception analysis performed in Chapter 12, it seems as if the Swedish and American critics have related the respective translations of *Kys´* to quite different phenomena.

The strong emphasis on Russia and the source text author in the American reviews can be explained by Tolstaya already being a well-known person in the United States at the time of publication of *The Slynx*. Furthermore, she was well-known as an essayist on specifically *Russian* topics. Many of the critics, including some of those who did not review both publications, expressed a familiarity with Tolstaya's essays. Several critics also explicitly compared *The Slynx* to the essay collection *Pushkin's Children*, and described it as a guide or companion piece. I previously mentioned that Tolstaya's relation to Lev Tolstoy is mentioned on the cover of *The Slynx*. This might naturally also serve as an explanation to the very frequent mentions of Tolstaya's relation to the Russian classic among the American reviews.

Based on this I draw the conclusion that the horizon of expectation of the American critics was objectified by their previous knowledge about Russia, or, using Iser's terminology, their previous knowledge about Russia came to function as the familiar territory of the text. Since the Cold War, Americans have had a rather problematic relationship to Russia. It is a country they love to hate, a country usually reduced to negative stereotypical images in Hollywood films. Consequently, when relating *The Slynx* to previous knowledge about Russia, the novel was interpreted as a satire of Russia.

I find this to be especially interesting in relation to Iser's thoughts regarding the diachronic distance between text and reader, and my own assumptions regarding the cultural distance involved in translations. In Section 10.2, I concluded that when it comes to aesthetic effect, translations can be compared to works of fiction from another time: the reader will take part of the production of meaning as an observer, standing on the outside looking in. I consider this to be a fairly accurate description of the American critics' interpretation of *The Slynx*: the Russian aspects take over and the novel becomes a satire of the Russia they know through stereotypes and media reporting. The sensation of standing on the outside looking in is particularly pronounced in the three reviews that describe the novel as difficult to understand for a Westerner.

What then has served as means for objectifying the horizons of expectations for the Swedish critics? Well, Russia is a well-known country in Sweden too, even without Tolstaya's essays. Sweden is situated in close geographical proximity to Russia and for many years Swedish citizens have lived with a constant fear of "the Russian bear". In Sweden too, Russia is commonly reduced to stereotypes, and Soviet Russia is for many the utmost symbol of political oppression and tyranny. Judging by the Swedish reviews, previous knowledge about Russia has played a part in objectifying the horizon of expectations for the Swedish critics as well. However, other phenomena also seem to have played a role for the Swedish critics when it comes to interpreting the novel.

One of the aspects I have discussed in the previous chapter is the subject of literature and art, and the fact that the Swedish critics actually discuss the quotations from other literary works. I interpret this as the recognition of literary fragments having led the critics to think that the concept of literature *as such* is important. Thus, the recognition of fragments from the Swedish cultural sphere and from translated literatures has softened the Russian focus and has resulted in giving the novel a more universal character. Thus, the Swedish critics have not only been standing on the outside looking in, but instead have been able to relate aspects of the novel to their own experience. This may also explain the fact that the Swedish critics in general appreciated the novel to a greater extent, and also found the novel to be funnier than the American critics.

A final difference that I consider important is the visibility of the translator in the two target cultures. Obviously, this is connected to the differences between the two target texts already discussed. It is clear that the strategic

choice made by the Swedish translators of replacing intertextual references from the Russian cultural sphere with references to the Swedish cultural sphere did not go unnoticed. Furthermore, the Swedish critics particularly praise the use of quotations from Swedish poetry, and also discuss the translation and the translators' efforts at length, which is rather unusual when it comes to literary reviews. In Section 10.3, referring to Venuti, among others, I explained that it is unusual for critics to mention the translation at all, and that if they do, they usually only comment on the style and fluency.

In the next part, "The Conclusion", I will let the two analyses of the American and Swedish translation of *Kys´* cross-fertilize each other and also, with reference to Venuti, I will further elaborate on the translator's and critic's roles in the production of meaning.

CONCLUSION

14. Where ends meet

This dissertation is getting closer to its end and it is now finally time to let the two independent parts interconnect. This chapter essentially relates to the final, and perhaps also most central, of the research questions I listed in the introduction (see Chapter 1.1, page 9) , namely *if*, and in that case also *how*, the different ways of handling intertextual references in the American and Swedish translations of *Kys´* have affected the reception of the novel. Lawrence Venuti's previously discussed hermeneutic theory of translation will serve as a point of departure for this discussion.

In the discussion of Part 1 (Chapter 9, pages 135–137), I focused on the differences between the two translations both in terms of intertextuality and of other aspects of the translation. I explained that while Gambrell relies on a glossary and uses Russian words in the American text, Skott and Nikolajeva instead translate the words into Swedish. Gambrell also reinforces the Russian presence by using the Cyrillic graphemes in the chapter names. The analysis of the strategies for handling intertextuality revealed similar differences: while Gambrell uses an index of poetry and translates practically all intertextual references in *Kys´* using the strategy "minimum change", Skott and Nikolajeva

instead recontextualize parts of the intertextual network and make use of several Swedish poems and novels in their translation. When relating these differences to the functions of intertextuality in the novel I concluded that it might be more difficult for the American target text reader to actually understand that the dictator Fedor Kuz´mich is a fraud. Furthermore, I explained that I considered certain functions of intertextuality to be especially important for the funny side of the novel. In order to sense the ignorance of the golubchiks and to experience the elaborate clashes between the culture of the past and the post-Blast reality, the reader has to be able to recognize at least some elements of high culture in the text. Since Gambrell does not recontextualize any of the intertextual references to high culture, I drew the conclusion that these dimensions of the novel would be more difficult for the American target text readers to notice. Naturally, if the reader does not recognize any of the intertextual references, there can also be no joy of recognition.

In the discussion of Part 2 (Chapter 13, 188–190), I also drew a few important conclusions. Firstly, I relied on Jauss and Iser in arguing that the American readers to a large extent have related *The Slynx* to stereotypical representations of Russia and sometimes also to Tolstaya's well-known essays, in which she expresses her own opinions on Russia. That is, this knowledge has either objectified the American readers' horizon of expectations (Jauss) or has served as the familiar territory of the text (Iser). Hence, for the American reader, *The Slynx* becomes a satire of Russia and they take part in the production of meaning as an observer, standing on the outside looking in. It is therefore reasonable to conclude that for many critics the rather specific view of Russia that Tolstaya expresses in her essays has functioned as a thematic interpretant for many of the American critics. Furthermore, since Jamey Gambrell is also the translator of *Pushkin's Children*, it is reasonable to assume that these essays, this particular picture of Russia, also functioned as an interpretant for Jamey Gambrell: thematic similarities between the essays and *Kys´* might have influenced Gambrell in her decisions not to recontextualize the intertextuality of the novel, for example, to transcribe rather than translate certain frequently occurring words, and to use Cyrillic graphemes in the chapter names.

The strong presence of Russia in the American reviews is an interesting outcome of the reception analysis, and the difference in frequency of mentions was later also confirmed by the word cloud analysis. However, the fact that the Russian theme is more pronounced in the American reviews is not what I consider the most intriguing. After all, reading *The Slynx* as a satire of Russia is

a valid interpretation that is supported by Tolstaya herself. In Chapter 2.2.3 I referred to two interviews in which Tolstaya clearly stated that in *Kys´* she has incorporated everything she has ever thought about Russia and Russians. Furthermore, the Russian theme is also present in the Swedish reception of the novel, even if less pronounced.

Instead, it is the absence of certain aspects in the American data set that strikes me as the most intriguing thing. Firstly, there is very little evidence of generality or universality in the American reviews. The critics discuss Russia, Russian despotism and the post-Soviet reality. This is naturally also mentioned by some of the Swedish critics, but in addition to this they also mention aspects such as human nature and art and literature *in general*. That is, the Swedish critic is not just standing on the outside looking in; the recognition of certain universal themes instead allows them to relate the novel to their own life and experiences. This dimension seems to be practically non-existent among the American reviews. The reason for this difference is possibly related to the Swedish translators' recontextualization of the intertextual network. The fact that Swedish readers are able to recognize references to their own culture and literature opens up other possibilities of interpretation and does not restrict the possible interpretations of the novel to the Russian reality.

Secondly, the literary subject "literature and art" is only present in the Swedish reviews. I consider the fact that half of the Swedish critics explicitly expressed that this is what the novel is about to be connected to the intertextuality of the novel, and particularly to the fact that the intertextual network was recontextualized by the Swedish translators. The possibility of recognizing elements from the target culture seems to have allowed for an interpretation in which literature *as such* was important, and not only a specific literature in a specific context.

If these conclusions are translated into Venutian terms one may say that the American and Swedish translators have applied different thematic interpretants. While the American translator Jamey Gambrell and also many of the American critics seem to have applied a thematic interpretant consisting of certain assumptions about the source culture (possibly influenced by the essays), the Swedish translators instead applied the interpretant that intertextuality *as such,* rather than the specific quotations, is important for the novel. As previously stated, Venuti describes translation as "an interpretive act that inevitably varies source-text form, meaning and effect according to intelligibilities and interests in the receiving culture" (Venuti 2019, 1). Based on the analysis of the novel's

reception performed in the second part of this dissertation, I draw the conclusion that the Swedish translators managed to produce an interpretation of the source that is not only more intelligible for the target text readers but also more interesting and relevant from their perspective.

Finally, I want to return to Berman's explicit critique of translators who replace expressions and idioms from the source culture with similar expressions from the target culture. As discussed in Chapter 4.1, Berman assumes that such an approach will result in an absurdity, since the characters will express themselves with a network of foreign images. Since this "deforming tendency" is applied on a large scale in the Swedish translation of *Kys´*, the analysis of the Swedish reception actually puts Berman's assumptions to a test. As illustrated in Chapter 12, a majority of the Swedish critics have a favorable attitude towards the translated novel. Furthermore, many of the critics are rather explicit in their praise for the translators and find their use of Swedish poetry to be successful. Only one critic was hesitant with regard to the elaborate recontextualization of intertextual elements. Another critic, Nelson, describes her reaction to the recontextualized intertextuality as follows:

> At first, the language and the interpretation from Russian to Swedish struck me as somewhat inaccessible, but after a while I thought I understood the translators' intention: the fragmented phrases as well as the Swedish idioms and songs worked really well as an amplifier for the genetically modified surroundings. Why should Benedikt and the other humanoid creatures NOT sing "Vintern rasat" in March when the snow starts to melt?

Based on this I draw the conclusion that the reader's imagination should not be underestimated when it comes to interpreting literature. A work of fiction in which intertextuality fills any other function than the apparent joy of recognition may therefore benefit from a translation that recontextualizes the intertextuality of the novel.

15. Where do we go from here?

Naturally, it is not possible to answer all questions within the frame of a single dissertation project. During my work on this dissertation I have had to lay a number of questions aside even though they have triggered my curiosity. Three of these questions have developed into possible areas of further research within three different areas: translation reception, translation theory and translation strategies.

When it comes to translation reception, this dissertation focuses on the target culture reception. It would, however, be interesting to complement this inquiry with a similar analysis based on Russian reviews of the source text. As I concluded, several target culture critics perceived the translation of *Kys´* that they were reviewing as a satire of Russia and Russians. Therefore, it would be interesting to see how the source text reader—who belongs to the society that is satirized—would perceive the novel. In relation to Iser's previously discussed perspective I would find it particularly interesting to see if the Russian reviews communicate the perspective of a participant or of an observer of the events described in the novel.

A more theoretical area of further research is related to Venuti's concepts of foreignization and domestication (Venuti 1995). Although these notions are not applied to the current study, I have considered them when working with this dissertation. It is not uncommon for Venuti's terms to be applied in scholarly research without reference to the larger ethical program they were part of. Frequently, domestication and foreignization are applied in a simplistic and often also binary way, suggesting that a foreignizing text contains foreign words and elements, while a domesticating text is instead adapted to the target culture. When discussing the difficulty of applying Venuti's terminology, Koskinen

draws the conclusion that Venuti seems to use the word *foreignization* in a different way than other theorists within translation studies, which is probably one reason for the confusion. According to her, Venuti's sense of foreignization has more in common with the Russian formalists' concept of *ostranenie*, making strange (Koskinen 2000, 52). In fact, according to Venuti's theorizing, the American translation of *Kys´*, *The Slynx*, could actually be said to be domesticating since it allows for a reading that confirms the expectations of the target culture reader. Thus, American target culture readers will read about the Russia they already know, and the translation will in this way limit other possible interpretations. Therefore, I think that the application of Venuti's concepts to the current material in relation to a critical discussion about Venuti's program would result in a rather interesting additional analysis.

Finally, when it comes to translation strategy, I have mentioned that the Swedish translators Skott and Nikolajeva sometimes use an earlier published translation when encountering intertextual references in the text (see for example Chapter 7.5, page 125). This is a practice that seems to be natural to Swedish translators, teachers of translation and translation scholars. It is, however, not easy to determine where this strategy stems from, and I have not managed to find any references to such a strategy in textbooks on translation. The only mentioning of this strategy in scientific writing that I have found so far comes from Hanne Jansen's book chapter "Unraveling multiple translatorship" (2017, 146–147), in which she describes the efforts of a translator to find a published translation into Danish of an intertextual reference, but also the disappointment of the same translator when he realizes that the published translation does not match the new context. I therefore consider it to be relevant to study this strategy further, both empirically and theoretically. Firstly, a more structured investigation of existing translation textbooks and scholarly work on intertextuality in translation could be performed, followed by an analysis of existing translations of intertextual literature into Swedish from different languages in order to see how frequent this strategy is in Sweden and possibly also in other countries.

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