

# W. Morris's Poem "The Earthly Paradise" in the Russian Translation of D. E. Minh

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## Abstract

**Objectives:** The article sets as the purpose to judge art originality and circumstances of creating the translation of a cycle of U. Morris's poetic short stories "The Earthly Paradise". **Methods:** The methodological base of the research is formed by works of classics of the Russian literary criticism A. N. Veselovsky, V. M. Zhirmunsky, M. M. Bakhtin, concerning the problems of Russian-English literary, historical and cultural interaction, the theory and history of a literary translation, history of the Russian translated fiction. In the course of the analysis comparative-historical, comparative-typological, historical and genetic, concrete and historical, sociocultural, biographic research methods were used. **Findings:** The translation of a fragment of "The Earthly Paradise" written by D. E. Minh in many respects reflected aspiration of the Russian society of the 1860-1870s to democratic changes, the solution of social contradictions, and search for harmony of human existence in consent with the world around. At the same time this translation became the unique testimony of interest in early W. Morris's works in Russia. Subsequently, with the development of public processes, the priority attention was drawn by the late works of the writer which have reflected evolution of his outlook, his transition to socialist ideas. At the same time the value of "The Earthly Paradise" interesting rather by its volume, than art advantages, for the all-European literary process has been strongly exaggerated in those years ("The Earthly Paradise" deliberately corresponded to J. Milton's "The Lost Paradise"), which allows saying that D. E. Minh who was traditionally addressing to the interpretation of the glorified literary monuments, in this case fell under influence of the public opinion. **Novelty:** For the first time in Russia having addressed to the creativity of English social democrat W. Morris, D. E. Minh chose for the translation the most neutral poem representing reality in an allegorical form.

**Keywords:** Cross-Cultural Communication, D.E. Minh, Literary Detail, Poetics, Poetic Translation, Reception, Russian-English Literary Communications, Tradition

## 1. Introduction

The story in verses *The Man Born to Be King*, representing the interpretation of the second "The Man Born to Be King" of twelve works of the first part of a collection of W. Morris's poetic short stories "The Earthly Paradise", was published by D. E. Minh in "The Russian Bulletin"<sup>1</sup> and preceded by the translator's article telling not only about "The Earthly Paradise", but also about advantages of earlier books of the English poet which prepared its emergence – "The Defense of Guenevere and Other Poems",

"The Life and Death of Jason". The article based on materials of modern English journals "Fortnightly Review", "The Athenaeum", in many respects only broadcasted to the reader the judgments of foreign critics, carrying out the function of a peculiar introduction to a subject of W. Morris's creativity which had an unknown resonance in English society in those years which was shown, in particular, in Morris's comparison with "the father of the English poetry" J. Chaucer, and also in obviously exaggerated praises to "The Earthly Paradise" "the work showing so much deep pathos, so much manpower in descriptions

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and so much fine feeling concerning all fine", "the creation its creator on justice can be proud of, and for which all fans of the English poetry will remain forever grateful to him"<sup>1</sup> and its creator who has shown "high qualities of the genius", "inexhaustible richness in invention", "force of imagination getting into life not only human, but also supernatural figures"<sup>1</sup>. Giving the opinion on "The Earthly Paradise" expressed by the anonymous reviewer "Ateney", the Russian translator filled it with his own characteristics of this work as "shining with all freshness of life", "blossoming", "full of adventures and all kinds of contradictions and at the same time uniting all qualities of a quasi-reliable story"<sup>1</sup>. These undoubted advantages of the English original had to induce, according to Minh's opinion, a reader to get acquainted with his translation representing the first attempt of judgment of W. Morris's creative work in Russia.

The English poet, the prose writer, the publicist, the public figure, the artist, the designer, the engraver, the author of theoretical works and lectures on art, the translator of Homer's "Odyssey", Virgil's "Eneida", "Senior Edda", the Icelandic sagas and Old French chivalry tales, William Morris, owing to variety and scale of creative interests, was already perceived as a Renaissance personality during his lifetime. Nowadays he is better known as the founder of modern heroic fantasy whose novels, which action happens in the fictional worlds stylized as the European Middle Ages "A Tale of the House of the Wolfings", "The Roots of the Mountains", "The Wood Beyond the World", "The Well at the World's End", etc." had significant effect on the writers of the subsequent generations, first of all J. Tolkien, K.-S. Lewis, E. Danseni. Also Morris was one of the founders of "Brotherhood of Pre-Raphaelites" and its literary organ – "The Oxford and Cambridge Magazine", he created a number of new prints and printing methods in the spirit of the first printers that allowed to prepare for release in Calmscott-Press Publishing House well-known J. Chaucer's volume "The Canterbury Tales" which was so far perceived as one of masterpieces of the European printing art. Morris was one of the first English socialists, the founder of the Socialist league, and also the leader of the "Association on the East Question" fighting against the war of England against Russia in the 1870s<sup>2</sup>.

Exactly thanks to "The Earthly Paradise", the collection of 24 poems constructed on the sample of J. Chaucer's "The Canterbury Tales" and carrying on traditions of poets of the Renaissance, Morris as the poet gained wide recognition in the homeland. Morris's action happened on the far

island where the Norwegian travelers of the 14th century who moved off in searches of an earthly Paradise found the long living descendants of the Greeks; islanders and the wanderers met every month within a year and told legends from antique, medieval Celtic and Scandinavian sources. It should be noted that the subject of "the earthly Paradise" is one of fundamental for all Morris's literary creativity who came to the conclusion at the end of life that "the earthly Paradise" – the real, public purpose the achievement of which was historically possible and available to mankind"<sup>3</sup>, and the future Golden Age which identified the humanistic utopia with socialism; early Morris, the author of "The Earthly Paradise", looked for "this Golden Age in fantastic area of a myth and a fairy tale"<sup>3</sup>. All Morris's poems, regardless of whether the searches of the earthly Paradise in them end with good luck or, on the contrary, with sad outcome, were imbued with sad moods, motives of disappointment, understanding that if some people managed to achieve the treasured objectives, then the Paradise was inaccessible to all mankind and remained an unrealistic illusion, the illusive imagination. According to<sup>3</sup>, "the contradiction between humanistic aspirations of the poet dreaming of harmonious, wonderful human life and his idea of impossibility of the real embodiment of this dream". Morris argued on this artificiality of the work already in a prologue of "The Earthly Paradise", ironically calling himself "the idle singer of an empty day".

## 2. Results

The translation of a fragment of "The Earthly Paradise" made by D. E. Minh in many respects reflected aspiration of Russian society of the 1860–1870s to changes, the solution of social contradictions, and the search of harmony of human existence in consent with around world. However subsequently interest in an early Morris in Russia considerably lost and was changed by characteristic attention to his late works which reflected evolution of the writer's outlook, his moving to socialist ideas. The Russian translators were interested in Morris first of all as a novelist: in 1906 under pseudonym A.P. the translation of the novel-utopia "Conduct From Nowhere, or the Era of Happiness / World / Tranquility" (in the original – "News from Nowhere"), sustained four reprintings up to 1918 was issued; the new translation of this novel made by N. N. Sokolova was printed in 1923 and 1962; the other Morris's novel "A Dream of John Ball" published in Russia in 1911

in A.V. Kamensky's translation sustained two reprintings; novels "The Water of the Wondrous Isles" and "The Story of the Glittering Plain" were fated to appear in Russian only at the end of the 20th century in S. Likhachyova's translations – in 1996 and 1998, respectively. Also separate stories, for example, N. Shishlo translated in 1906 and the story "How I Became a Socialist" enjoying popularity during the revolutionary movement, poems from the collection "Poems by the Way" were published. In 1973 the Art publishing house published the collection of theoretical works of Morris "Art and Life" giving rather complete idea of his esthetic searches. At the same time the representative edition of Morris's works in Russia hasn't been undertaken yet, and the majority of the works which brought him glory in the homeland remained not translated into Russian. Among these works there was "The Earthly Paradise" which didn't attract any of the Russian translators after Minh.

It is written very little about Dmitry Egorovich Minh as a translator. Only today the articles devoted to the judgment of specifics of his creative activity have appeared<sup>4,5</sup>. We will also call the works of the European researchers affecting D. E. Minh's creativity in the context of the international literary relations, in particular, H. Buriot-Darsiles's research comprehending problems of perception of Dante's "The Divine Comedy" with imperial censorship<sup>6</sup>, A. Engel-Braunschmidt's book accenting questions of reception of the German poetry in Russia in the 19th century<sup>7</sup>.

Offering the other name than the original to the translation of Morris, – "The Man Born to be King", Minh as if emphasized that he translated not all the work of his English contemporary but only one small part of it differing in relative isolation and subject completeness. In this regard the verses representing "a link" of this fragment with the subsequent parts of the collection and also the text fragments offering some kind of "announcement" of further events, creating a peculiar intrigue were omitted "for example: "It was foretold to a great king, that he who should reign after him should be low-born and poor; which thing came to pass in the end, for all that the king could do?"<sup>8</sup> Thereby, without running ahead, the translator suggested the reader to learn consistently about how the king tried to kill "the successor" of humble origin three times – to drown the baby in the river, pin up the teenager in the wood, to execute the young man in the lock of the princess.

Creating the images of the king and an old man-predictor, Minh heats up the epithets characterizing heroes, at the same time the general tonality of each of characteristics is expressed only thanks to all set of the used epithets. In particular, "the sovereign" (it is quite so, being Russianized, the governor called in the Russian translation) is mighty, rich, nice, proud, courageous, happy, and the predictor – hunched, decrepit, sick, gloomy, mysterious, silent. Minh also possesses an interesting comparison of a look of the elderly man with a beam of light which, in turn, is compared with a sharp dagger: "But despite the fact that, from the eyes, / Deep and hollow, every time, / When he looked, the Ray of light, sharp as a dagger" sparkled<sup>1</sup>; in the original text the attention is focused on external features of the predictor ("little", "wizened", "beardless", "bald") whose head is compared to the winter tree which has lost foliage ("... a little wizened man/With face grown rather gray than wan/From lapse of years, beardless was he, / And bald as is the winter tree"<sup>8</sup>), at the same time the description of eyes of the hero strengthened at Minh by means of comparisons, at Morris it is quite traditional and urged to underline only some mystery of an image: "But his two deep-set, glittering eyes/Gleamed at the sight of mysteries/None knew but he <...>"<sup>8</sup>. In the description of the image of the governor Morris also avoided direct characteristics, accenting only the content life expressed by triple repetition of denial of "nor": "A king there was in days of old/Who ruled wide lands, nor lacked for gold, / Nor honor, nor much longed-for praise, / And his days were called happy days"<sup>8</sup>.

Morris allocates the king and the predictor with a number of interesting features, in particular the king, despite of his youth, is experienced in cunning ("... the king, young, yet old in guile"<sup>8</sup>), – in this case the lexeme "guile" meaning "deception, cunning, insidiousness, perfidy, lie" obviously without having positive connotations, doesn't give the negative to the image of the hero at all; all this was thinly noticed by Minh who in the Russian translation extolled the "skillful" governor: "... And the king, / Though he was a young man, but so / was skillful in mind in a fit of temper to read"<sup>1</sup>. The mysterious smile upon the face of the predictor knowing about the governor's destiny ("... a flickering smile/Upon his face, as now and then/He turned him from the learned men/Toward the king's seat ..."<sup>8</sup>) found at Minh a mystery shade that was promoted as subjunctives in the description ("as though <...>; I awakened", "as if I wanted"), and the use of syn-

tagmas "a prophetic look", "to utter destiny": "With what a smile a strange guest / Looked at everybody as though the rage / In him was awakened by all this yard, / And as he gave a prophetic look / At the king, as if he wanted / To utter his destiny to him"<sup>1</sup>.

Describing the appearance of the king's "successor" Michael, Morris presented it in the contrast with the appearance of his adoptive parents – the miller and the miller's wife. The miller appears as the typical prosperous peasant with a round stomach, short hands and legs, a red face, long smoothed straw-colored hair ("he was round-paunched", "short of limb", "red-faced", "with long, lank flaxen hair"); his shape is ridiculous for Minh as he said directly ("... the miller was ridiculous"), and indirectly, by means of expressive comparisons: "He is small, with a nose as a peony / And with a thick belly, / With gray hair as chalk"<sup>1</sup>. The shape of the young man, being presented to a parallel to the shape of the miller, was characterized by Morris not only by means of quite traditional epithets of "fair", "grey-eyed", "yellow-haired", but also by means of the comparison causing religious associations: "... most like/Unto some Michael who doth strike/The dragon on a minster wall, / So sweet-eyed was he"<sup>8</sup>.

In Minh's translation the accents are placed a little differently: "... the serving boy with him / was beautiful as the cherub, / the gloss of his eyes / golden silk of curls. / Was wonderful. / That, was thought there was Michael himself, / When he has struck a dragon, / As on a cathedral wall he / is depicted by an Artist: / So humbly that boy looked"<sup>1</sup>. Minh repeats the comparison of the boy with an angel – "as the cherub" – earlier already used by him at the description of the newborn; for the third time the same comparison arises in the Russian translation of Michael's characteristics appearing at the king as a bodyguard of Holy Fathers, – the moments of a meeting of the king and his "successor" thereby are allocated. The replacement of traditional Morris's epithets ("grey-eyed", "yellow-haired") by poetic constructions "gloss of his eyes", "golden silk of curls" is urged to depart as much as possible from the ordinary and at the same time even externally to raise the hero over the daily around world. At last, Minh in every possible way emphasizes similarity of appearance of the young man to an icon, a picture as a result of which, for example, there is a parallel between the original and the copy which is absent in the English original cf.: "... Hast thou within/Thy dusty mill the dame who bore/This stripling in the days of yore, / For fain were I to see her now, / If she be liker him than thou?"<sup>8</sup> – "Your

/ Big mistress lived in a dusty mill / And secretly gave birth to the son? / Didn't she? I would wish / to see that original very much, / Of a face of someone whose / Copy was made so truly?"<sup>1</sup>.

When comparing the foster mother and her stepson Morris emphasizes their external distinctions, using epithets of "worn", "old", "black-haired" at the description of the woman and speaking about gold hair, grey eyes, squeezed lips and a roundish line of a chin of the young man ("hair of gold", "grey eyes", "firm lips", "round cleft chin"), – Minh, on the contrary, makes the main emphasis on the features of the hero's character which aren't corresponding to the shape of his foster mother in any way; as a result in his poetic speech the syntagmas "a quiet look <...> of an eye" (instead of "grey eyes"), "the pride of lips" (instead of "firm lips"), "heat of cheeks" (instead of "and round cleft chin") appear.

The shape of the devoted servant of the King Samuel at first throwing a cradle with the kid into the river, and then trying to kill the teenager in the wood is presented in Morris's original in details – his clothes ("fine gold", "sleeve embroidered", "plumed hat he had on his head", etc.) clash with a type of hands – "hard brown hands and old" creating death and cruelty; at the same time Morris only by the way speaks about the weapon as a significant detail of an external portrait of the hero: "And by his side a cutting sword/Fit for the girdle of a lord; / And round his neck a knife he bore"<sup>8</sup>. For Minh, on the contrary, there are essential additional characteristics of the weapon speaking both about Samuel's fearlessness as a soldier, and about his notable position: "He tried on the caftan of imperial servants, / On sleeves to the hands / Poured by gold around; / On the head takes with a feather; / On a belt a damask sword, / the Thunder-storm of enemies among rough areas, / And, on custom of grandees, / On a neck a sharp imperial knife"<sup>1</sup>.

By the way, the description of a knife appears again in an episode in which the survived Michael shows a knife to the king, – here he is characterized in a lot of details, it is noted that his handle was enameled, had a characteristic pattern – green leaves on the gold field twisted on a stalk with a silver tape – and black letters of an inscription: "Strike! for no dead man cometh back!"<sup>8</sup>. Minh calls the knife handle a shank, loses an epithet "silver" in relation to a tape and that is especially noticeable, replaces especially formal mention of black letters of the motto with the image of "black scary words": "Beautifully the tape was twisted / With the motto of black scary words:

*/ Strike! for no dead man cometh back! / <...> / a green Wreath and in the wreath / On a tape an inscription of scary words: / Strike! for no dead man cometh back!*<sup>41</sup>.

For the original work the descriptions of the certain places which are key for the development of action such as forester's witness mark where Michael was born, a mill where he has spent the childhood, the wood where he was tried to be killed are significant. The picture representing the dwelling of the poor is deliberately saturated by terrible images of a social bottom, such as the trampled-down earth floor ("trodden earthen floor"), rather weak and bad board on a bench ("board on trestles weak and poor"), three stumps used as stools or chairs ("three stumps of tree for stool or chair") half varnished a ladle ("half-glazed pipkin"), a dish with porridge ("bowl of porridge by the wife"), wooden plate and cup ("platter and a bowl of wood"), and also standing in a far corner the bows made of ilm ("bow cut from the wych-elm tree"), a cudgel from a holly ("holly club") and three stupid, heavy arrows connected by a thread ("arrows three ill pointed, heavy, spliced with thread"); all this, in total with shape of the dead poor woman lying on straw makes impression of full hopelessness, lostness. Minh has a description of the room where "the heartless corpse" lay, not so eloquently and at the same time is brought obviously closer to the Russian reality – "a clay <...> floor", "a bed on shaky goats", "the copper hanging at fire", "a pot with soup", "maple old onions", a crutch; at the end of the description the conclusion summarizing the listed plurality of details follows: "That is everything that God has given to the poor!"<sup>41</sup>. It should be noted that the motive of poverty was strengthened by Minh by means of characteristic repetition in the verses preceding the description and directly following it: "... from poverty / In a poverty shelter where / the pleasure / never comes <...> / <...> / the King, you will remember, a shelter of this poverty for a long time"<sup>41</sup>; at Morris the same thoughts were expressed by means of various lexemes: "... that nest of poverty/Where nought of joy he seemed to see / <...>/<...> well remembered/ Was that unblissful wretched home"<sup>48</sup>.

The description of the mill characterized by means of epithets of "oily" "smooth", on the contrary, is imbued with tranquility, a pacification that is promoted by a picture of regularity of the natural world – the reddening apples ("there hung the apples growing red, and many an ancient apple-tree within the orchard could he see"), the crooning doves ("the doves sat crooning half the day"), the chirping sparrows ("round the half-cut stack of hay the sparrows

fluttered twittering"). At the same time for the creation of work atmosphere, activity, life on a mill Morris alliterates the sound [g] giving feeling of a roar: "And grumble of the gear within"<sup>48</sup>; at Minh the alliterated sound [zh] urged to emphasize any more not a roar, and hum: "And under hum of millstones"<sup>41</sup>. We will note that Minh calls the mill "melnya", "mukomolnya", uses inappropriate comparison of the apple orchard with the wood; his doves don't croo – "are shipped in an ordinary laziness, / Carelessly doze the whole day", and sparrows "noisy" flit "round hay stacks, in a shadow"<sup>41</sup>.

Telling about a dangerous trip of Samuel with Michael, Morris gradually exaggerates, changes the description tonality, entering an image of the dense, impassable wood through which, however, let and not from above and from where from outside the sunlight, similar to a guiding star dawns: "He saw before him like a wall/Uncounted tree trunks dim and tall. / Then with their melancholy sound/ The odorous spruce woods met around/Those wayfarers, and when he turned/Once more, far off the sunlight burned/In star-like spots, while from o'erhead, / Dim twilight through the boughs was shed"<sup>48</sup>. In Minh's translation there is a feeling of hopelessness not peculiar to the original, inevitability of a tragic outcome which is formed both by means of the use of the adverbs of place and by means of selection of syntagmas with characteristic values ("secret horror", "a sad sound", "a gloom wood").

### 3. Discussion

In each episode Morris appears as the master of an art detail able not only to notice naturalistically any significant nuance of the description, but also to interpret it taking into account all set of other details forming a complete portrait of the hero, full impression of the world surrounding him. For example, the lunch of the mowers met by Michael on the way to the lock of the princess appears in all its magnificence: "Slices of white cheese, specked with green, / And greenstriped onions and rye-bread, / And summer apples faintly red, / Even beneath the crimson skin; / And yellow grapes, well ripe and thin, / Plucked from the cottage gable-end"<sup>48</sup>. In Minh's translation many strokes of an original picture (in particular, the fact that cheese was white with green specks, and summer apples had a dark red thin skin) are lost, rye bread became wheat, ripe and juicy yellow grapes – transparent and ripe, apples – ruddy, sweet, bulk; at last, also new products – "dense" cottage cheese, garlic are mentioned:

"Brilliant cheese, dense cottage cheese, / And white bread, onions, garlic, / And heaps of gold apples, / Ruddy, sweet, bulk, / And just removed from fencings, / Transparent, ripe grapes"<sup>1</sup>.

In the king's dream whom the night overtook during hunting and forced to stop on a lodging for the night at the forester's shed the words of the elderly man's prediction sound: "Take, or give up; what matters it? / This child new-born shall surely sit/Upon thy seat when thou art gone, / And dwelling 'twixt straight walls of stone"<sup>8</sup>. If in the original they are neutral, in the translation they are treated as touching the dignity of the king and pushing him to the punishment of the "successor": "Whether you will take or give – there is no need! / Now someone born, / By any means should / Take your position /Take your throne – not in honor to you"<sup>1</sup>.

In the description of unsuccessful attempt of the king to drown the newborn child Morris used the opposition of two lexemes – "ark" and "boat" associated with two options of an outcome for the kid – rescue or death: "Adown this water shall he float/With this rough box for ark and boat"<sup>8</sup>; Minh, having initially apprehended this author's find ("Let this box will be a boat, / Or an ark to him among waves"<sup>1</sup>), developed it in the subsequent verses that, in our opinion, reasonably and in many respects promotes perception of the original, cf.: "... the cradle hurrying by, / Whirled round and sinking, but as yet/Holding the child, nor overset"<sup>8</sup> – "... as if a boat, / His ark has floated, being whirled round, / But on a bottom not overset"<sup>1</sup>.

In the translation of a scene of unsuccessful attempt of Michael's murdering by Samuel Minh considerably increased the number of the comparisons transferring the criminal's fright, his fear for a committed sin: "... Samuel; / Who none the less grown deadly pale, / Lit down ..."<sup>8</sup> – "Then, all is pale as the dead person, / From a saddle has jumped off the king's messenger"<sup>1</sup>; "...therewithal/His hand upon the knife did fall. / But, ere his fingers clutched it well"<sup>8</sup> – "The furious squire as a leaf shivering, / takes a knife handle"<sup>1</sup>; "... then like a madman spurred/His noble horse ..."<sup>8</sup> – "And here as mad, the old man, / Having jumped in a saddle and spurs having given / to the Horse, and went to the wood headlong"<sup>1</sup>; "... came, at dawning of the light, / Half-dead unto the palace gate"<sup>8</sup> – "And at sunrise has only reached / the Collar of the ill-fated palace, / Having an image of the dead person"<sup>1</sup>. Besides, Minh in his translation resorts to a hint, pulling together Samuel with "angry Cain" that isn't present in the English origi-

nal: "... the angel of the dead/Was drawing nigh the slayer to slay, / Ere scarce the soul had passed away"<sup>8</sup>– "... to the wood / Descends the avenger out of the heaven /The angel to take a soul / And angry Cain to trample"<sup>1</sup>.

Speaking about purity and innocence of the princess, who didn't learn what the love was, Morris described her feelings in details arising on the way to the lock of Roses, – "waning morn" of her life wasn't imbued with love, not about love there were also "high thoughts" of a big day, at last, at sunset the love owes "light the eve", but also it didn't occur: "The moon no melancholy brought, / The dawn no vain, remorseful thought"<sup>8</sup>. Emotionality of the episode led to some "friability", spontaneity of a statement that wasn't fully experienced by Minh who tried to enter the material into a harmonious logical framework; however anaphoric "But not with love <...> But not love <...> But not with the fire of love" in combination with parallel constructions allowed to allocate three components of the description accurately: "Before her the East already reddened, / Over a field a lark sang; / But was not full of love / In her eyes there was the sky. / The sun was shining from height; / Proud dreams ripened in her, / But not the love gave rise to them. / The sun of waves sea touched; / But not with the fire of love lit / the love Star in the evening time / The moon ascended; but sad thoughts / didn't occur to her. / And night came; but in calm / the world of soul" is unperturbable in her<sup>1</sup>.

If in the English original the speech of the servant Hugh sent by the king to accompany Michael to the lock of Roses, has the warning value ("... "Fair sir, / Unto the westward must I spur, / While you go southward, soon to get, / I doubt not, an earl's coronet; / Farewell, my lord, and yet beware, / Thou dost not at my lady stare/Too hard, lest thou shouldst plumb the moat, / Or have a halter round thy throat"<sup>8</sup>), in the Russian translation this speech finds ironical implication – by means of litotes and colloquial lexemes Hugh's obvious sneer is transferred: "Now, my dear friend, / the way to the west is for me, for you is to the south, / That so it – is necessary to understand – / you could put on the crown! / Farewell, count! However, an eye /Don't look shrilling ..."<sup>1</sup>.

Michael's memoirs about the past on the way to the lock of the king's daughters were organized by Morris in a kaleidoscope of the events replacing each other ("The King, the squire, the hurrying ride/Unto the lonely quagmire side; / The sudden pain, deadly swoon, / The feverish life from noon to noon; / The tending of the kind old man, / The black and white Dominican, / The hour before the

abbot's throne, / The poring o'er old books alone/In summer morn; the King again, / The envious greetings of strange men, / This mighty horse and rich array, / This journey on an unknown way"<sup>8</sup>), and the abundance of definite articles and demonstrative pronouns promoted clearness in a portrayal of poetic images. Minh preferred to connect memoirs of the hero by means of the conjunction "and" that deprived the translation of the original sharpness, abruptness of phrases: "The king and the squire, and fast rutting / Of the horse to an unknown ravine, / And both sudden pain, and a gloom / In his eyes, and long raving; / And, with a black cloak is dressed, / the Dominican, and caring / Of him; / With the abbot of their date an instant, / And days over a heap of dusty books, / Lived by him; and again / the King, the envious nobility, / Both this horse, and gloss of clothes, / And a way without the purpose, without hopes"<sup>1</sup>.

The russification of numerous details of the English work which is carried out by Minh draws attention to itself; for example, instead of "rye-bread and wine" the forester in the Russian translation offered the king lost in the wood, "a loaf of bread, some water and vodka"<sup>1</sup>. In the story of the teenager about the life on a mill the translator replaced the English reality – Barnaby, the known fair in Barnaby Street in London, with the Slavic holiday St. George's day; keeping a mention of "florins white", the coin which wasn't in use in the Slavic states Minh at the same time spoke about the "chervonets (ten-rouble banknote)" thrown to the forester on account of the child (instead of "gold"). Minh also used a considerable layer of old Slavic, Old Russian lexicon. Besides giving to the translation the Russian originality numerous archaisms also promote the creation of the medieval atmosphere corresponding to a plot of the original work. Considering that after a capture of Britain by the Normans there were the French who made the ruling elite, the action developed at court of the king couldn't be fully presented without loans of the French lexicon. Here Minh went on the way of a combination of two beginnings – Russian and French; for example, the lexeme "king" among a set of variants of translations – master, lord, landlord, his majesty, milord, monarch, sovereign – is generally interpreted as "king" and "tsar", "princess" – as "princess", "earl" or "lord" – as "count" and "lord", and also "grandee" and "marshal", "captain" – as "myrmidon" and "village constable"; "squire", "chamberlain" and "seneschal" are translated by lexemes as of French ("squire", "count"), and other ("servant", "chamberlain", "seneschal", "sir") origins,

and the Russian word "mistress" acts as an equivalent of English "dame". Besides, in the Russian translation the impregnations of colloquial lexicon available even in the speech of the king are obvious.

Minh's obvious negligence led to the critical evaluations of the translation "The Man Born to be King" contemporaries, in particular, I. S. Turgenev who in the letter to A. M. Zhemchuzhnikov from February, 20 (on March, 4), 1869 compared Minh with Kozma Prutkov: "How have you been silent that praised Prutkov is going to participate in "The Russian Messenger" under a name of Dmitry Minh? Read his translation of Morris's English poem in the 1st No.: there pearls come across continually!.. "The foggy ghost without the reasons?", "To the coast of doubtful destiny", "... shereshpyor / Catches flies, is mighty and fast!" and so and so forth. I didn't laugh so loudly long ago!"<sup>9</sup>. In the letter sent the same day to Ya. P. Polonsky I. S. Turgenev in general repeated the thought: "And that is Mr. D. Minh in the 1st No. of "The Russian messenger"? This is real Prutkov! I didn't laugh so loudly long ago, as because of these really unknown verses! "... Shereshpyor / Catches flies, is mighty and fast!"<sup>9</sup>.

The verses on "shereshpyor" which amused Turgenev so much were pulled out from the speech of the boy-commoner and quite correspond to the level of his thinking and interests. By means of forcing of parallel constructions and an anaphora, using of numerous names of fish and birds Morris in details opened hobbies of his hero living in absolute harmony with the natural world: "Sir, please you to look up and down/The weedy reaches of our stream, / And note the bubbles of the bream, / And see the great chub take the fly, / And watch the long pike basking lie/Outside the shadow of the weed. / Withal there come unto our need/Woodcock and snipe when swallows go; / And now the water-hen flies low/With feet that well nigh touch the reeds, / And plovers cry about the meads, / And the stares chatter; certes, sir, / It is a fair place all the year"<sup>8</sup>. Having omitted the parallel constructions and an anaphora giving emotionality, feeling of "excited" story telling of the English hero the translator assigned their functions to transfers from a verse to a verse; to the other feature of the original, long transfer of names of fish and birds, Minh showed more consideration, having realized its value for understanding of an artistic image. As a result, along with pikes, swallows, snipes, sandpipers, ducks, lapwings, starlings, in his translation there appeared shereshpyor, better known nowadays as sherekh, zherekh.

It is symbolical that Minh doesn't follow the English author in the characteristic of perception of those places where the boy spent his childhood, – only "a fair place" is mentioned whereas in the original – whereas "heavenly Paradise" – in the translation. Already in the following episode he calls the place where Michael married the princess, "Paradise" (apparently, earthly), marking thereby the achievement of the purpose by the hero, and it is in spite of the fact that in the original verses the lexeme "bliss" is used: "Surely I count it nought to die/For him who brought me unto this; / For thee, who givest me this bliss; / Yea, even dost me such a grace/To look with kind eyes in my face, / And send sweet music to my ears"<sup>8</sup> – "... I / Will impute to give all my life in honor / of That who has brought me as a victim / To my Paradise from a chasm of the evils. / I am glad to die for you/ for one your tender look, / For that your heavenly voice, / That is more sweet than earthly music!"<sup>9</sup>.

The verses from the final speech of the king who realized all futility of his attempts to prevent implementation of a prediction of the elderly man were also given in I. S. Turgenev's letter after the princess, having fallen in love with the page, changed the royal decree on his execution and instead of it she got married to him. The translation of this fragment by Minh really abounds in a set of the introduced ridiculous details considerably increasing episode volume cf.: "But now – but now, my days wax dim, / And all this fairness have I lost/Unto the winds, and all have lost/For nought, for nought! yet will I strive/My little end of life to live; / Nor will I look behind me more, / Nor forward to the doubtful shore"<sup>8</sup> – "... And now? / Now among a set of losses, / the glory of my days / Has grown dim And wind has dispelled them as ashes. / And because of what? because of the one / The foggy ghost without the reasons! / Now / I will devote the rest of my days for other affairs, / I won't begin to look back, / I won't begin looking ahead / At doubtful destiny coasts, / Among fruitless fight with it!"<sup>9</sup>. As we see, repetitions and an antonymous construction are kept in the Russian interpretation, as well as the inversion of the English original which doesn't have any semantic implication at Minh. It also draws attention a ridiculous grammatical mistake of the translator who, wishing to keep a harmony verse, refused coordination of several lexemes in a genitive case at once.

It should be noted that the other part of the vast royal speech was translated by Minh, undoubtedly, more successfully, with observance both the syntactic features of the original (anaphoras "How many <...> /<...> / How many

<...>", "What <...>/ <...> / What <...>", parallelisms) carrying out emotional, expressional and intensifying, art functions and its lexical originality shown in the use of book, sublime words: "What noble deeds I might have done, / What bright renown my deeds have won; / What blessings would have made me glad; / What little burdens had I had; / What calmness in the hope of praise; / What joy of well-accomplished days"<sup>8</sup> – "Oh, how many wise affairs I would create, / Oh, how my throne would brighten up, / What happiness I would shine, / What griefs I would avoid, / And how unperturbable would be my world / With earthly nervousness"<sup>9</sup>.

## 4. Conclusions

As we see, only separate language inaccuracies and some inappropriate liberty in the choice of stylistic means can be reproached to Minh as the translator of "The Earthly Paradise". The other nuances which caused obvious rejection of I. S. Turgenev were caused not so much by shortcomings of the Russian translation, but by the quality of the English original which place and value in the history of literature was excessively exaggerated by Morris's contemporaries rather owing to volume of the work, than its poetic advantages. It was I. S. Turgenev who specified in the letter to Ya. P. Polonsky of February, 20 (on March, 4), 1869: "And <...> the English original – is a very ordinary and even trite magic fairy tale"<sup>9</sup>. A negative attitude of the Russian novelist to poetic creativity of "Pre-Raphaelites" in the ranks of whom there was also early Morris, the author of "The Earthly Paradise" is known<sup>10</sup>. And nevertheless, it is necessary to pay tribute to Minh who has acquainted the Russian reader with the book fragment which hasn't been translated in Russia by this day. Analyzing Minh's translations, Yu. D. Levin in the book "Russian Translators of the 19th Century and the Development of the Literary Translation" comes to a conclusion that "Minh-translator was generally attracted by the glorified literary monuments which he sought to make available to compatriots", and in their selection he "was guided by personal tastes and addictions", having special addiction "for monuments of the Middle Ages and the Renaissance"<sup>11</sup>. It is aspiration to processing medieval legends and plots that gives us possibility to explain Minh's interest in separate works of the writers of the 19th century on historical and mythological subjects including Morris's "The Earthly Paradise".



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