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**D.P. OZNOBISHIN'S ARTISTIC TRANSLATION PRINCIPLES  
IN THE CONTEXT OF RUSSIAN TRANSLATION PARADIGM  
IN THE 1820-S & 1830-S OF THE 19<sup>TH</sup> CENTURY**

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In this article D.P. Oznobishin's English-based works are considered in the context of Russian translation paradigm in the 1820-s and 1830-s of the 19th century. Having studied the sphere of artistic translation principles we can confirm the fact that D.P. Oznobishin sided the literal translation concept. The peculiarity of his poetical world of the translation works lies in writer's "noble simplicity" and "sensible freedom" together with his allegiance to original texts.

**Keywords:** D.P. Oznobishin; artistic translation principles; Russian translation paradigm in the 1820-s and 1830-s of the 19<sup>th</sup> century; literal translation; loose translation.

**ПРИНЦИПЫ ХУДОЖЕСТВЕННОГО ПЕРЕВОДА Д.П. ОЗНОБИШИНА  
В КОНТЕКСТЕ РУССКОЙ ПЕРЕВОДЧЕСКОЙ ПАРАДИГМЫ  
20-30-Х ГОДОВ XIX ВЕКА**

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В данной статье рассматривается англоязычное творчество Д.П. Ознобишина в контексте русской переводческой парадигмы 20-30-х годов XIX века. Искания в области принципов художественного перевода подтвердили приверженность Д.П. Ознобишина к буквалистской (literal) концепции перевода. Своеобразие поэтического мира переводных стихотворений писателя

заключается в его «благородной простоте» и «благоразумной свободе» при всей верности поэта-переводчика слову оригинала.

**Ключевые слова:** Д.П. Ознобишин; принципы художественного перевода; русская переводческая парадигма 20-30-х гг. XIX в.; буквальный перевод; вольный перевод.

D.P. Oznobishin, a poet of Pushkin's epoch, who made his mark in Russian literary life as well as in a foreign one, is considered to be one of the insufficiently known writers. Though his literal work and popularity in the public are not very considerable, his contributions to the literature of our country are indisputable. The literary heritage of the writer is quite extensive, meaningful and peculiar. D.P. Oznobishin, an orientalist and a student of folklore, a poet and a translator, a public figure and a historian, left fair quantity of original works as well as translations.

The chosen theme has become topical due to some increased interest in the creative personality of D.P. Oznobishin, a talented writer of our country who proved to be an original poet and a practitioner in Russian artistic translations.

His translation works have been the subject matter of many researchers such as A.N. Girivenko, T.A. Yashina, M.P. Alekseev, T.F. Ivanova for a few times. However, it should be pointed out that D.P. Oznobishin's translations have not been analyzed from the contextual point of view. Thereupon the concept of the article lies in an attempt to consider D.P. Oznobishin's English-based works in the context of translation paradigm in the 1820-s and 1830-s of the 19th century.

The objective of this very research is to deal with the artistic translation concepts of the 1820-s and 1830-s of the 19th century and to identify what type of translation concept D.P. Oznobishin sided: the literal translation concept or the loose translation one.

As is generally known, there were two opposite concepts that poet-translators of the 19th century shared: the literal translation concept and the loose translation

concept. Those who sided the literal translation concept (such as P.A. Vyazemskiy and especially A.A. Fet) insisted on the necessity for having maximal similarity with the original, even to the prejudice of sense and stylistic embellishments. Those who sided the loose translation concept (such famous literary men and translators as V.A. Zhukovskiy, M.U. Lermontov, I.I. Kozlov and others) stood up for a translator having the right to create a special writing that is faithful to the original but does not follow it in details. Especially they demand wide freedom from a translation expressed in verse. By the way, V.A. Zhukovskiy's saying is recalled here: "A translator who writes in prose is a slave; a translator who writes in verse is a rival" (the translation is mine – L.V.K.).

As for us, we are interested in D.P. Oznobishin being a translator of English poetry that he frequently turned to in the 1820-s and 1830-s of the 19th century. That is why it is important to identify which artistic translation concept he sided.

Thereupon it seems to be prospective to turn to researches made by A.N. Girivenko, a scientist who is interested in literary comparative studies, translation and interpretation studies and researches the principles and development of artistic translation. For example, while analyzing the translation of the ballad "The Twa Corbies" ("As I was walking all alane...") (that is well-known by A.S. Pushkin's loose translation made from French) modern researcher points out that D.P. Oznobishin's variant is notable for saving the national colour of the original and is characterized by word for word translation. "In this case following the literal principles only emphasized the significance of the literary monument. The role of a translator is the role of an intermediary who follows his linguistic feeling while translating the original" (the translation is mine – L.V.K.), writes A.N. Girivenko [2, c. 165]. In addition, A.N. Girivenko denotes the accuracy of a translation in D.P. Oznobishin's practice, i.e. in the following works: "The origin of the harp" [2], "She walks in beauty" [1]. According to A.N. Girivenko, the peculiarity of D.P. Oznobishin's translation manner is that "he closely follows the foreign writer

trying not to add anything that could mutilate the original” (the translation is mine – L.V.K.) [2, с. 167].

The above-stated facts can be added by our own observations. The correlation of D.P. Oznobishin’s works with literal translation principles can be clearly seen from the analysis of the translation “The Menstrel boy” [4]. Here Russian poet gives the consecutive and accurate interpretation of the main ideas of the foreign writer T. Moore; the translator succeeds in preserving the main images and lexical items of the origin to a considerable extent. However, he adds some expressive means of his own that cannot be found in the original (for example, “weapon of war”, “imposing hero” and others). Although we can notice some semantic deviations in D.P. Oznobishin’s work but they are insignificant. Generally the translation is complete and considers to be the accurate interpretation of the national special nature of the original.

The translation “To a Mountain-Daisy, On turning one down with the Plough, in April – 1786” [3] is also very significant. Here D.P. Oznobishin succeeded greatly in conveying the main message of R. Burns, the author of the original. The characteristic feature of the translation lies in translator’s usage of new images (the image of the Creator) and motives (the motif of religious obedience, the motif of humility) to develop the main theme, the theme of fate. However, the addition of new motives and images does not lower the quality of the original. On the contrary, it adds new colours and tints to convey the author’s message.

Thus, the above-mentioned analyses of the translations show the poet’s tendency towards literal translation principles that is of great importance. It is significant that besides poet’s allegiance to original texts you can notice some kind of “noble simplicity” and “sensible freedom” of the translation works, which were written about by S.E. Raich, D.P. Oznobishin’s teacher and poetic tutor. Thus, as S.E. Raich’s letter (November 20, 1825) goes: “Some thoughts on simplicity. I believe that if we get the noble simplicity that can be found in Italian works and (you know it better) German works, we (the Russians) will be the most welcome guests at

muses' feast. But for this purpose it is necessary for us to write a lot and to translate a lot, to translate the works that have to do with noble simplicity and do it with sensible freedom like Italians did. I think that the creation of taste must be copied by sight (as you feel) without any calculations and measurements like in embroidering on canvas. When it comes to translations Ariosto comes to my mind. The one who translates his works and does it *according to our point of view* (italic is mine – L.V.K.) will do Russian literature a great and inestimable favour” (the translation is mine – L.V.K.) [5, с. 175]. This statement afford ground for assuming that D.P. Oznobishin sided his friend's point of view concerning translation principles that lies in “noble simplicity” and “sensible freedom”.

This study does not claim to be exhaustive with the given examples of translation analyses of D.P. Oznobishin's works, it is not aimed at it at all. The main objective of this research is to deal with the artistic translation concepts that existed at the beginning of the 19th century and to identify what type of translation concept (the literal translation concept or the loose translation one) D.P. Oznobishin sided in the 1820-s and 1830-s, the time when he frequently turned to English poetry. Having studied the sphere of artistic translation principles we can confirm the fact that D.P. Oznobishin sided the literal translation concept. In the future it seems to be prospective to carry out more profound and detailed analyses of D.P. Oznobishin's translations for his allegiance to literal translation principles .

Undoubtedly, the contribution of D.P. Oznobishin-translator to Russian and foreign poetry is significant and must be taken into consideration while studying foreign literature in Russian translations because the analyses of poet's translations are sure to broaden the image of the translation idea development in the 19<sup>th</sup> century.

It is obvious that D.P. Oznobishin's heritage is of certain historical, cultural and literary value and is worth being thoroughly studied. It is necessary for modern scientists to do great studies and subject to literary as well as scientific knowledge keep on analyzing D.P. Oznobishin's creations (including translations), the work that T.M. Gol'ts began in the second half of the 20<sup>th</sup> century.

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