

Translation Reception of Matter-of-Fact Romance by Charles Reade in Russia in 1850–60s

Sumtsova O.V. & Aikina T. Yu.

School of Core Engineering Education, Division for Foreign Languages

Tomsk Polytechnic University, 30, Lenin Ave., Tomsk 634050, Russia

Email: olgasumtsova0205@mail.ru; aikina@tpu.ru

Abstract The present article focuses on the literary activity of a Victorian writer Charles Reade; in particular, it deals with the peculiarities of reception of his matter-of-fact-romances in Russia in the 1850–1860s. The main objective of the research is to study genre characteristics, poetics and aesthetics of a matter-of-fact-romance and its Russian translation reception in the indicated decades. During the 1850-1860s, three novels of the given genre were translated into Russian, one of them twice. In the paper, one of the three novels is studied by means of historico-literary and typological methods; a comparative analysis of the original with the Russian translation is conducted as well. The matter-of-fact romance “Hard Cash” (1863) was translated into Russian a year later after its publication in England. The translated version was published in the established literary journal “Otechestvennye zapiski” [Native Notes] (in volumes 152, 153 and 154) in St. Petersburg. A comparative analysis of the Russian translation of “Hard Cash” with the original reveals that the Russian version represents a professional literary translation having retained a distinctive Reade’s writing style. Meanwhile, it is notable, that the anonymous author¹ of the Russian translation interprets some psychological and moral issues along with relationships of the main heroes in his own way, sometimes exaggerating the tragedy of the narrative; in general, such translation “liberties” do not distort the main meaning

¹ Conducting the present research and working with the library archives and other documentary sources, the authors of the given article revealed only one translator who worked on Reade’s novels—E. N. Akhmatova, a famous Russian translator, writer and publicist of the XIX century. It is known for certain that she translated a matter-of-fact romance “It’s Never Late to Mend” and a reformist novel “Put Yourself in His Place”. In the mid-1850s, it was a common practice for Russian translators not to mention their names when publishing Russian translated versions of foreign literature, especially if the authors of the originals were referred to the so-called “second-rate” writers who worked to satisfy the needs of mass readership.

of the original.

Keywords Charles Reade; matter-of-fact romance; translation reception; poetics; aesthetics; Victorian fiction; mass literature; mass readership

Authors **Sumtsova O.V.**, PhD philol., her main research areas are Russian and Victorian Literature, comparative literature studies, reception aesthetics; **Aikina T. Yu.**, PhD philol., her interests in research are Russian Literature and Victorian Literature, practice and theory of translation.

Introduction

Charles Reade (1814-1884) is one of the brightest representatives of Victorian fiction, who found his vocation and popularity in the novelistic genre, becoming a true master of genre synthesis, productively comprising genre features of historical, social, sensation, detective, adventure novels in his literary works and presenting serious topics and problems of the Victorian society in the entertaining and comprehensible form.

In the period of his literary popularity in his homeland, Reade wrote a number of novels representing various modifications of the given genre: a matter-of-fact romance—he was the founder of this particular genre form¹, a sensation novel² and a historical novel³. Reade attracted the focused attention of Russian literary translators exactly during the years of his profound genre search in the field of novel aesthetics and poetics, in other words, the same two decades: the 1850s-1860s. As the researchers put it, “even before Alexander II became Tsar of Russia in 1855, demands for reform and modernization had become increasingly insistent. With his ascent to the throne, the enactment of those demands became a reality. Alexander II’s Emancipation Reform of liberated over 23 million serfs, giving them the rights of citizens and launching the decline of the power of the aristocracy. This reform was followed by judicial reform, military reform and other transformations that shook Russian society from top to bottom” (Matveenko et al. 118-119). In that regard, it is necessary to highlight that the indicated decades refer to the establishment and development of the Russian novel, both classic and belonging to mass literature.

1 In Russian literary criticism, this genre definition is not often used whilst the Reade’s novels are mainly classified as social or sensation ones. References: Ivasheva V. V., 380-384; Anikin G. V., Mikhal’skaya N. P. 257–269.

2 Ch. Reade, along with W. Collins, was among the creators of a sensation novel in the Victorian fiction.

3 Within the context of the aesthetics and poetics of a historical novel, Reade created a reformist novel as a specific modification of the genre.

Moreover, the interest to Reade's novels in Russia is also determined by the writer's striving intention to comprehend the peculiarities of a realistic narration as well as to incorporate new principals of depicting an action and a reality into mass literature. In this context, it is possible to claim that Reade presented the concept of fact, both real and literary, and the problems of fiction and literary truth associated with it in a new light. These above-mentioned aspects were definitely coincident with the tendencies of the Russian literature, both classic and mass. A Russian publicist I. A. Gurvich commented in this connection: "The dependence between the establishment of realistic principles and the formation of Russian classics, its rapid flourishing, was undeniably striking. However, the same circumstances caused the blossom of general fiction. Realism gave the top priority to the vitality criterion, a direct word about reality, apprehended in all of its aspects, fundamental and particular, stable and temporary, and this could not help enhancing the role of the current literary work. Since a belletrist has the ability to "draw from life", since an "ordinary talent" is capable to be receptive to the "burning issue" swiftly, to survey the surroundings, to describe vividly the variety of faces, activities and contexts. Wherein the "discovery of the world" takes place, the belletrist is most often ahead" (Gurvich 22).

Literature Review

Charles Reade's literary heritage was studied in the past and has been vigorously investigated by British and American theorists of literature nowadays. The corpus of foreign criticism and bibliography of Reade's writing is quite large. In this regard, it is sufficient to recall only the most significant works of English-speaking scholars, which became fundamental for the authors of the present paper in studying the receptive history of Reade's matter-of-fact romance of the 1850–1860s in the Russian literature of the same period.

A. Ch. Swinburn, an English poet, equated Ch. Reade and his literary activity with the masters of the Victorian fiction, George Eliot and Anthony Trollope. A. Ch. Swinburn, giving a detailed consideration to the topics, motives and problematics reflected in the most famous novels by Reade, commented his own view on the English writer's work in the following way:

The brilliant industry of Mr. Reade, his vivid and vehement force of style, his passionate belief and ardent delight in the greatness of his calling, would have conferred a certain kind of interest on a literary figure of less serious pretensions to regard. <...> Whether he was or was not a man of genius—whether his genius, if he had such a thing, was a wide or narrow, deep or shallow, complete

or incomplete—became at once, for the moment, a matter in some quarters of something like personal controversy. (Swinburne 271)

W. J. Dawson, a writer and a literary critic, wrote in his monograph *“The Makers of English Fiction”*:

Reade’s long apprenticeship to dramatic art taught him many things—which are invaluable in fiction. He has the keenest eye for situation. He gets to the point at once. His dialogue is terse, brisk, epigrammatic, and is sharpened into constant brilliance. (Dawson 169)

One of the most important foreign sources devoted to Reade’s literary work is the monograph by a modern American scholar and researcher R. Fantina (2010) *“Victorian Sensational Fiction. The Daring Work of Charles Reade”*, it is completely dedicated to the literary activity of the writer, his creative search, poetics and aesthetics of his novels. Adding them to the history of the “Victorian fiction”, the investigator does not narrow them down to the level of the so-called “low-quality” dramatic reading and, actually, he is far from interpreting “classic” and “mass” literature as absolutely opposite in meaning and value for the development of the literary process. In this context, Fantina notes:

Often maligned by critics, sensation fiction was a controversial genre that emerged primarily in England in the mid-nineteenth century, and much of Charles Reade’s work fits comfortably into its often vaguely defined parameters. The widespread critical abuse of sensation fiction often took an ideological turn as the genre presented stark challenges to Victorian notions of propriety. (Fantina 11)

One of the most significant aspects for the present research refers to Fantina’s approach to the study of Reade’s novelistic writing (a matter-of-fact romance specifically): the researcher considers the characteristics of a matter-of-fact romance through the prism of scholarly papers by M. Foucault, a famous French philosopher of the 20th century. Fantina focuses on Foucault’s works written during the period of the philosopher’s special emphasis to the issues of politics and power, violence on their part against a person and a person as an integral part of history with his inner freedom: “Mental Illness and Psychology” (1953), “Madness and Civilization” (1961), “Discipline and Punish” (1979). Among other things, Fantina claims:

Both Reade and Foucault ultimately make use of “true” documents in an effort to transform their contemporary realities. Reade’s novels can serve as a complement, and sometimes as a corrective, to Foucault’s ideas; whereas Foucault writes abstract historical genealogies of the prison and the asylum, Reade highlights specific material details of the workings of these institutions. (Fantina 41)

Finally, a collection of essays “*A companion to Sensation Fiction*” under the editorship of P. K. Gilbert (2011) should not go unmentioned as a learned treatise which contributed to the present paper. T. Bragg’s article is completely dedicated to the study of Ch. Reade’s writing. In his article, T. Bragg states:

Given the impermanence of Reade’s achievements, one might be excused for forgetting that his novels were among the most popular examples of sensation fiction, or overlooking that he achieved this success less by bringing his much-vaunted factual veracity than by bringing a thoroughly masculinized energy and tone to the genre. (Bragg 294)

Genre Characteristics of a Matter-of-Fact Romance by Ch. Reade

Among other works, Reade’s matter-of-fact romance became especially popular and sought-after in Russia in the 1850-1860s. Being the founder of the genre under consideration, Reade gave the name a “matter-of-fact romance” to his pieces of writing upon his own initiative. Most English-speaking scholars extensively use this literary term in their treatises. Suffice to mention T. Bragg and R. Fantina:

Reade’s compulsive reading and collecting of newspaper clippings fed his style of sensational realism, a fiction that consciously endeavored to present dramas of everyday life, an intention reflected in the subtitles to so many of his books: “A Matter-of-Fact Romance” and “A Story of Today.” (Fantina 163)

Charles Reade’s two best-known novels—the sensational historical romance “The Cloister and the Hearth” (1861) and the melodramatic critique of private lunatic asylums—“Hard Cash” (1863)—both feature the same subtitle: A Matter-of-Fact Romance. Reade appended this same subtitle to no fewer than six of his fourteen novels <...>. For Reade the appellation indicated a method as well as a literary product: a “fiction built from truths” whose construction depended on gathering, sifting, and judiciously extracting the most relevant data from the wealth of mass-media sources available to the mid-Victorian reader.

(Bragg 293)

In the 1850–1860s, three matter-of-fact romances by Reade were translated into Russian: a matter-of-fact romance “It’s Never Late to Mend” (1856)¹ was the first to be translated; “Hard Cash” (1863) was translated into Russian a year later after the publication of the original in England; “Foul Play” came out in 1868, its Russian version was published in the same year.

A particular scientific challenge in the study of the Russian reception of the novels under consideration represents the aesthetics and poetics of a matter-of-fact romance explaining their relevance to the Russian literature of the 1850–1860s. Most Western literary scholars (Coleman J., Bragg T.) consider Ch. Reade as the founder of this genre modification while Russian literary critics and scholars hardly ever use this genre definition qualifying Reade’s matter-of-fact romances as social or sensation. For instance, a Soviet and Russian literary critic V. V. Ivasheva² determines them as: “... the novels depicting facts, which took place in reality, but going off the commonplace events and incidents” (Ivasheva 380).

Above all else, it is essential to gain insight into Reade’s ideas about the fact and its functioning in a literary work as well as the conjunction of the fact with the concept of “truth” in literature. The peculiarities of Reade’s work with the facts and the ways of expressing a fictional truth, which largely determine the originality of the given genre model, its relevance in Russia during the specified period and the key characteristics of Russian translations of the matter-of-fact romances are also worth considering in the present article. Highly appreciating the “proven facts” established on his own as well as the documented information about the events, the participants of these events, the place and time when the events occurred in real life, Reade consistently and purposefully took them as a basis of his novels. In his matter-of-fact romances, the writer endeavored to use the interdependence of the real-life facts and the perception of the author who created a fictional work, the duality of a literary fact capable of consolidating the features of the external world, fixing its figurative nature and affecting the organization of the stylistic harmony. In the first turn, this regards the truth of the hero, his life and the context of its course, which, in the opinion of a Soviet and Russian theorist of literature M.M. Bakhtin,

1 “It’s Never Late to Mend” was the first Reade’s novel written in the framework of the genre model under discussion; the novel was translated into Russian twice being published almost simultaneously in different literary journals.

2 V. V. Ivasheva was a famous Soviet and Russian scholar who contributed much to the study of English Philology being one of the founders of the so-called native “Anglistics.”

is at the same time the fiction truth of the author, followed by the multiplicity of meanings enclosed in the literary work (Bakhtin 32-49).

Reade comprehends the essence of a human character in his own way: his heroes depend on mysterious and unpredictable twists of fate and, at the same time, they are determined by specific social factors such as origin, financial situation, real-life everyday circumstances and people surrounding him. In this regard, working over the images of his characters, Reade extensively uses the principle of typification, which implies the representation of the hero as a person who is typical socially, psychologically, and morally. Consequently, the system of characters in the matter-of-fact romances includes representatives of various social strata. All these aspects are definitely intended to provide the reader with an extremely detailed and reliable picture of social life: in addition to farmers, landowners, priests, sailors, the reader is acquainted with thieves, prison guards, patients of private lunatic asylums, etc. The heroes' interconnection and relationships are formed up according to the laws of social medium and history but at the same time-in conformity with the canons of a sensation novel, where social issues, heroes and their interaction, above all, obey the concepts of an adventurous narrative. At the same time, the heroes' behaviour, actions, character traits and personality development are depicted in a commonplace daily routine; their outside world is represented in domestic, sometimes naturalistic circumstances¹. However, the events, in which the heroes participate and their personalities reveal normally occur against the background of bright romantic scenery, in the atmosphere of exotic distant countries and play of chance representing a genre feature of a sensation novel.

Furthermore, Victorian literature is rooted in the enlightenment ideology, promulgating the writer's active influence on the castigate vices. Ch. Reade was primarily known among his contemporaries as the author of literary compositions reflecting the abuse, corruption and injustice in the social institutions of Victorian England requiring social reforms. To a great extent, the writer gave the top priority to the rigorous investigation of a true-life incident, which later became the plot of his novel. Hence, it is thought that, the image of an author-narrator comes on the scene in the novel taking the position of an omniscient proselytizer, who penetrates into the essence of reality through personal comprehension of the specific facts. The author-narrator appears at all levels of the narrative, starting with depictions of the outside world and the events occurring in it, and ending by author's arguments and the ability to "foresee" the world of thoughts and feelings of his characters. Reade

¹ This is especially notable for descriptions of prisons and insane asylums, tortures and abuse in social institutions.

entirely implemented his enlightenment attitude towards the active educative impact of the literature on the society by means of not only the revelation of its vices, but also turning to the moral, ethical and psychological problems of the society and its particular representatives. At the same time, the writer associated his understanding of the authenticity and realism of the literary image with posing the questions concerning morality and psychology of the person depicted in his novels.

Reade's genre searches definitely corresponded to the genre processes arising in Russian mass literature of the 1850-1860s since the Russian fiction developed in parallel with Russian classics that, in its turn, focused on the needs of a higher readership. The "second-rate" Russian authors kept on exploring the experiments of the "natural school"¹ considering the facts, introducing then-current everyday life material into classic literature, opening a new concept of human nature, his relationships with the outside world, the dialectic of inner, personal, mysterious, unique and unpredictable, mental and spiritual in humans in the form acceptable for unsophisticated readers. The formation of Russian both classic and mass prose of the indicated time, turned out to be extremely consonant with the questions about the "literary fact", "literary truth" of depicting a person in literature. It should be noted that Russian prose was no longer conceivable without the author's fixation on the epic integrity and versatility of the narrative, considering life through the dialogue of a person with his social environment, history, nature taken in the fullest detail. Ch. Reade solved the above-mentioned problems in his own way, creating a specific genre modification of the novel—a matter-of-fact romance, to which such a profound interest was manifested among readers in Russia in the 1850–1860s.

Comparative Analysis of the Russian Version of "Hard Cash" with the Original

Let us turn to the problems of reception of Reade's matter-of-fact romance in Russia by carrying out a comparative analysis of the matter-of-fact romance "Hard Cash" with its Russian translation version. The novel "Hard Cash" was published in England in 1863 in the literary journal "All the Year Around", which came out under the editorship of Charles Dickens. The publication of "Hard Cash" gave rise to a number of scandals in the upper-class society and there were some grave causes for that: Reade debunked vicious treatment with patients in the private insane asylums as well as corruption in medicine, politics and the legal system of Victorian England, which allowed healthy people to be hidden in the private asylums.

1 "Natural school" was a Russian literary school that appeared in the 1840s being widely known as a "school" of N. Gogol, I. Turgenev, N. Nekrasov and some other outstanding Russian writers.

Reade had been working on the novel under study since 1858: In 1858, Reade took a personal interest in the case of a young man named Fletcher who had escaped from a private asylum. Fletcher, whose parents were both dead, had been certified insane by two doctors at the behest of relatives who wished to cheat him of his inheritance; his case was thus much like Alfred's in "Hard Cash." <...> Reade hired his own doctors to examine Fletcher, and they certified him as sane. Largely through Reade's effort, the case went to court, and Fletcher was eventually restored to society (Fantina 64).

In the preface to "Hard Cash" Ch. Reade specifically focused the readers' attention on the "true facts" reflected in his work:

"HARD CASH" ... is a matter-of-fact Romance—that is a fiction built on truths; and these truths have been gathered by long, severe, systematic labour, from a multitude of volumes, pamphlets, journals, reports, bluebooks, manuscript narratives, letters, and living people, whom I have sought out, examined, and cross-examined, to get at the truth on each main topic I have striven to handle. (Reade 14)

In "Hard Cash" the author places special emphasis on the moral, ethical, psychological meanings of facts, their details and specifics in consequence of which the novel brings in the new topics: the generation gap, the problem of insanity (so relevant to the Russian literature of the 1860s, both classic and mass). Reade interprets the themes of love and friendship in a new light providing an opportunity to estimate not only the reliability of the fact, but the author and heroes' attitude, their set of views and values, the aesthetic diversity of "literary truth." Consequently, in the matter-of-fact romance the intensification of tragic elements is observed from the very beginning combined, however, with happy end, which is a distinctive feature of the genre model under consideration. Typical heroes, determined, primarily, by their social origin, upbringing and circumstances distinguishing Reade's first matter-of-fact romance "It's Never Late to Mend," are definitely present in "Hard Cash": Edward Dodd, Alfred Hardy, Dr. Samson, Hardy Sr., such minor characters as heavily embroiled in corruption doctors and members of the Hospital Supervisory Commission, insane asylums staff, etc. At the same time, the centre of balance in the narrative shifts to the contradictory characters: Mistress Archbold, Julia Dodd, Jane Hardy etc. The author-narrator takes the same contradictory position in relation to the heroes. These circumstances undoubtedly drew attention to the "Hard Cash" in Russia in the 1860s, when the literary process was characterized by an intensive

search in the field of character analysis. According to the Soviet and Russian theorist of literature L. M. Lotman: "... the literary plots that developed into stable social-eventive generalizations in the 1840s., suddenly manifested the ability to undergo a modification, their inner dynamics and content revealed in their historical relativity" (Lotman 352).

As a result, exactly in the 1860s, the Russian prose, primarily, "classic", began to convert socio-historical problems: crime and punishment, poverty and wealth, into philosophical and ideological directions, identifying them with the complicated nature of a person and his attitude towards society and himself.

In Russia the "Hard Cash," translated into Russian under the title "Tyazhyolye den'gi: roman, osnovannyj na faktah" (Hard Money: a Novel Based on Facts), was published in one of the most established literary journals—"Otechestvennye zapiski" [Native Notes] (in volumes 152, 153 and 154)—in 1864, i.e. almost simultaneously with the publication of the original in the author's homeland. In 1865, the novel was republished as a supplement to the same literary journal. This fact undoubtedly emphasized the popularity and relevance of Reade's literary work in Russia.

The Russian translation of the "Hard Cash" represents a detailed interpretation of the original version maintaining the author's style and conveying the pressing social, moral and psychological problems of the source text to the Russian reader. In addition, the Russian version of the novel reflects Reade's attitude towards the multiplicity of meanings of the "literary truth", the ambivalence of the author's viewpoint concerning the characters endowed with contradictory personal traits. The most crucial forms of conveying all the above mentioned, both in the original and in the translation, are reflected in letters, internal discourse of the characters and dialogues along with a realistic vividness and detailed routine descriptions. The title of the novel "Hard Cash" was translated quite similar to the original; besides, an anonymous translator added his own genre subtitle: "novel based on facts," emphasizing the organizing role of the literary fact and the literary truth for the genre model of Reade's work. The original version consists of a preface and 55 chapters. The Russian version includes, aside from the preface, 57 chapters: the first chapter is divided into two. The first one describes a boat race among Cambridge, London and Oxford Universities, in one of which the main heroes Edward Dodd and Alfred Hardy were studying at that time. The second chapter of the translation is dedicated to the scene where Julia Dodd (Edward's sister) becomes acquainted with Alfred; later that watershed meeting grows into deep feelings between young people. Thus, the translator emphasizes two main plot and theme lines,

simultaneously developing in the novel. The third of the novel, devoted to the bright and dangerous sea adventures of Captain Dodd, is translated to the fullest extent¹. The author of the Russian translation completely retains the sequence of chapters devoted to the maritime epic of Captain Dodd as well as the development of the love story of Julia and Alfred and the description of the social contexts in which the love story is developing.

Let us consider the preface in greater detail, since at this particular part of the romance the reader gets acquainted with the main characters: the Dodd family and Alfred Hardy. Reade goes into detail in describing Mrs. Dodd, a highly descended lady, and a brief story of her unequal match with the captain of East India Company, David Dodd, their children Julia and Edward, Alfred's sister Jane and Alfred Hardy himself. The remarkable thing is that, introducing the heroes to the readers, the author-narrator describes their appearance, character traits, and their inner world. In this regard, let us analyze the following fragment:

<i>Hard Cash</i>	<i>Russian translation, "Otechestvennye zapiski" ("Native notes")</i>	<i>Sumtsova and Aikina's translation</i>
Edward, then, had a great calm eye, that was always looking folk full in the face, mildly; his countenance comely and manly, but no more; too square for Apollo; but sufficed for John Bull. His figure it was that charmed the curious observer of male beauty. He was five feet ten; had square shoulders, a deep chest, masculine flank, small foot, high instep. To crown all this, a head, overflowed by ripples of dark brown hair, sat with heroic grace upon his solid white throat, like some glossy column (Ch. Reade 18).	Эдуард имел большие спокойные глаза, смотревшие всем прямо в лицо; черты лица его были красивы и мужественны, немножко грубоваты для Аполлона, но очень удовлетворительны для Джона Буля. Статная фигура его поражала всякого ценителя мужской красоты. Он был пятивершковый, широкоплечий молодец, с крутой грудью и маленькой ногой, с высоким подъемом. В довершение всего, голова, осененная темными волосами, сидела на белой, словно выточенной из каррарского мрамора, шее. (Ch. Reade vol. 152 3).	Edward had big calm eyes looking straight in people's faces; his facial features were handsome and manly, a little bit coarse for Apollo but very sufficed for John Bull. His noble figure impressed any connoisseur of male beauty. He was a five-vershok, broad-shouldered regular fellow with a deep chest and a small foot, high instep. To crown all this, his head, shaded with dark hair, sat on his white as if carved from Carrara marble, neck.

We can see a rather detailed translation obviously made by a professional translator. However, the translation has been evidently adapted for the Russian

¹ Only once the translator divided one of the chapters of the maritime epic into two chapters: in the original version, it was too long being full of specific nautical terminology complicated for perception of an average Russian reader.

reading public: the expression “His figure” has been translated as “His noble figure”, although there is no adjective “noble” in the original. Emphasizing Edward’s strength and loftiness, forming readers’ sympathy for his image, the translator further calls him “regular fellow”, evoking associations with a Russian epic hero, which is also omitted in the original. We can also note Russification in interpreting the units of measure: in the original, Edward’s height is “five feet ten inches”, while in the translated version he is “five-vershok.”¹ At the same time, it should be pointed out that all the details of the hero’s appearance were conveyed by the translator, including comparisons with Apollo and John Bull. The translator has only omitted the comparison of the set of the character’s head on the solid white neck with a falcon’s figure sitting on a porcelain column. Although the technique of describing the character’s appearance through comparison with an easily imagined natural material remains in the translation, the “strength” of the neck is compared with marble rather than porcelain; moreover, the original identifies its type “Parian,” the translation specifies the variety of marble “Carrara marble.”

Reade presents dramatic and even tragic portrayal of human destinies and relationships between characters in the novel against the background of the fatal obsession of some characters with money and enrichment. The literary work under consideration is overlaid with financial concerns; the matter of money becomes the main reason for social, psychological and personal conflicts. In the romance “Hard Cash,” this is money that interferes with Julie and Alfred’s wedding, as well as the banker Hardy’s tragical loss of his favourite daughter. Jane, the only living soul who Hardy Sr. feels affection to, is the victim of her corrupt father’s machinations. The heroine faces an awful tragedy: she dies at the hand of James Maxley who has lost his mind along with the money invested in Hardy’s bank. Let us compare the description of the fatal meeting of Jane and Maxley:

The tragic episode describing the death of Hardy Sr.’s daughter has been translated into Russian with certain peculiarities that appeared at the behest of the translator. First of all, the word “grizzly” is interpreted as “covered with mud” in the Russian version, while this adjective has the following meanings: gray, gray-haired or horrible, dreadful. Reade himself uses this particular adjective as if comparing Maxley with a grizzly bear that is distinguished by a vicious temper. However, in the scene of the attack on Jane, the translator compares Maxley to a wild beast, while in the original the phrase “wild beast” is omitted. Jane dies from her injuries. So Richard Hardy was punished for his numerous sins, including his role in the lives of his own children: he caused the death of his beloved daughter and broke the

1 “Vershok” is an out-of-date and out-of-use Russian unit of measurement.

<i>Hard Cash</i>	<i>Russian translation, "Otechestvennye zapiski" ("Native notes")</i>	<i>Sumtsova and Aikina's translation</i>
Now Maxley was coming down the road, all grizzly and blood-shot, baited by the boys, who had gradually swelled in number as he drew nearer the town. Jane was shocked at their heathenish cruelty, and went off the path to remonstrate with them. On this, Maxley fell upon her, and began beating her about the head and shoulders with his heavy stick. The miserable boys uttered yells of dismay, but did nothing (Reade Ch. 83).	В эту минуту по дороге шел Макслей, весь в грязи и крови, преследуемый целой ватагой мальчишек. Дженни была поражена этим диким зрелищем и пошла к ним навстречу, чтобы унять ребятишек. Но Макслей бросился на нее как дикий зверь и принялся безжалостно колотить ее по голове и плечам своей тяжелой палкой. Мальчишки подняли страшный гам, но ничем не помогли несчастной девушке (Reade Ch. vol. 153 284–285).	Right here Maxley was walking along the road, covered with mud and blood, followed by a whole band of boys. Jane was impressed at this savage scene and made a move towards them in order to quieten the kids down. But Maxley attacked her like a wild beast and began to beat her mercilessly on the head and shoulders with his heavy stick. The boys raised a terrible hue, but did nothing to help the poor girl.

fate of his son, on top of all sending him to an asylum for the insane. The fact is, that after returning from the voyage, Captain Dodd invests 14.000 pounds that were hard-earned and recovered from pirates in Hardy Sr.'s business; and Hardy quickly takes the money denying the fact he got it from Dodd. Young Hardy begins his own investigation into the loss of money belonging to his beloved's father, and directly accuses his father of stealing it. Moreover, the young man asks him too many questions about his own 5.000 pounds (inheritance from his deceased mother) which suddenly disappeared from his fund. However, the doctors bribed by Hardy Sr. find Alfred insane and send him to a private psychiatric hospital. Thus, the author introduces an acute conflict between a father and a son, who profess opposite systems of values, beliefs about a human being, etc. This conflict will subsequently lead to a complete break in their relations. It is well-known that the topical issue of complex relationships between fathers and children is reflected in the Russian classic novel of the second half of the 19th century, in the works of I. S. Turgenev ("Fathers and Sons"), L. N. Tolstoy ("War and Peace"). However, the reverse side of the problem in the Russian classics is the issues of the continuity of generations, the concept of history, which is not reflected in the romance by Reade, the author of the second series, who appeals to a less sophisticated reader. The plot twist described above introduces current social problems associated with the description of private psychiatric hospitals in Victorian England and the abuse of their workers towards patients, as well as the outright corruption of the Hospital Supervisory Commission members.

In the Russian translation of the novel, the social narrative is represented in detail, without compressions and reductions. What is more, on the pages of the romance, Reade introduces the reader to the tragic stories of various patients who, like Alfred, became victims of the intrigues of their own relatives hunting for the inheritance of the unfortunate. Thus, Alfred's particular story is presented as typical, characterizing the general vice of Victorian society. Let us analyze the following fragment of the original and its translation:

The translation of this episode is a high-quality interpretation of a fragment of the original, conveying the tragedy of the situation happening to perfectly healthy Alfred in a psychiatric hospital. The particulars of the author's description also convey the revealing pathos of the narrative. The translator has interpreted some details and fragments of the description in his own way: for example, the narrator characterized Alfred as not poor, but unfortunate. In the translation, such a detail as an isolation cell appears; the "unhealthy"—actually healthy residents of the clinic are locked there. The silence in the isolation cell is defined as deathly, dead (in the original version: All was sullen silence). The striking of the clock told Alfred not about the greed of his father, but about the criminal mercenary spirit of all those who acted with his father; time destroys the last shadow of hope in the hero (not "last chance," as in the original version). In the fragment under consideration, such an interpretation brings an emphasized high degree of tragedy in the hero's situation: he appeared to be a victim of his father's financial machinations.

Unmasking the rules prevailing in asylums is also accompanied by a psychological comprehension of the theme of insanity. In this respect, the storyline of the relationship between the senior nurse Mistress Archbold and Alfred is especially indicative. Mistress Archbold holds a specific place in the gallery of female images created by Ch. Reade in the novel. She is a bright and sexy woman full of contradictions with deep uncontrolled passions in her soul. An American literary critic Vicinus M. not only accurately names the characteristic features of the heroine, but also rightly notes the functions of this image in the romance: "a secondary figure, bordering on villainy, who embodies female rebellion" and who allows an author to depict the heroine as "an unsullied angel while still portraying women's energy and anger" (Vicinus M. 133). Mistress Archbold is in love with Alfred who becomes the hero of her fantasies; gradually her appetite, fueled by the games of her own consciousness, develops into a painful passion verging on insanity. On the one hand, the author turns Mistress Archbold into Alfred's defender, who supports him in difficult situations and often saves the young man from terrible torture. Alfred, constantly beaten and handcuffed by the keepers, for the first

<i>Hard Cash</i>	<i>Russian translation, "Otechestvennye zapiski" ("Native notes")</i>	<i>Sumtsova and Aikina's translation</i>
<p>Once in a madhouse, the sanest man is mad, however interested and barefaced the motive of the relative who has brought two of the most venal class upon the earth to sign away his wits behind his back. And once hobbled and strapped, he is a dangerous maniac, for just so many days, weeks, or years, as the hobbles, handcuffs, and jacket happen to be left upon him by inhumanity, economy, or simple carelessness. Poor Alfred's cries and prayers were heard, but no more noticed than the night howl of a wolf on some distant mountain. All was sullen silence, but the grating tongue of the clock, which told the victim of a legislature's shallowness and a father's avarice—that Time, deaf to his woe, as were the walls, the men, the women, and the cutting bands, was stealing away with iron finger his last chance of meeting his beloved at the altar (Reade Ch. 715).</p>	<p>Попа в сумасшедший дом, здоровый, сильный человек признается всеми за сумасшедшего, и для этого достаточно приговора одного из его родственников, как бы корыстны ни были его виды, и свидетельства двух представителей самого сребролюбивого сословия на свете, которые, без ведома несчастного, одним почерком пера лишают его разума. И лишь только этого человека сковывают и запирают в карцер, он становится во мнении всех опасным сумасшедшим, бешеным, и это продолжается столько дней, недель или годов, сколько он остается скованным, благодаря бесчеловечности, экономии или забывчивости зрителя. Крики и мольбы несчастного Альфреда были очень хорошо слышны во всем доме, но на них столь же мало обратили внимания, как на вой волка в отдаленном лесу. Гробовое, мертвое молчание не прерывалось ни одним звуком, только бой часов говорил бедной жертве безмозглого законодательства и преступного корыстолюбия, что время, столь же жестокосердое к его мольбам, как эти стены, эти люди, эти оковы, неудержимо летело вперед, уничтожая в нем последнюю тень надежды встретить свою невесту у алтаря (Reade Ch. vol. 153 358).</p>	<p>Once in a madhouse, a healthy strong man is recognized being mad by everyone, and for this it is enough to get the verdict of one of his relatives, no matter how selfish his views may be, and the testimony of two representatives of the most money-minded class in the world, who, behind the back of the unfortunate man, make him mad with a stroke of the pen. And, as soon as this man is shackled and locked up in the isolation cell, he becomes, from all accounts, a dangerous maniac and this continues for just so many days, weeks or years as he remains shackled due to the inhumanity, economy or forgetfulness of the warden. The cries and prayers of unfortunate Alfred were well heard throughout the house, but they were paid to as little attention as to the howl of a wolf in a distant forest. The deathly, dead silence was not interrupted by a single sound, only the chime of the clock told the poor victim of brainless legislation and criminal greed; the time, as cruel to his prayers as these walls, these people, these fetters, flew uncontrollably forward, destroying the last shadow of hope to meet his bride at the altar.</p>

time felt relief from his physical suffering thanks to the senior nurse. But, having confessed her love to Alfred and having received an utter refusal from the young man who remains faithful to his bride, Mistress Archbold turns into a vengeful fury and completely loses control of herself:

<i>Hard Cash</i>	<i>Russian translation, "Otechestvennye zapiski" ("Native notes")</i>	<i>Sumtsova and Aikina's translation</i>
"I'll drive you mad," she hissed this fiendish threat out between her white teeth, "Ay, sir,—she said,—hitherto your reason has only encountered men. You shall see now what an insulted woman can do. A lunatic you shall be ere long, and then I'll make you love me, dote on me, follow me about for a smile—and then I'll leave off hating you, and love you once more, but not the way I did five minutes ago (Reade Ch. 952).	– Я вас сведу с ума. До сих пор, милостивый государь,— продолжала она, шипя, словно змея,—ваш рассудок, ваш мозг имел дело с мужчинами. Теперь вы увидите, на что способна женщина, когда ее оскорбят. Скоро, очень скоро вы сойдете с ума, и тогда я вас заставлю любить себя, пресмыкаться у моих ног, следовать за мною всюду, как собачонка—и тогда я перестану тебя ненавидеть и снова стану любить, но уже не так, как две минуты назад (Reade Ch. vol. 154 381).	"I'll drive you mad. Until now, worshipful sir", she continued, hissing like a snake, "your reason, your brain, has encountered men. Now you will see what an insulted woman can do. Soon, very soon you will run mad, and then I will make you love me, grovel at my feet, follow me everywhere, like a dog—and then I will leave off hating you and will love you once more, but not the way I did two minutes ago.

The condition of a nurse working in a psychiatric clinic has been conveyed in translation, like in the original, thanks to the introduced details. Exaggerating the emotional intensity of the narration, the author, and after him the translator, describe Mistress Archbold's love as a passion verging on a severe mental disorder. Unlike Julia's feelings, her love for Alfred is dominated by sensual attraction. Her behavior goes not only beyond the social norm, she is pathologically assertive, hisses like a snake, does not control her words and actions, in fact, she is in an affective state. The fragment is translated into Russian almost literally, except for the phrase "follow me about for a smile," which is interpreted as "follow me everywhere, like a dog." By doing so, Mistress Archbold tries to humiliate Alfred even more. The woman cannot appraise the reality and the consequences of her behavior poured out on Alfred whom she already sees turned into a madman, falling in love with her at her will, creeping at her feet, following her everywhere, like a dog. The real and

the desired are mixed in her mind. In this regard, the actions of Hardy Sr. are very close to the behavior of the nurse. Being greedy of gain, he declares his son mad for the sake of money. By a twist of fate (and by the rules of emplotment in popular literature), David Dodd finds himself not only in the same asylum with Alfred, but also in the same ward, according to the Archbold's order. During the fire started by one of the clinic's patients, Alfred and David escape from the asylum. David strives for the sea and Alfred for his beloved Julia. The young man manages to rehabilitate his name, expose his father's machinations and return the "hard cash" to the Dodd family. In the final chapters of the romance, justice triumphs: Hardy Sr. is bankrupted and exposed, Alfred and Julia join in marriage, David Dodd returns home. In the spirit of the poetics of the sensation novel, "Hard Cash" gets a happy end preserved in translation. The story of the emphatically hardly probable sea adventures of Captain Dodd and his crew, associated with dangerous clashes with pirates and the fight against the sea, and aimed at retaining the reader's interest, is preserved in it and conveyed in full.

Conclusion

Thus, a comparative analysis of the matter-of-fact romance "Hard Cash" by Ch. Reade with its translated version showed that, in general, the Russian interpretation of the work is a detailed, professional, literary translation. The chronotope of the work is fully preserved: first, the action takes place in the provincial town Barkinton, then in the South Seas (the sea epic of Captain Dodd), then the development of the action is moved to London. Events in three private psychiatric hospitals have been interpreted in detailed. It can also be noted, that in a number of cases related to the conveyance of moral, psychological problems, strengthening the tragedy of the narrative, the author of the Russian version made changes that, however, did not distort the main meaning of the original and its focus on the mass reader.

In conclusion, we also note that, from novel to novel, the efforts of translators working on the translation of matter-of-fact romance are increasingly subject to the complete conveyance of the social problems of the originals, the methods of depicting reality proposed in them, the mechanisms of the embodiment of "literary truth" by the author's work with facts, documents and enrichment of their semantics and functions. Meanwhile, in order to adapt the original version to the perception of the Russian reader, it was acceptable to resort to Russification, compression of difficult-to-understand fragments representing intricate legal proceedings, detailed descriptions of the life of prisoners in British jails and patients of private psychiatric hospitals, bank and medical reports full of narrowly specialized terminology. Also,

the translators' focus was on the author's synthesis of the "matter-of-fact" and artistic fiction realized in this genre modification of the novel. The attention of the Russian reader was invariably drawn to the characteristic features linking the originals of Ch. Reade's matter-of-fact-romances with the sensation novel genre, with the traditions of romantic aesthetics and public awareness ideas about the educative, social role of literature in society. All this was of great importance for the history of Russian literary translation, Russian translated literature, primarily mass literature; it served to form the "ideal reader" of fiction and to prepare him to perceive classic literature, which undoubtedly influenced the history of the Russian literary process in the second half of the 20th century.

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