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FEATURES OF RUSSIAN-ENGLISH TRANSLATION OF PRECEDENT PHENOMENA
IN THE NOVEL *TALE OF THE TROIKA* BY ARKADY STRUGATSKY, BORIS
STRUGATSKY: DIFFICULTIES AND CHANGES IN MEANING

Bachelor's thesis

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PREFACE

Translation is about interpreting and finding the appropriate equivalent for a variety of notions and phenomena, including those that are specific to the source language and culture. The so-called intertextual or precedent phenomena are some of the most difficult units to translate, since they reflect cultural, historical-linguistic, social and political phenomena, the deep mentality of people and the level of contextuality of their culture. A lot of researchers (Kristeva, Barthes, Karaulov, and others) have paid attention to precedent phenomena or intertextuality, their pragmatics and their use (conscious or unconscious) in speech and literary texts. These complex phenomena in themselves are the most difficult to translate into other languages, since behind the words there are historical, cultural, and mental layers that are often unequal for other cultures. The precedent text is an important component of general cultural knowledge, so the translator needs to be aware of the cultural background in order to select the closest analogues in the target language (Nida, 1945). The thesis aims are to analyse existing research in the field of translation of precedent phenomena, to identify and assess difficulties in translating precedent phenomena using the example of the Strugatsky brothers' novel *Tale of the Troika* translated by Antonina W. Bouis. The thesis also aims to identify patterns and frequency of the use of certain translation strategies.

The thesis consists of the Introduction, Chapter I, Chapter II, and the Conclusion. The Introduction to this bachelor's thesis provides the definition of a precedent phenomenon, its verbal and conceptual sides, examines the difficulties of translating intertextual contexts into other languages. Chapter I "Aspects of Precedent Phenomena and their Reflection in the Works of the Strugatskys" reveals the social, political, linguistic and other aspects of the emergence of the precedent phenomenon and its reflection in the literature. In Chapter II "Difficulties in Translating Precedent Phenomena: *Tale of the Troika* by Arkady Strugatsky, Boris Strugatsky", these theoretical aspects are analysed based on the novel *Tale of the Troika*. The chapter also identifies reasons for the above-mentioned difficulties. The Conclusion summarizes the conducted research, presents the main points of the analysis and comments on the results.

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INTRODUCTION

Translation of a literary text is a complex process of transcoding verbally expressed acts of mental and speech activity, transmitting them through another language: "Translation is an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another" (Oxford Handbooks of Translation Studies, 2011). It is especially difficult to translate stable units of speech that carry the cultural code of the native speaker of the source language (Nida, 2015). They naturally enter into the fabric of the narrative and the speech of the characters. In linguistics and literary studies, such units have been noticed for a long time, and a certain history of the formation of the term *precedent phenomena* can be traced (Kristeva, 1980; Karaulov, 1987).

Prehistory of the Formation of the Term "Precedent Phenomena"

Precedent phenomena exist in any language of the world and reflect the cultural characteristics, and the deep mentality of native speakers, which are "a kind of "cultural bridge" of people's memory between the past and the present" (Balmagambetova et al., 2020, p.490).

They are rooted in the speech and consciousness of each person and also exist in literary works in the form of interspersions in the text of expressions, sayings, idioms, proverbs, quotations, reminiscences, and allusions, well-known to a certain group of people. Numerous theorists have paid attention to the way literary texts use references to famous works of the past, phenomena of art and culture, life, and everyday realities reflected in speech. Tomaszewski (1922, p. 212) examines the functions of quoting in the text to find out whether it is a conscious quotation, an allusion, a reference to an older writer's work, an unconscious reproduction of a literary template, or a coincidence. Then Bakhtin (1960, p. 340) proposed the concept of dialogicity and someone else's word (the concepts of "someone else's voice", "someone else's word", and a view of the text as a dialogue between the author and the previous and contemporary culture). He singled out "stylization of the various forms of oral everyday narration (skaz)", "stylization of the various forms of semiliterary (written) everyday narration" (ibid) among the main types of compositional and stylistic unities of the novel. Later, the term "intertextuality" appeared, proposed in 1967 by the poststructuralist philologist Yu. Kristeva. She believes that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980, p. 66). The concept of intertextuality was actively used by Barthes (1977, p.

146), he argued that "the text is a tissue of quotations drawn from the innumerable centres of culture". Eco (1985, p. 170) wrote: "I mean by intertextual dialogue the phenomenon by which a given text echoes previous texts."

The term "precedent text" was first used by the Russian linguist Karaulov (1987) when he explored the area of linguistic identity. He defines precedent texts as significant for a particular person in cognitive and emotional relations; having a superpersonal character, i.e. well-known to the general environment of this person, including their predecessors and contemporaries; the appeal to which is repeatedly renewed in the discourse of this linguistic personality (ibid, p. 216).

According to Karaulov's (ibid, p. 202) observations, a certain symbol, an image, a sign that is standard for a given culture and transmitted from generation to generation can be a precedent. These can be fairy tales, myths or epics, legends, parables, anecdotes and works of classical fiction, other types of art. He also classifies as "precedents" quotes that have become winged words, proper names that actualize in the addressee all the connotations associated with the corresponding precedent text.

Precedent texts are multifunctional, as Balmagambetova et al. mention in their study (2020, p. 489). This property of a precedent text included in another text in the form of a quotation, reference or allusion gives "the possibility of rethinking and saturating the text with new meanings". Researchers emphasize that each member of the linguocultural community is familiar with precedent phenomena that are rooted in the language of a particular national culture, and that have become part of the culture and mentality, they "are included in the national cognitive space, respectively, they bear cultural marking" (ibid, p. 490).

The conceptual expression of precedent texts was considered in the study by Lakoff and Johnson (2003). This conceptuality can be metaphorical. Our life, according to Lakoff and Johnson (2003), is filled with metaphors and all kinds of rituals that give new meaning to things and phenomena that have the property of repetition and bring them to a conceptual or precedent level.

Particularities of Translation of Precedent Phenomena

Precedent phenomena have always been challenging to translate into another language since they are closely related to cultural characteristics, the history of the people, their deep mentality, and are expressed using verbal means and conceptually (Vlahov & Florin, 1980, pp. 79-104). The verbal expression can be presented in a form of a text used in fiction to give a work authenticity

to emphasize the features of the speech of characters, their connection with a particular era in which these precedents exist. This text is formed in the minds of most people and becomes generally known, acquiring new meanings. Lotman (1981, p. 55) believes that a text can be “multi-layered and semiotically heterogeneous.” It may contain a variety of cultural contexts and codes that can change the content, give the text a new sound and enrich it with new shades of meaning. In addition, in his opinion, the reader is an important participant in the process of creating and perceiving the text. Thus, the text “ceases to be an elementary message from sender to receiver.” The text becomes “a generator of information with the traits of an intelligent person” (ibid., p. 57).

When translating precedent/intertextual phenomena, the translator decides whether to leave the allusion in their translation or make an approximate but inadequate translation, which loses the deep connotative meaning and atmosphere contained in the precedent phenomenon (Baker, 1992; Venuti, 2009). This aspect is studied by Plekhanova and Stepanova (2019), who note that precedent units can be known to a broad range of people, have global significance, and can also be significant for a particular group of people united by a common culture and nationality. In addition, precedent units may be known only to a small number of people within a family or other community and may be individually significant. In each case, the translator is faced with a choice problem: “whether and how to keep the content and the form of the original source for both may be of an invaluable importance” (ibid, p. 277).

An essential condition for the accuracy of translation of precedent phenomena is knowledge and understanding of allegories and types of veiled utterances. Gomel (1995, p. 98) believes that the reader's perception and understanding of allegory requires a "high degree of cultural homogeneity." She notes the reasons for the Strugatskys' use of the Aesopian language: "Censorship supplies the impetus for the recourse to those allegorical techniques of encoding and concealment that allow the writer to speak to his/her audience above the heads of the powers that be" (ibid). This requires the translator to have knowledge of political realities and precedent phenomena in order to translate the original works more meaningfully.

Many reduplicative formations of the Russian language are precedent; therefore, their translation into English is fraught with difficulties. Shulga (2011) discusses the quality of translation of reduplicative formations of the Russian language into English based on the works of Arkady and Boris Strugatsky and their translations into English. In terms of comparing originals and translations, Shulga concluded that in addition to successful translation solutions, there are often

many disadvantages. She analyses such cases in detail and classifies translation errors and their causes. The main reason is literal translation of the components of stable combinations of reduplicative words. Each culture has its own onomatopoeia and interjections, designations of the day, and other phenomena that should be translated taking into account all the features.

Two translations into English (by Bromfeld and by Renner) are compared by Gussarova (2019) to find many inconsistencies and inaccuracies in translation associated with the influence of the subjective human factor, as well as the lack of English analogues of some precedent phenomena characteristic of the reality described in the original language. Translation difficulties are associated with the use in the text of the Strugatsky obsolete and colloquial forms, specific constructions to show, for example, the character's illiteracy. In many cases, the translators have not been able to find exact matches in the target language, and they make an inappropriate or descriptive translation. The subjectivity of translation, according to Gussarova (ibid), is associated with the culture of the country of origin and the upbringing of the translator, that is, knowledge of national traditions and the realities themselves. Therefore, the quality of translation is influenced by subjective and objective factors: the personality of the translator, the absence of appropriate linguistic expressions in the target language, and the use of precedent names in the source text.

Inaccuracies and translation errors are especially evident when comparing translations made by different translators. The comparative analysis by Gussarova (ibid) concludes that the quality of translation depends on the subjective personal characteristics of the translator, descriptions of precedent phenomena, and the absence of analogies of words and concepts in the target language. Often, translators cannot transfer the colouring of utterances due to the lack of grammatical or syntactic capabilities in English language. In addition, the translation of many realities, colloquial speech and phraseological phrases, some everyday and political realities are not available in dictionaries. These realities can only be understood by people who grew up in a country with similar background and history, especially in a high-context culture, such as the culture of the Russian people. Therefore, the personality of translator, the completeness of their knowledge of the source language, their worldview, and awareness of the cultural and historical realities can affect the quality of the translation, which in many cases can lead to omissions and inaccuracies in the translations.

The difficulties of translating precedent phenomena occur when translating works of various genres - from fiction and scientific literature to journalism and articles that fill the media space. The translator must capture and scrupulously analyse precedent phenomena considering their historical and cultural implications. Plekhanova and Stepanova (2019, p. 279) draw attention to

the fact that the translation of a precedent unit is "usually a demanding, multi-level process and sometimes it becomes even more difficult when the author of an utterance tried to create a humorous/ironical effect." In the works of Strugatsky, such an effect is created, which is also associated with the sharp satire on bureaucracy and the political system described in the novel. Translating such texts poses a difficult task for the translator and the search for an optimal solution.

The first step for a translator is to identify the precedent unit in the text, classify it, and determine if it is "a quotation from a world-known literary work or a reference to the world's history event vs. a phrase from a nationally specific anecdote" (ibid). After that, the translator can decide "whether to keep the precedent unit (and how to do it) or to eliminate it" (ibid).

Such decisions affect the quality and accuracy of the translation of text containing precedent phenomena. The translator needs to preserve the intertextuality and contextual originality of the text, and the study examines how well the translator succeeded in translating the precedent phenomena embodied in this literary work qualitatively and close to the original of the Strugatsky novel.

In this study, the translation of precedent phenomena from Russian into English is analysed using the example of the Strugatskys' work *Tale of the Troika*, which is a vivid example of the reflection of the verbal and conceptual precedents of the Soviet era. Using specific examples of translation by Antonina W. Bouis, the translation of precedent phenomena is considered, the patterns of using particular translation strategies are revealed; and inaccuracies and omissions are classified, and their reasons are identified.

The Strugatskys' works, in particular, their satirical novels *Monday Begins on Saturday* and *Tale of the Troika*, as well as their translation into English, have been studied by some linguists and culturologists. The article *The Strugatskys in Political Context* by Simon (2004) traces the connection with the political situation and fantastic reflection of real life, which is perceived in the West as satire and is a difficulty in the translation process. Simon concludes that their works have a clear connection between themes and problems with political realities. However, this does not manifest itself in a veiled form but only "relies upon autonomous fantastic metaphors instead of merely suitably estranging and camouflaging allegories" (ibid, p. 379). In several works, such as *Monday Starts Saturday*, comic ideas embody features which would be considered satirical in the West; in fact, as Simon writes, they were "an exact reproduction of commonplace, everyday reality" (ibid, p. 381). These subtleties of perception and reflection of reality are significant difficulties in translating the works of the Strugatskys into English. This is primarily since precedent phenomena become an integral part of a culture, as well as the personality of an

individual who belonged to a particular culture. This is indicated by Balmagambetova et al. (2020, p. 489): "The precedent texts are used in speech, penetrating into the memory of a linguistic person, sometimes against the will of the person, and appear in speech behaviour in the form of ready-made statements."

Such fusion occurs at the subconscious level and becomes part of the mentality of the people and their cultural code, which creates difficulties in understanding precedent texts and translation problems. Cultural code is understood by Lakoff and Johnsen (2003, p. 8) as a conceptual system that is metaphorically structured and defined: "Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system."

Gomel (1995) points to difficulties in understanding the allegories used in the novel as a protest against the ideology of Soviet reality and requiring an awareness of the political implications. Errors and inaccuracies in the translation of reduplicative constructions were analysed by Shulga (2011). He concluded that the main reason for this is a literal translation of the components contained in the reduplicative formations and insufficient attention to the features when translating fixed word combinations.

The precedent texts represent a kind of cultural code of mentality, in which a deep context is laid, which is pointed out by Karaulov (1987), Lakoff and Johnsen (2003), and Balmagambetova et al. (2020). Other authors, such as Simon (2004), and Gomel (1995), investigate the work of the Strugatskys and find many precedent phenomena of the Soviet era in their works, presented in an ironic, humorous, and satirical manner. Precedent texts are difficult to translate. This is indicated by such authors as Plekhanova and Stepanova (2019), Shulga (2011), and Gusarova (2019). In translations, this context is often lost. Thus, it is crucial to choose the most effective strategies for translating precedent phenomena.

Therefore, the hypothesis is the following:

Successful translation of precedent phenomena is possible considering the cultural and historical background of the representatives of the source language, and largely depends on the approaches and translation strategies that the translator chooses.

Nida (1945, p. 194) emphasized: "The person who is engaged in translating from one language into another ought to be constantly aware of the contrast in the entire range of culture represented by the two languages."

This study includes an analysis of the types of solutions to translation problems of precedent phenomena and their classification according to such parameters as domestication/foreignization; the degree of interference in the literary text, additional connotations; descriptive translation/calque/contextual replacement; transliteration of specific words, names, etc. Besides,

the study examines cases and strategies of translation of non-equivalent vocabulary, as well as translations of various types of precedent utterances - from direct citation to broad allusions.

The research questions are:

1. How can precedent phenomena be identified and classified, and what strategies can be used to translate them?
2. What are the patterns and frequency of using translation strategies in the novel *Tale of the Troika*?

CHAPTER I ASPECTS OF PRECEDENT PHENOMENA AND THE STRATEGIES OF THEIR TRANSLATION

1.1. Intertextuality and Precedent Phenomena: Terminology and Classification.

In European and in Russian linguistic and linguocultural traditions, two terms have been formed that are very close and generally fit into the context of each other. This is an intertextuality and precedent phenomenon (Kristeva, 1980; Karaulov, 1987). They have a lot in common, and often these two cognitive categories are confused, but still, they must be distinguished.

The concept of intertextuality implies the existence of a relationship between texts, the use of previous texts in the process of creating new texts that were formed in the language culture earlier, in which there is an implicit link from one text to another. The author of the postmodern term "intertextuality" Kristeva (1980) following Bakhtin's theories of dialogues and polyphony drew attention to the fact that each text is formed from an already existing text and is a mixture of quotes, cultural codes, fragments of idioms and other structures of language that exist in any text in various variations. This is what Lotman called "the accommodation of differently structured texts within single textual formation" (Lotman, 1981, p. 52).

Barthes (1977, p. 146) also wrote that "... a text is not a line of words ... but a multi-dimensional space in which a variety of writings, none of them original, blend and clash." He also noted that "... a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation " (ibid, p.148).

Thus, the reader becomes a co-author, he/she reads and interprets the text in his own way, in which texts already existing in the past are intertwined, acquiring new meanings. It is the reader who must decipher the codes and text formulas embedded in each web of text. According to Barthes, when creating "his" text, the author may not be aware that his work is intertextual. He believes that the text is not the property of an individual author, and in this sense, Barthes declares the "death of the author" and "the birth of the reader" (ibid, p. 142). According to Genette (1997, p. 9), "... there is no literary work that does not evoke (to some extent and according to how it is read) some other literary work". Leitch summarizes this understanding and states: "Every text is intertext" (Leitch, 1983, p. 59). Many other researchers of our time agree with this. Venuti (2009, p. 157) argues that "every text is fundamentally an intertext, bound in relations to other texts which are somehow present in it and from which it draws its meaning, value, and function".

Comparing the terms, it can be noted that the concept of intertextuality is broader than the concept of precedence; it demonstrates the cultural code, the system of traditional values of humanity. According to Zhao (2017, p. 120), intertextuality is "a very broad notion which can operate at any level of text organization". He notes that intertextuality can be realized at the level of "single words or phrases that have significance in a given text", or represent "macro-textual conventions and constraints associated with genre, register and discourse" (ibid).

The precedent phenomenon, on the other hand, is a life phenomenon that can be localized by a certain group of people (for example, one family or a labour community – *socium* – precedent phenomena) or rise to the national level, and can also be temporary, that is, relevant for some generations and outdated, or even archaism that has lost its primary meaning for subsequent ones. Thus, not in all cases may a precedent phenomenon become a fact of culture and broadcast a universal cultural code. It can expand to intertextuality or not, become a national precedent or a universal precedent phenomenon or not.

Precedent phenomena, like intertexts, go through a stage of some decoding when perceived by the recipient. The difference between the concepts of intertextuality and precedent lies, according to Nemirova (2014, p. 85), also in the fact that "Precedent phenomena, ... are decoded when analysing the surface structure of the recipient text ..., intertextual elements — when analysing the deep structure of the text." As for the area of the text environment, in comparison with intertextuality, it is broader in precedent texts; it covers not only the interaction between texts but also the facts of the non-textual world. These can be citations or references to images, musical fragments, etc., while the concept of intertextuality focuses on considering only specific texts in their connection.

In this study, the term Precedent Phenomena is used because it is more consistent with the phenomena considered in the Strugatskys' novel *Tale of the Troika*. The time parameter most strongly influences the emergence and use of precedent units in the Soviet era, the allusions which are reflected in this work and the parody which lies at its basis. This parameter of temporality, attribution to a certain era, and the potential to become of being irrelevant for future generations is more inherent in precedent phenomena. In addition, the localization of events and their attribution to a specific social group is also an argument in favour of using the term precedent phenomena. However, when analysing the types of precedent phenomena, elements of the classification of intertextual phenomena will also be included in it, since this piece of literature also contains phenomena that translate the universal human code.

The term "precedent text", introduced by Karaulov (1987), was interpreted by him from the point of view of the function of switching from one context to another or recoding. In his opinion, precedent texts are "ready-made intellectual and emotional blocks - stereotypes, patterns" (ibid, p. 220). Their role is to accelerate and facilitate "the switching from the "factual" context of thought to the "mental" one, and possibly vice versa, carried out by the linguistic person (ibid).

Later the term "precedent text" was developed in the works of a group of scientists. In 1997, Krasnykh, Gudkov, Zakharenko, and Bagaeva (Krasnykh et al., 1997) transformed this term into the concept of "precedent phenomenon".

Krasnykh (1997, p. 9) defines this term and refers to the following phenomena as precedents, which are: "1) well known to all representatives of a national linguocultural community; 2) relevant in cognitive terms; 3) constantly renewed in the speech of the representatives of this linguocultural community."

In the analysis of the Strugatskys' novel will be used the division of precedent phenomena into several levels of precedent given by Krasnykh (2003, p. 174):

1. *Socio-precedent* - phenomena known to any average representative of a particular society (generation, social, confessional, professional, etc.) and included in the collective cognitive space. ...
2. *National-precedent* - phenomena known to any average representative of a particular national-linguistic-cultural community and included in the national cognitive base. ...
3. *Universal precedent* - phenomena known to any average modern homo sapiens and included in the "universal" cognitive space.

A group of researchers (Krasnykh et al., 1997) divide precedent phenomena into verbal and nonverbal. Among the verbal varieties, they distinguish *precedent texts*, *precedent situations*, *precedent names*, and *precedent utterances*. This classification is also used in this study to analyse *Tale of the Troika*.

In his study, Gudkov (2003) indicates these units: precedent name, precedent utterance, precedent situation, and precedent text.

A *precedent name* by Gudkov's definition, is "an individual name associated either with a widely known text or with a precedent situation" (ibid, p. 108).

A *precedent utterance* is "a reproducible product of speech-thinking activity, which may or may not be predicative, a complex sign, the sum of the values of the components of which is not equal

to its meaning"(ibid, p. 107). According to Gudkov's classification, this includes quotations, the title of the work, or full reproduction of a short text.

A precedent situation is "a kind of "reference", "ideal" situation associated with a set of certain connotations, the differential signs of which are included in the cognitive base" (ibid, p. 107).

A precedent text is "a complete and self-sufficient product of speech-thinking activity, ... a complex sign, the sum of the values of the components of which is not equal to its meaning" (ibid, p. 106). According to the definition, a precedent text "is well known to any average member of the national cultural community; ... the appeal to the precedent text can be repeated a lot of times in the process of communication"(ibid). This category can include works of fiction, lyrics, advertisements, and political journalistic texts.

Text reminiscences and a *precedent title* are also distinguished as a special type of precedent phenomenon. Textual reminiscences include quotations (from whole fragments to individual phrases), winged words, certain words coloured in a certain way, including individual neologisms, names of characters, titles of works, names of their authors, special connotations of words and expressions, direct or indirect reminders of situations (Krasnykh, 1997, p. 8).

The sources of origin of precedent phenomena are folklore (proverbs and sayings, ditties, idioms), historical events, fiction, music, cinema, theatre and other forms of art, and manifestations of culture.

Linguistic ways of realizing in a text of precedent phenomena, as well as intertextuality, can be *quotations, allusions, references, aphorisms, and inostyle inserts*. The combination of the two concepts can expand the list of approaches to the analysis of the precedent text, to include in it the methods of *parody* and *stylization*, which are characteristic of the analysis of intertexts and are not usually considered in the study of precedent phenomena.

There are various typologies of intertextuality, among which the typology of Hatim and Mason seems to be the most relevant and detailed. They cite seven categories of intertextuality: *reference, cliché, literary allusion, self-quotation, conventionalism, proverb, meditation*, and further qualify these as being *generic, thematic, structural, or functional in nature* (Hatim & Mason, 1990, p. 132). Another classification is given in the article by Zhao (2017, pp. 122-123). The following types of intertextuality are distinguished there: *citation, allusion and prototype, collage, parody, and untraceable codes*.

The classification of Fateeva (2007, pp. 120–159) should also be mentioned. In her research, she provides a detailed and structured system for classifying the elements of intertextuality:

1. Intertextuality itself , forming the construction text in text	1.1. Quotes. 1.1.1 Attribution Quotes. 1.1.2. Quotes without attribution.	1.2. Allusions. 1.2.1. Attribution allusions. 1.2.2. Unattributed allusions.	1.3. Centone texts.	
2. Paratextuality or the ratio of the text to its title, epigraph, epilogue.	2.1. Quote titles.	2.2. Epigraphs.		
3. Metatextuality as a retelling and commenting link to pretext.	3.1. Intertext retelling.	3.2. Variations on the pretext.	3.3. Supplementing "alien" text.	3.4. Pretext language game.
4. Hypertextuality as ridicule or parody of one text other.				
5. Architectuality as a genre connection of texts.				
6. Other cases and models of intertextuality.	6.1 Intertext as a trope.	6.2 Intertmedia tropes and stylistic figures.	6.3. Borrowing an device.	
7. Poetic paradigm.				

Combining these lists creates the most complete list of types of classification of intertext elements.

Thus, when analysing the text of the Strugatskys' novel in order to identify precedent phenomena in it, this study considers the following types of implementation of precedence (together with the types of intertextuality):

- citation;
- allusions and reminiscences;
- references;
- parody;
- retelling and reflections;
- aphorisms and proverbs;
- inostyle inserts.

In addition, it should be borne in mind that writers can refer to their own texts, referring to their previous works and creating autointertexts, which can also be attributed to a way of implementing precedent phenomena.

1.2. Difficulties and Strategies for Translation of Precedent Phenomena

Difficulties in translating precedent phenomena lie in their nature, these are phenomena that reflect the mentality of a people or a group of people, and they are specific to their culture and contain a huge layer of information recognizable in this particular group or culture. This makes it difficult to understand precedent phenomena outside a certain culture and requires from the translator not only high proficiency in the language but also specific cultural and national awareness in the field of politics, history, literature, traditions, pragmatics of cultural phenomena, and other background knowledge. In the process of translation, it is necessary to create the whole complex of associations, allusions, and contextuality that are embedded in the precedent phenomena. As Nida (2015, p. 207) notes, "languages are basically a part of culture, and words cannot be understood correctly apart from the local cultural phenomena for which they are symbols." Roland Barthes (1977, p. 146) declared that the text is "a multi-dimensional space in which a variety of writings, none of them original, blend and clash".

The difficulties of translating precedent phenomena are not only in the absence in many cases of an equivalent phenomenon in the culture of the target language, which makes it difficult to understand it. The translator must have a full range of basic knowledge about the culture of the native speaker of the source language. However, in addition, the translator should also take into

account the degree of awareness of the reader; think about whether the reader will understand the meaning inherent in the precedent phenomena. The translator should try to find a translation strategy that would most comprehensively fulfil the task of translating as close to the meaning as possible or with the highest degree of equivalence. If necessary, you should provide additional information in the form of references, make a descriptive translation, or find the most appropriate strategies that contribute to a correct and accurate understanding of the meaning and role of precedent phenomena in a literary work. The translation should produce an adequate effect on the recipient of the translation, the same as it produces on the reader of the original.

There are many theories describing the difficulties and strategies of translating precedent and intertextual phenomena. First, one of the important concepts of *foreignization* and *domestication* of translation should be mentioned, which has generated a lot of controversy around itself. Friedrich Schleiermacher (1963) spoke about this for the first time in the lecture *On different methods of translation*, given in 1813. He argued that the translator has two strategies in his arsenal. He explained the principle of these strategies as follows: "Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him" Schleiermacher (1963, p. 47).

The terms *domestication* and *foreignization* were first formulated in the second half of the 1990s by the largest translation theorist Lawrence Venuti. In his work *The Translator's Invisibility* (1995), he describes the terms and defines *domestication* as "an ethnocentric reduction of foreign texts to target-language cultural values, bringing the author back home" (Venuti, 1995, p. 20) and *foreignization* as "an ethno deviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (ibid).

During *domestication*, the translation adapts as much as possible to the norms of the recipient's language and culture, the translator adapts the text to his culture and the realities of life, to the detriment of the specific features of the original. A proponent of domestication is Nida (2000), who believed that "the readers of a translated text should be able to understand and appreciate it in essentially the same manners the original readers slid" (Nida, 2000, p. 118).

During *foreignization*, the original is reproduced while preserving all the features of the language and cultural elements, even if they are alien to the recipient and incomprehensible to him. Schleiermacher (1963) was a proponent of foreignization, as was Venuti, believing that the reader has the right to perceive all the features of the original in order to feel the fullness of the colours of its culture and language, and the translator should not erase the differences, but give a complete picture of another culture. In each case, the translator chooses the strategy himself, and even in

one work in modern translation studies, the use of both strategies is allowed to increase the understanding of the source text, which Schleiermacher did not allow.

In this study "Translation, Intertextuality, Interpretation" Venuti (2009) examines the translation of intertextual phenomena and notes that the translation of foreign intertexts cannot be accurate, and in the case of intertexts, "translating is fundamentally a decontextualizing process» (Venuti, 2009, p. 158). Venuti also believes that the reader's perception, his ability to recognize intertextual inserts in a new text, is important. He argues, "reception is a decisive factor with intertextuality" (ibid, p. 157).

To determine which of these two strategies the translator has chosen, it is important to take into account the formal indicators of domestication/ foreignization, which include:

- the number of borrowings used in translation from the source language;
- the degree of transformation of the syntactic structure of the original;
- the degree of transfer of stylistic features of the original text.

If the number of transformations is insignificant, then it can be argued that the translator followed a foreignization strategy. In the case of redundancy of such transformations, we are talking about domestication. When applying the foreignization strategy, the translation contains a lot of borrowings and explanations of them, while the use of the domestication strategy does not require additional explanations, references, and comments, since many phenomena and concepts are replaced by more familiar and understandable to readers, corresponding to the culture of the target language.

In the practical part of this study, the translation of precedent and intertextual phenomena from the point of view of domestication/ foreignization is considered. Techniques for implementing these strategies or other translation strategies are also analysed. Such an integrated approach makes it possible to make the most complete linguistic and linguocultural analysis of translation and draw conclusions about the relevance and degree of success of the strategies chosen by the translator.

There is a classical system of translation techniques proposed by Baker (1992, pp. 71-77), these are the so-called "strategies for dealing with non-equivalence", many of which can be applied to the translation of precedent phenomena. These are (a) literal translation; (b) cultural substitution; (c) elaboration and explication supplied by the translator either within the text or in a footnote; (d) translation by omission; (e) transliteration by retaining part(s) of the text in the source language.

In general, it can be said that all the strategies for translating precedent phenomena can be divided into two most general groups, two main ways of translating precedent phenomena: description (explanation, comment) and substitution (adaptation). They are carried out using various translation techniques: transcription, transliteration; compensation, antonymic translation; introduction of neologism; approximate translation; generalization; concretization; modulation; grammatical substitution; syntactic assimilation; descriptive translation; literal translation or calculus; contextual substitution.

The *domestication strategy* is implemented using the following techniques: modulation, compensation, simplification, omission, concretization, contextual substitution, grammar substitutions, adaptation, and generalization. The *foreignization strategy* is implemented using techniques: a calque, transcription, transliteration, and literal translation. When analysing the translation of precedent phenomena of the novel *Tale of the Troika*, all these strategies are applied.

CHAPTER II DIFFICULTIES IN TRANSLATING PRECEDENT PHENOMENA: TALE OF THE TROIKA BY ARKADY STRUGATSKY AND BORIS STRUGATSKY

2.1. The Nature and Types of Precedent Phenomena in the Novel *Tale of the Troika*.

2.1.1. Allusions to the Soviet Era in the Work of the Strugatskys

The Strugatsky brothers - Arkady (1925-1991) and Boris (1933-2012) - Russian Soviet writers, screenwriters, classics of modern science and social fiction. The main time of their work is the 60s - 80s of the 20th century. Arkady and Boris Strugatsky together created about 30 novels and short stories, more than two dozen short stories. In their works, there is a wide coverage of topics that remain relevant today, and many sound even stronger in modern realities. These are the topics of moral choice, excessive consumption, and the influence of the political system on a person's identity. The works of the Strugatskys went beyond the genre of science fiction; they can be classified as philosophical, psychological, and social literature. At the same time, their works can be read not only as social allegories but also as high-quality adventure literature. They contain a lot of grotesque and humor, and at the same time - subtle psychologism of the characters, deep reflections on universal topics, criticism of the social and political system, forecasts of the future development of society.

The first novels of the authors fully met the requirements of the ideology of the Soviet state. The early Strugatskys wrote during the "thaw" in the country (after the reign of Stalin, in the first period of Khrushchev) shared the optimism and faith in social progress characteristic of the sixties, described the people of the future as several idealized young scientists, these are bright, intelligent people, enthusiastic conquerors of space, seekers, creative individuals.

At the same time, the Strugatskys write other works that do not fit into the framework of traditional genres. The novel *Monday Starts on Saturday*, published in 1965, is full of humor and fascinating, it describes enthusiastic scientists and optimists who selflessly love their interesting work. This story was continued with *Tale of the Troika* (1968), in which humor gives way to a hard-core satire of bureaucratic barracks socialism and science fiction is combined with dystopia and realism.

The Tale of Troika was banned from publication and rejected by two publishers. There are two versions of this novel. The first, shorter version "was published in 1968 in the almanac *Angara*,

which was removed from public libraries a year later. A longer version was published in book form in 1989." (Zitzewitz, 2020, p. 242).

Tale of the Troika was recognized as ideologically untenable, and the editor of the anthology "Angara" (Irkutsk) was dismissed for its publication. A memorandum from the Department of Propaganda and Agitation of the Irkutsk Regional Committee of the CPSU (Dokladnaya zapiska, 1969) reported: "Under the pretext of a fantastic plot, the authors of the story widely use means of allegory and deliberately distort Soviet society ... Literally in every phrase they leave traces of their scepticism, scolding science and philosophy. Hiding behind the folds of the magnificent mantle of science fiction, the authors present the Soviet people as having lost their communist ideals... The story has become a lampoon..."

The realities of the Strugatskys' works, despite the fantastic genre, are closely connected with contemporary social phenomena, reflect them and refract them from the angle of the political situation. Simon (2004, p. 378) pointed out: "The Strugatskys were eminently political authors (...), and thus Soviet society was their system of reference, their topic, and their addressee."

Soviet realities gave rise to many allusions, which abound in the satirical prose of the Strugatskys. References to well-known facts, catch phrases, and literary works are manifested in the use of abbreviations of the names of institutions, abbreviations characteristic at that time, especially the speech of the characters, replete with high-sounding statements and slogans, in the free quoting of precedent utterances, in the play of words and meanings.

An important fact is a use of "Aesop's language", hidden allusions to hints about forbidden things. This was a necessity because the strict censorship of the Glavlit forbade the publication of anti-Soviet or "ideologically alien" works, satire on the top leadership and special services, and criticism of many other processes of Soviet reality. "The collision of the allegorical and science-fictional modes in the Strugatskys' work is the result of the peculiar conditions under which writers, and especially writers of non-realistic fiction, laboured in the Soviet Union. The poetics of censorship permeates Soviet culture", - wrote Gomel (1995). However, as noted by Grinberg (2016), science fiction for the Strugatskys was "not merely a ploy, a method for speaking of the forbidden through allegories and Aesopian language; it was the only suitable artistic response to their time's moral and technological collapses and a deeply philosophical enterprise."

This study deals with the shorter version of *Tale of the Troika*, which was translated by Antonina W. Bouis.

The plot of the novel is fictional, the action takes place in a fictional research institute, however, the realities and characters are very recognizable, the text is filled with references and allusions, situations typical of the Soviet era, the bureaucratic apparatus with its absurdities and excesses is satirically presented. So, the speech of the heroes is saturated with high-sounding Soviet slogans and pathos pomposity, as if the characters-bureaucrats constantly make solemn speeches at meetings. Often the authors use wordplay to convey how the characters get confused in the wilds of stereotypical clichés of rigid grammatical constructions, and this subtle verbal relationship is not always conveyed in translation. For example, in the speech of one of the characters: "*Фарфуркис все еще боролся с грамматикой во имя борьбы за борющуюся молодежь.*" This play on words is lost in translation with a three-fold repetition of a single-root word in one sentence and the object changes, in the name of which the struggle takes place. In the Russian text, it is a struggle for the sake of struggle, but in the English, it is a struggle for the sake of (struggling) youth: "*Farfurkis was still struggling with grammatical permutations in the name of struggling youth.*"

In addition, in the reasoning of the character of the story about the "struggle" and "fighting youth", a parody of the article by Lyashenko (1965) can be traced, where he criticizes the Strugatsky novel "Monday begins on Saturday", writes about the "lack of struggle between the characters", the absence of a "clear of the social alignment of the struggling forces", about the fact that the adventures of science fiction writers "are not inspired by the storm of struggle". The word "struggle" was precedent in the Soviet era, giving rise to clear references to the "revolutionary struggle", covering all spheres of life in Soviet society. The translator preferred to make a direct translation, as close as possible to the text, without explaining the allusions inherent in this text, which would require detailed and extensive commentary.

The difficulties of translating Soviet realities and allusions were acknowledged by many translators. Kaloh Vid (2017) points out: "Sovietisms have no equivalents in English and are often incomprehensible without additional explanation of the political and ideological situation in the former Soviet Union." He noted the important role of the translator, without whose help "the unprepared reader may get lost in the labyrinth of clippings, blendings, phraseological expressions, puns, allusions..." (ibid).

Allusions, manifested in the use of well-known phrases that have become precedents for the Soviet era, in most cases lose their meaning in translation. Thus, the authors of *Tale of the Troika* often use the technique of syntactic parallelism to embody the allusion of well-known phrases. These phrases are used in an ordinary, reduced sense but they are a reference to a well-known

sayings. For example, one of the characters says: *"Пили, пьем и будем пить"* ("We drank, we drink, and we will drink.") Here there is a reference to the precedent phrase from the poster by V. Mayakovsky (Humanities 54..., 2015): *"Lenin lived, Lenin is alive, Lenin will live"*, which was replicated and widely known to every person who lived in the Soviet era. It is unlikely that a reader belonging to another culture will be able to catch this allusion, and of course, it is not transmitted in translation. Also, the English reader will not be able to grasp the meaning of the reference to the precedent phrase in the words *"Здоровье народа надо беречь, оно принадлежит народу"* ("The health of the people must be safeguarded, it belongs to the people"). It is unlikely that the English-speaking reader knows about Lenin's words *"Art belongs to the people"* (Lenin, 1930, p. 3), which are subconsciously recalled by the reader of the original, who is familiar with Soviet realities. In these cases, the translator applies the strategy of literal translation, without commenting on precedent phenomena.

In the following example, the allusion is played out between two participants in the events.

— *Народ...* — *донеслось из боевой рубки.* — *Народ смотрит вдаль. Такие вот плезиозавры народу...*

— *Не нужны!* — *выпалил Хлебовводов из малого калибра и — промазал.*

In this dialogue, there is a clear connection with the legendary phrase that the famous sports commentator of the Soviet Union, Nikolai Ozerov, said in 1972 when he was reporting on TV during a hockey match between the national teams of the USSR and Canada. Commenting on the rather rough game of the athletes, he exclaimed: *"We don't need this kind of hockey!"* (Ivanov, 2007, p. 72). In turn, this phrase is a reference to Khrushchev's speech at a meeting of writers in the Central Committee of the CPSU on May 13, 1957, where he said: "Our people need works of literature, painting, music that reflect the pathos of labor and are understandable to the people" Khrushchev (1958, p. 35). In translation, this allusion is not conveyed at all:

"The people," we could hear from the conning tower. "The people look into the distance. The people see a plesiosaur. The people do not need ..."

"The plesiosaur!" Khlebovvodov shot from a pistol and missed.

As can be seen from these examples, references to precedent expressions, which are a significant difficulty or equivalent translation, are not transmitted in the translation. This can be explained, on the one hand, by the translator's possible ignorance of all the subtleties and realities of Soviet reality, and, on the other hand, by the possible recognition of the insignificance of the Precedent phenomena data for the course of the narrative or by an assumption. Perhaps the translator felt that the reader would not understand these references, and their explanations would be difficult

to read, since in each case a massive commentary would be required. In almost all such cases, the translator uses the Word for Word translation strategy, without a hint of subtext.

2.1.2. Types of precedent phenomena in *Tale of the Troika*.

In *Tale of the Troika*, there are various types of precedent phenomena representing grammatical, lexical, and syntactic levels, these are precedent names, precedent utterances, precedent situations, and precedent texts. Each of these categories has subtypes.

Precedent name:

- Precedent toponyms, or newly invented, distorted names of geographical objects associated with and containing a reference to actual precedent names, for example: *Тъмускорпионь – Tmuskorpion, ручей Студеный - Studenyi Brook, болота «Коровье Вязло» - Cow's Muck Swamp.*
- Precedent names of organizations, institutions, for example: *Инспекционную комиссию Соловецкого горкомхоза - the Inspection Commission of the Solovetsk Committee on Municipal Economy.*
- Precedent titles of positions, ranks, appeals, for example: *замдиректора по АХЧ - the deputy director, товарищ представитель - comrade representative.*
- Precedent names for realities, for example: *оладьи – doughnuts, караваи - round cakes, ямицкая песня - old folk song.*
- Precedent colloquial names, for example: *баранка – wheel, старикашка - little old man, безнадюга - hopeless.*

Precedent utterance:

- Proverbs and sayings, for example: *И на старуху бывает проруха - Anyone can make a mistake; ...наводит нам тут тень на плетень - ...is throwing dust in our eyes for nothing.*
- Colloquial phrases and expressions, such as: *На кой мне черт эта старая песочница! - I don't need this box!*

Precedent situation:

- References to folklore events, for example, the mention of *an epic stone*, in front of which the traveler had to make a choice.
- References to well-known social phenomena, such as the bard movement of the 1960s: *Хуже всего, — рассказывал Федя, — это альпинисты с гитарами. - The worst thing, ” Fedya was saying, “are the mountain climbers with guitars.*
- References to historical events, for example, words *кулак - kulak* and *подкулачник - kulak’s henchman* are signifiers of precedent events in Soviet history.

Precedent text:

- Quotations from literary works or references to them, such as: *до сих пор живут себе не тужат у самого Синего моря старик, старуха и золотые мальки Золотой Рыбки - the old man, his wife, and the Golden Fish still lived.*
- Quoting slogans, for example: *Никто не забыт и ничто не забыто - No one is forgotten and nothing is overlooked.*
- Ditties (chastushki) containing references to oral folk art.
- Slogans, appeals, pathetic speech of characters, full of speech stamps and containing references to the speech of party workers, for example:
Отбросьте предрассудки, растопчите косность, соберите в себе все доброе и разумное и открытыми и ясными глазами взгляните в глаза великой истине... - Throw off the shackles of stagnation, muster all that is good and reasonable in you and look with open and clear eyes into the eyes of a great truth...
- Political journalistic texts, the syntactic form, vocabulary, and spirit of which correspond to the texts of the described epoch, making them precedent, for example:
Не проявляем ли мы здесь мягкотелость, беззубость, либерализм буржуазный и гуманизм абстрактный? - Are we not displaying spinelessness, toothlessness, bourgeois liberalism, and abstract humanism?

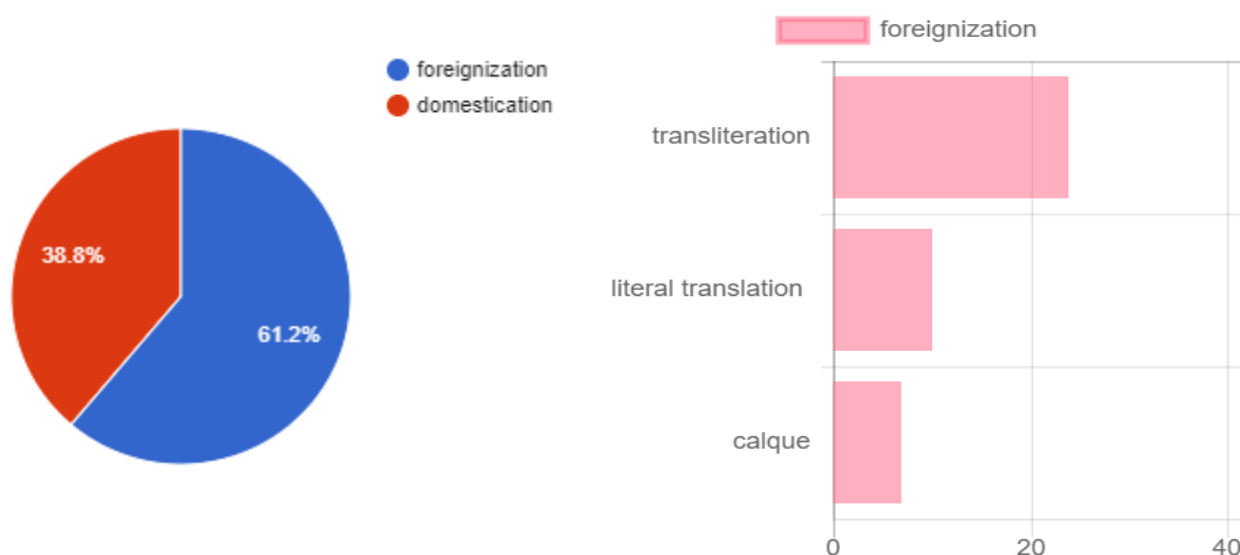
The translation of these precedent phenomena causes certain difficulties, and the translator applies different translation strategies in each individual case, each time solving a well-known

dilemma: what is better - to convey to the reader the main meaning or to present a detailed panorama of the entire background of the described realities and events.

2.2. Analysis of the Translation of Precedent Phenomena in the Novels *Tale of the Troika* Translated by Antonina W. Bouis

As the analysis of the translation of precedent phenomena shows, in different cases Antonina W. Bouis uses different translation strategies. For the translation of various categories of precedent phenomena with different frequencies, foreignization and domestication techniques were used.

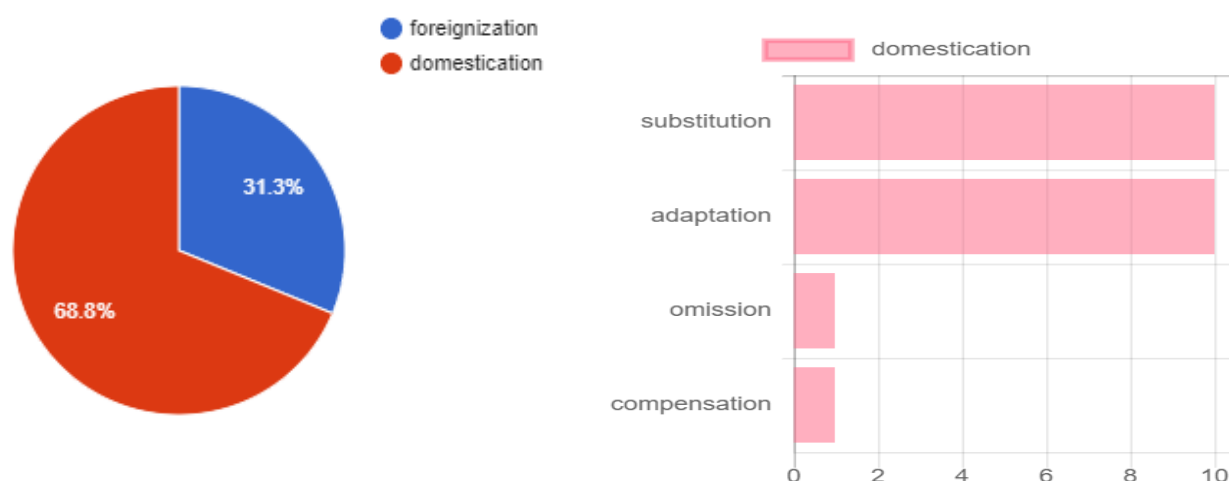
Figure 1. Precedent name



As Figure 1 shows, when translating precedent names, foreignization strategies, transliteration techniques, and literal translation were used to a greater extent. This is due to the generally accepted practice of translating the names of geographical objects, and the names and surnames of people or literary characters. When translating precedent realities related to household items, folklore names, and other realities of a particular area, or state, the strategy of domestication is mainly used, most often the methods of substitution or omission. This is due to the absence of any objects or realities in TL, which the translator replaces with similar names in English or simply omits them, believing that they do not have a significant impact on the course of events in the novel. However, this often impoverishes the translation and makes it more neutral and generalized. Many precedent names could be explained, for example, in the comments. The author of the translation did not use this translation method at all, although many concepts need

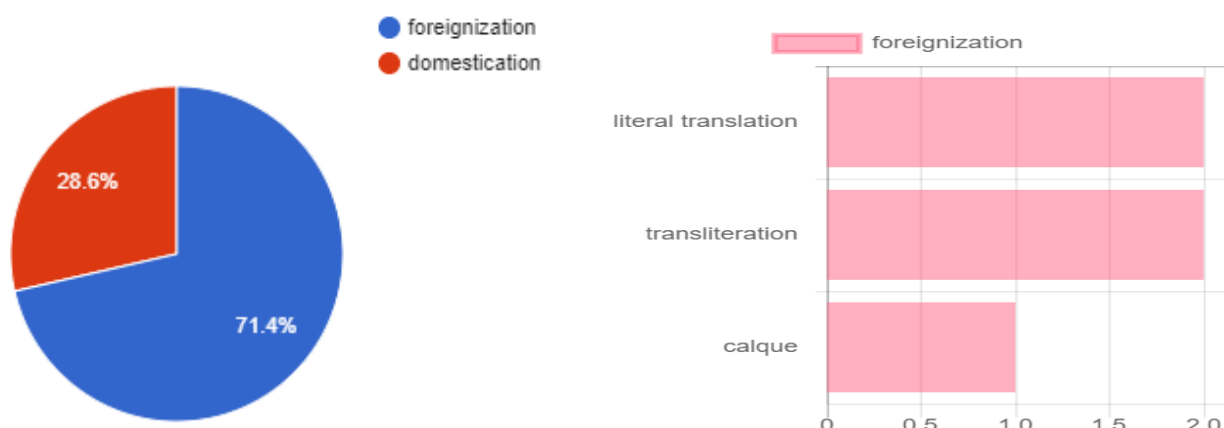
linguocultural comments. For example, the name of the *Черемушки* was omitted in translation, and replaced by a *suburb*, although the Strugatskys introduced a very vivid metaphorical image associated with certain buildings in the suburbs of Moscow with typical white high-rise buildings. The word *suburb* depersonalized the description and the metaphor was lost. Also, during the translation, many colloquial names were lost, which could be represented in translation using the adaptation technique to emphasize the peculiarities of the characters' speech or spacious names. For example, *старикашка* is translated as *little old man*, and *безнадюга* as *hopeless*, which neutralizes the stylistic coloring, eliminates the markedness of words.

Figure 2. Precedent utterance



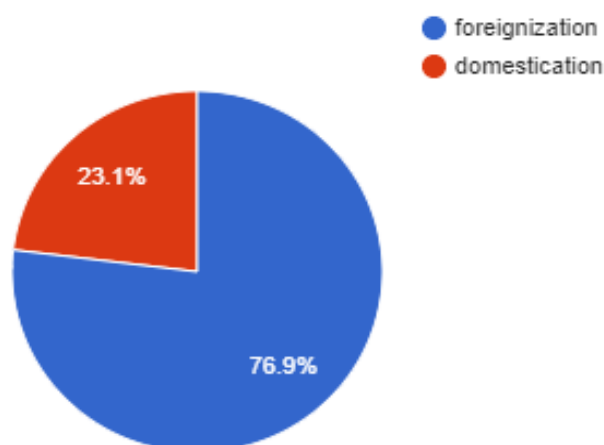
When translating precedent utterances (Figure 2), preference is given to the strategy of domestication, to a greater extent substitution and adaptation. This is due to the fact that many statements of the proverbial complex have contextual substitutions, their analogues, which can be used to replace proverbs and sayings in SL. Some precedent utterances have no equivalent in TL, so the translator finds adaptive phrases to make the most equivalent translation. When applying the foreignization strategy, the literal translation strategy is mainly used, which is explained by the difficulty of translating colloquial expressions. At the same time, the peculiarity of these expressions is lost, they acquire a neutral coloring and a general meaning. To preserve the markedness of precedent expressions, adaptation strategies should be applied and markedness should be shown at the phonetic or grammatical level.

Figure 3. Precedent situation



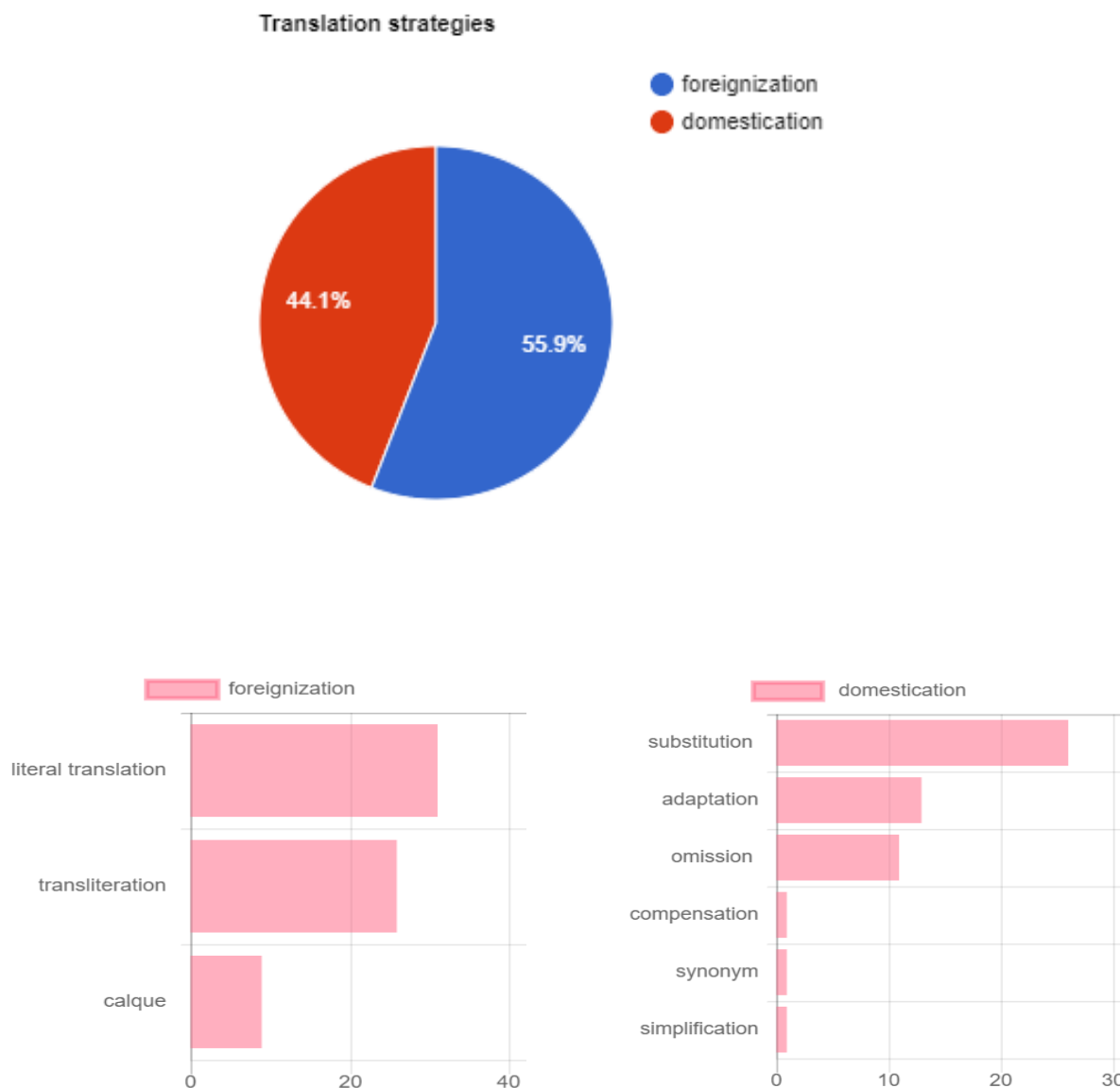
When translating precedent situation (Figure 3), the foreignization strategy is more often used, since the references to events are mainly descriptive in nature and, in general, deep translation transformations are not required.

Figure 4. Precedent text



When translating fragments related to precedent texts (Figure 4), the strategy of foreignization (literal translation) is mainly used. This is justified by the fact that larger lexical units are translated, and literal translation, without loss of equivalence, is appropriate here.

Figure 5. Frequency of use of translation strategies of precedent phenomena in the novel *Tale of the Troika*



In general, in the entire text of the translation of the novel, the use of the foreignization strategy prevails, to a greater extent - literal translation and transliteration. In the strategy of domestication, the techniques of contextual substitution, adaptation, and omission are used with greater frequency.

Thus, we can say that the main drawback of the translation of the novel is the omission of many precedent phenomena, the neutralization of marked words and expressions, which leads to a loss of brightness and imagery of the novel, impoverishes its metaphor and humor in many situations, and also somewhat reduces the satirical sound of the main themes of the novel. In some cases,

the preservation of vernacular coloring could take place if the translator uses an interlinear linguocultural commentary to explain vernacular units unknown to the reader. A conscious refusal to use a comment leads to semantic losses that are not compensated in any way. Comments would also be necessary when translating many precedent realities of the Soviet era, references, and allusions to literary works or precedent situations.

CONCLUSION

Precedent phenomena are inherent in every culture and are important for its bearers. They become an integral part of people's communication, a cultural code, immanent and understandable to every member of a particular community. That is why it is important to study these phenomena in order to fully understand the logic of thoughts and actions of people of a different culture, their widely used stable language units, catchphrases, idioms, and other intertextual inclusions in speech and everyday life.

Many linguists, literary critics, theorists, and practitioners of translation paid attention to the study of precedent phenomena, recognizing their great cultural value and special significance, giving people's speech originality and unique flavor. In the European linguistic tradition, Kristeva (1980) developed and introduced the term intertextuality, which means a cultural code, a system of traditional values of mankind. This is a fairly broad concept, even Leitch (1983, p. 59) stressed that "Every text is an intertext". In the tradition of Russian linguistics, this concept is narrower and more specific, it has the name "precedent phenomenon". This term, introduced by Karaulov (1987), includes concepts derived from the works of several scientists (Krasnykh et al., 1997), it is "precedent name", "precedent utterance", "precedent situation" and "precedent text" (Gudkov, 2003, pp. 106-108).

Precedent phenomena are rather complex lexical units for translating them into other languages, and translators often face unsolvable problems due to the lack of an equivalent in TL. In particular, Nida (2015, p. 207) noted that sometimes the words of a language "cannot be understood correctly apart from the local cultural phenomena for which they are symbols." Translators face the dilemma of translating these precedent phenomena using a domestication strategy, adapting the realities to the realities of the culture of the target language, or using the foreignization technique, leaving foreign borrowings in the text, explaining them with the help of linguocultural comments or applying transliteration or tracing strategies to preserve the original color and specific features of the text of the source language. For the first time, in 1813, Schleiermacher (1963, p. 47) drew attention to this problem and wrote: "Either the translator leaves the author as far as possible and pushes the reader towards him. Or he leaves the reader as alone as possible and pushes the author towards him."

In this study, the following questions were posed: How can one identify, classify, and translate difficulties in translating precedent phenomena? And what are the patterns and frequency of using translation strategies in the novel *Tale of the Troika*?

The identification of difficulties in translating precedent phenomena showed that the greatest of them is the absence of equivalents in the TL or inconsistency with them in full. Also important is the problem of the lack of knowledge of the translator about the cultural characteristics, political and other realities that create the cultural background of this community.

The translator is free to choose one or another translation strategy, it depends on his taste, the depth of knowledge of precedent phenomena, and the characteristics of the culture and mentality of people belonging to a particular community. As a result of the analysis of the frequency of applying the translation strategies of the Strugatskys' novel *Tale of the Troika*, it was revealed that when translating certain categories of precedent phenomena, foreignization and domestication strategies were used with different frequencies. So, when translating precedent names, foreignization strategies were used to a greater extent, particularly transliteration. When translating precedent utterances - domestication, in most cases - contextual substitution of realities that are absent in the culture of the target language. In the translation of precedent situations and precedent texts, foreignization strategies have been used more frequently. This indicates that the author of the translation tried to be as close as possible to the source language, but sometimes the marked and expressiveness of the text are lost during literal translation, making it more neutral in style. The degree of transformation is small, there are no comments, which leaves behind the scenes the cultural background of precedent phenomena. Thus, when translating, references and allusions to Soviet precedent realities, which makes the Strugatskys' text a sharp satire on the Soviet bureaucratic system of the 50s-60s of the last century, are often lost. The application of the foreignization strategy requires an explanation of many borrowings. Still, the text of the translation does not provide any comments or descriptive translation that could give a complete picture of what is happening and enable the reader to appreciate and understand references to other texts and events that are significant for understanding the characters, society, and atmosphere of the era.

SUMMARY IN ESTONIAN

Tõlkimine on tõlgendus ja õige vaste leidmine erinevatele mõistetele ja nähtustele, sealhulgas lähtekeelele ja kultuurile omastele nähtustele. Intertekstuaalsed või pretsedendinähtused on ühed tõlkimiseks kõige keerulisemad üksused, kuna need peegeldavad kultuurilisi, ajaloolis-lingvistilisi, sotsiaalseid ja poliitilisi nähtusi, inimeste sügavat mentaliteeti ja nende kultuuri kontekstuaalsust. Paljud uurijad (Kristeva, Bart, Karaulov jt) pöörasid tähelepanu pretsedentnähtustele või intertekstuaalsusele, nende pragmaatikale ja kasutamisele (teadlik või teadvustamata) kõne- ja kunstitekstides. Neid keerulisi nähtusi on raske teistesse keeltesse tõlkida, mõnikord isegi võimatu leida sihtkeelest sobivaid vasteid, ja tõlkijad valivad erinevaid strateegiaid pretsedentnähtuste tõlkimiseks.

Bakalaureusetöö teema on “Arkadi Strugatski ja Boriss Strugatski romaani “Muinasjutt Troikast” pretsedentnähtuste vene keelest inglise keelde tõlkimise iseärasused: raskused ja tähendusmuutused”. Bakalaureusetöö eesmärk on analüüsida olemasolevaid uuringuid pretsedendinähtuste tõlkimise valdkonnas, tuvastada ja hinnata pretsedendinähtuste tõlkimise raskusi Strugatski romaani “Muinasjutt Troikast” näitel Antonina V. Bui tõlkes ning selgitada välja teatud tõlkestrateegiate kasutamise mustrid ja sagedus.

Töö autor püüab vastata kahele uurimisküsimusele:

1. Kuidas on võimalik tuvastada ja klassifitseerida pretsedendinähtusi ning milliseid strateegiaid nende tõlkimiseks kasutada?
2. Millised on tõlkestrateegiate kasutamise mustrid ja sagedus romaanis “Muinasjutt Troikast”?

Bakalaureusetöö koosneb sissejuhatuses, kahest peatükist ja kokkuvõttest. Sissejuhatuses määratletakse pretsedendinähtus, selle verbaalne ja kontseptuaalne külg, käsitletakse intertekstuaalsete kontekstide tõlkimise raskusi teistesse keeltesse. I peatükk "Pretsedendiliste nähtuste aspektid ja nende peegeldus Strugatskide loomingus" paljastab pretsedendiliste nähtuste tekkimise ja selle kajastamise kirjanduses sotsiaalseid, poliitilisi, keelelisi ja muid aspekte. II peatükis "Pretsedendinähtuste tõlkimise raskused: Arkady Strugatsky, Boris Strugatsky "Muinasjutt Troikast" analüüsitakse neid teoreetilisi aspekte romaani põhjal, selgitatakse välja tõlkeraskuste põhjused ja määratletakse pretsedendinähtuste tõlkimise põhistrateegiad.

Kokkuvõttes võetakse kokku uuringu tulemused, esitatakse analüüsi põhisätteid ja kommenteeritakse tulemusi.

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APPENDIX

Below is an analysis of the strategies for translating precedent phenomena, distributed in the order of belonging of cultural realities to certain categories.

A. & B. Strugatsky	Antonina W. Bouis	translation strategies	notes
1. Precedent name			
1.1. Toponyms			
Китежград	Kitezhgrad	foreignization, transliteration	
Хохлома	Khokhloma	foreignization, transliteration	
Тъмускорп ионь	Tmuskorpion	foreignization, transliteration	This name encodes a reference to the word Tmutarakan (the name of an ancient Russian city that has become a symbol of the wilderness, a province forgotten by the god of the place), a change in the second part of this name creates a comic effect, a play of meanings.
Куншткам ера	Kunstkamera	foreignization, transliteration	The translation reflects the traditional name, however, in the Russian original (SL), the more archaic pronunciation of this name, in the German manner, is emphasized, which emphasizes the peculiarities of the character's speech.
Река Скорпионк а	Skorpionka River	foreignization, transliteration	
Тъмускорп ионские Черемущк и	suburbs of Tmuskorpion	domestication, lexico-semantic substitution (generalization), omission	Cheryomushki is a precedent name for a Moscow district, widely known for a series of experimental typical Khrushchev residential buildings. Later, areas with similar knowledge began to be called Cheryomushki. Initially, the area was on the outskirts of the city, it was a village. The translator decided to omit the proper name, replacing it with the more general word suburb. At the same time, the linguocultural value of this phrase is lost, a reference to a certain type of buildings located in this area, white and standard, which is known in the culture of the source language. This precedent phenomenon can be attributed to the national precedent, according to the theory of Krasnykh (2003, p. 174), since it is known to the average representative of a given culture, widely popularized in works of art, cinematography, enshrined in linguocultural dictionaries and reference books (for example, Shostakovich's operetta "Moscow, Cheryomushki" and the film of the same name, mentioned in the film "The Irony of Fate, or Enjoy Your Bath").

"Коровье Вязло"	Cow's Muck Swamp	foreignization, calque	
озеро Звериное	Zverinoe Lake	foreignization, transliteration	
Лопухи	Lopukhi	foreignization, transliteration	
роща Круглая	Kruglaia Grove	foreignization, transliteration	
ручей Студеный	Studenyi Brook	foreignization, transliteration	
Во всяком случае, он доверитель но сообщил нам, что народу нужны холмы, а также равнины, овраги, буераки, эльбрусы и казбеки.	In any case, he confided to us that the people need hills, as well as dales, ravines, gullies, Elbrus Mountains, and Kazbek Ranges.	foreignization, transliteration; domestication, concretization.	The difference is in usage, in SL the names of mountains are used as common nouns, defining the name of a whole group of objects, in a generalized sense, while in TL these names are used as proper names of specific geographical objects.
Это не была патриархальная буколическая лужа типа миргородской — всеми изъезженная и ко всему притерпевшаяся.	This was no bucolic, patriarchal puddle, no smalltown puddle that everyone had driven through and that was used to everything.	domestication, context substitution	The author of the translation considered it insignificant to mention the well-known precedent name of the puddle, which is located in the Poltava region, in the city of Mirgorod and is mentioned in Gogol's work (in <i>The Tale of How Ivan Ivanovich Quarreled With Ivan Nikiforovich</i>) and is one of the main attractions of Mirgorod. Instead of the precedent name Mirgorod, the translator used the context substitution smalltown.
Новосибирск, улица Щукинская, 23	Novosibirsk, 23 Shchukinskaia Street	foreignization, transliteration	
Сызрань	Syzran	foreignization, transliteration	
1.2. Anthroponyms			
Был он тощ и	He was emaciated	domestication, omission	A reference to A. Tolstoy's fairy tale "The Adventures of Pinocchio". Duremar is a thin and lanky, ridiculous leech catcher. The mention of his

похож на Дуремара			name gives a vivid image, which is not reflected in the translation.
Заколдун	Enchantings	domestication, calque, grammatical substitution of word form	In translation, the specific meaning of the perfect form is lost (<i>Заколдун</i> – from the verb of the perfect form - <i>заколдовать</i>).
Эдик	Eddie	domestication, adaptation	The English equivalent of the name.
Федор Симеонович Киврин	Fedor Simeonovich Kivrin	foreignization, transliteration	
Модест Сатвеевич Камноедов	Modest Matveevich Kamnoedov	foreignization, transliteration	
Кристобаль Хозевич Хунта	Christobal Josevich Junta	foreignization, transliteration	
Профессор Выбегалло	Professor Vybegallo	foreignization, transliteration	
Павел Эдуардович	Pavel Eduardovich	foreignization, transliteration	
Эдуард Петрович Бабкин	Eduard Petrovich Babkin	foreignization, transliteration	
Говорящий клоп	The Talking Bedbug	foreignization, literal translation	
Кузька	Kuzma	domestication, generalization	In translation, the colloquial name Kuzka is lost, and the full name Kuzma is given.
Кусьма	Kuzma	foreignization, transliteration	The phonetic features of the character's speech are not conveyed, the neutralization of vernacular.
1.3 Precedent names of organizations, institutions			
НИИЧАВО О Академии Наук	the Research Institute for Magic and Wizardry of the	foreignization, literal translation	The abbreviation is not preserved and thus the satirical tone is lost, ridiculing the absurdity and absurdity of abbreviations of the Soviet period.

(Научно-исследовательский институт Чародейства и Волшебства АН)	Academy of Sciences	translation in expanded form	
Инспекционная комиссия Соловецкого горкомхоза	the Inspection Commission of the Solovetsk Committee on Municipal Economy	foreignization, literal translation in expanded form	The neoformation of the post-revolutionary period in the form of an abbreviation <i>горкомхоз</i> is not preserved in translation, the precedent phenomenon is translated descriptively, and deployed.
Тройка по Рационализации и Утилизации и Необъясненных Явлений (ТПРУНЯ)	Troika on the Rationalization and Utilization of Unexplained Phenomena	foreignization, literal translation	The abbreviation <i>ТПРУНЯ</i> is not translated and the play of meaning obtained by compounding the letters of the abbreviation is not explained, thereby losing the comic effect of this name.
А через неделю сверху был спущен приказ о зачислении и профессора Выбегалло А. А. научным консультантом при ТПРУНЯ	A week later a decree was lowered, stating that Professor A. A. Vybegallo had been appointed scientific consultant to the Troika	domestication, omission, substitution	Here the abbreviation <i>ТПРУНЯ</i> is omitted and replaced by another name.
ОРУД (Отдел по регулированию уличного движения)	traffic court	domestication, substitution, replacement by a similar reality in TL	
касса взаимопомощи театральных деятелей при ВТО (Всероссийском театральном)	Mutual Aid Fund of Theater Figures under the auspices of the VTO	foreignization, transliteration	

м обществе)			
в лаборатор иях ФИИАНа	in the laboratories of FILIL	domestication, partial calque, approximate translation	<i>ФИИАИ</i> - P. N. Lebedev Physical Institute of the Russian Academy of Sciences. The translator decided to create a new abbreviation meaning the Branch of the Lebedev Institute - FILIL. However, there is an official name for <i>ФИИАИ</i> in English - LPI RAS or just LPI - The Lebedev Physical Institute of the Russian Academy of Sciences.
Театр музкомеди и	the Musical Comedy Theater	foreignization, literal translation	The abbreviation <i>музкомедия</i> is missing in translation.
"Профсою зная организац ия мыловарен ного завода имени Первых Пионеров в период 1934 — 1940 годов"	there is no translation	domestication, omission	The translator did not provide a translation but preferred to omit a passage of the text because of the abundance of difficult-to-translate precedent phenomena in it.
1.4 Precedent names of positions, titles, appeals			
замдирект ора по АХЧ	the deputy director	domestication, omission	<i>АХЧ</i> stands for administrative and economic part (административно-хозяйственная часть). The translator decided to omit this abbreviation as having no significant meaning for the meaning of the story. However, in such an omission, the precedent name and the very atmosphere of the narration are lost, a satirical description of the era when the language had many abbreviations and abbreviations, new formations of the Newspeak.
Соловецки й котлонадзо р	Solovetsk Boiler Supervisor's Department	foreignization, literal translation	Abbreviation <i>котлонадзор</i> - is not preserved in translation, but is fully deciphered.
звание отличного лифтовода	the title of Senior Elevator Operator	domestication, descriptive translation, contextual substitution	
врио научного консульта нта	scientific consultant pro tern	foreignization, calque	Abbreviation (<i>врио</i>) not saved in translation, equivalent replacement found in TL.

врио	official replacement	domestication, substitution	
заведующий курсов квалификации среднего персонала	head of the qualifying courses for intermediary personnel	foreignization, literal translation	
товарищ представитель	comrade representative	foreignization, literal translation	
Уважаемый (-ая, -ые) гр.	Dear Sir (Madam, Sirs)	domestication, substitution, replacement by a similar reality in TL	In translation, the abbreviation <i>гр.</i> , characteristic of the Soviet official-business style, meaning literally <i>гражданин/ гражданка</i> , is lost. The meaning of gender, expressed in SL with the help of feminine or masculine endings, is expressed in TL with the help of nominative lexical units - <i>Madam, Sirs</i> .
В "Е. И. В. Кунштов Камеру"	into His Imperial Majesty's Kamera of Kunsts	foreignization, calque, verbatim abbreviation decoding, translation in expanded form	The abbreviation Е. И. В. is translated using the full name since this abbreviation in English does not reflect gender (His / Her). However, the satirical effect disappears, since the Strugatskys wanted to emphasize the abbreviations characteristic of the Soviet era, used everywhere and often in inappropriate contexts, which created comic situations.
— Идите, идите, голубчики	"Go, go, my dear friends, "	domestication, substitution	The stylistic coloring is lost, the translation is neutral.
старикашка	little old man	foreignization, literal translation	The stylistic coloring is lost, the translation is neutral.
1.5 Precedent names for realities			
Мать Сыра Земля	Mother Earth	domestication, simplification	In Slavic mythology, it is an important sacred image, it is personified. The earth was perceived as the mother of all living things, plants, and living beings, a healer and nurse. This personification and sacredness is lost in translation.
Герцеговина Флор	Herzegovina-Flor cigarettes	foreignization, transliteration	This naming of cigarettes has become precedent since these cigarettes are known to have been Stalin's favorite cigarettes and he used this tobacco for his pipe. Tobacco for making cigarettes was brought from Herzegovina, an area on the Balkan Peninsula.
— Родители — А, Бе, Ве, Ге, Де, Е, Ё, Же... (...) продолжал, повысив	"Parents—A, B, C, D, E, F, G, H..." (...) went on, raising his voice: "I, J, K..."	domestication, substitution	

голос: — Зе, И, Й, Ке...			
Колхоз	Kolkhoz	foreignization, transliteration	
ямщицкая песня	old folk song	domestication, generalization	The precedent realities of the <i>ямщик</i> (coachman) and <i>ямщицкая песня</i> are omitted, thus the color of the special folk song culture that developed in the 19th century in Russia is lost in translation. The allusion is lost in the translation, a reference to a certain mood created by the coachman's song, because usually, this is a mournful singing filled with sadness and daring, usually with a tragic content.
горящие оладьи	hot doughnuts	domestication, adaptation, search for the equivalent of realities in TL	In this case, a more generalized equivalent was found, while the designation of specific realities, and precedent names of Russian national flour products is lost.
караваи	pound cakes		
— Я бы молочка сейчас выпил. Парного.	"I could go for a glass of milk. "	domestication, omission	Stylistic neutrality in TL, while in SL is colloquial intonation in the use of the diminutive suffix <i>-чка-</i> and refinement - the adjective <i>парного</i> .
он жил себе не тужил с женой в своей сторожке	he had lived peacefully with his wife	domestication, omission	The precedent name of the realia <i>сторожка</i> is omitted.
по самому краю шемаханск ого ковра	along the very edge of the Persian carpet	domestication, generalization	In the translation, the reference to Pushkin's "Tales of the Golden Cockerel" is lost, in which there is a Shamakhan queen who lived in a luxurious tent.
журнал "Огонек"	Ogonek magazine	foreignization, transliteration	
вполне возможно, что так и остался кулаком- мироедом	and for all we knew could still be an exploiter, a kulak	<i>Кулак</i> - foreignization, transliteration <i>Мироед</i> — domestication, contextual substitution	
подкулачн ик	kulak's henchman	foreignization, transliteration and calque	
— Знал я, чувствовал , что хапуга ты и	"I knew you were a phoney "	domestication, omission, context substitution	

очковтиратель			
отличник	straight A student	domestication, synonym, equivalent in TL	
хулиган и двоечник	juvenile delinquent and a dropout	domestication, context substitution	
Я же не мог оторвать рук от баранки	I could not tear my hands away from the wheel	domestication, substitution	A neutral translation of a precedent name given in a colloquial style.
полтинник	fifty kopecks	foreignization, calque	The stylistic coloring is lost, the translation is neutral.
безнадюга	hopeless	foreignization, literal translation	The stylistic coloring is lost, the translation is neutral.
2. Precedent utterance			
2.1. Proverbs and sayings, announcements			
Как он жил себе не тужил	How he had lived peacefully	domestication, non-equivalent translation, lexico-semantic substitution	The saying was substituted by a phrase with a neutral meaning.
молодой тогда еще совсем был, здоровенный, что твой лось.	he was still young and hearty then,	domestication, omission	The slang comparison was substituted by a phrase with a neutral meaning.
Не вырубишь топором.	You can't hack it out even with an axe.	foreignization, literal translation	Does not have a reference to the proverb: what is written with a pen cannot be cut down with an axe.
Клин клином...	Fight fire with fire.	domestication, substitution, relative monoequivalent with complete divergence in imagery	Partial proverbial correspondence, when the proverb of the target language is equivalent to the proverb of the original in meaning, function, and stylistic coloring, but differs in its figurative content.
отправить коту под хвост четыре часа	to flush four hours of work time down the tubes	domestication, substitution	The use an equivalent with a complete discrepancy of images.

рабочего времени			
устал как последняя собака, что язык у меня не поворачивается	I was ... dog-tired, that my tongue refused to function	domestication, adaptation	Full proverbial correspondence (equivalent), is when there is a proverb in the translation language that is equivalent in meaning, equivalent with the same imagery, with grammatical adaptation.
Выбегалло, которому было на Константи на глубоко начхать, не мычал и не телился.	Vybegallo, who didn't give a damn about Konstantin, did not respond.	domestication, context adaptation	The colloquial phrase with a figurative meaning has been substituted by a phrase with a direct meaning.
сукин кот	the little bugger	domestication, adaptation	The use of an equivalent with complete discrepancy in figurativeness.
наводит нам тут тень на плетень	is throwing dust in our eyes	domestication, substitution	The use of an equivalent with complete discrepancy in figurativeness.
Тройка троицу любит.	The Troika likes threes.	domestication, adaptation	There is no reference to the precedent Russian phrase God loves a trinity, with a hint of the Holy Trinity - the Father and the Son and the Holy Spirit. Threes - a play on words and the meaning of the idiom is not translated.
И на старуху бывает проруха.	Anyone can make a mistake.	domestication, context adaptation	The proverb with a figurative meaning has been substituted by a phrase with a direct meaning.
Конь о четырех ногах и то спотыкается.	Horses have four legs and still they stumble.	foreignization, literal translation	The proverb has been translated word for word.
Кто не ошибается, тот не ест... то есть не работает...	He who makes no mistakes does not exist, that is, does not work	foreignization, literal translation	Here was made a mistake in the translation, based on the homonymy of the Russian words eat (eat) and eat (be, exist). Accordingly, the case proverb is not translated correctly.
"По газонам не ходить" и "Траву не есть".	"Do not walk on the lawn" and "do not eat the grass. "	foreignization, literal translation	These are two announcements, the first of which is precedent, and the second is fictional by the authors. However, the translator combined them into one, which leads to the loss of distinction and satirical effect.
2.2. Colloquial phrases and expressions, dialectisms			

Ехай, ехай, чего стали!	Come on, come on, let's go!	domestication, compensation	Marking with a grammatical feature – a special form of the verb - is not transmitted during translation, colloquialism is lost, and speech becomes grammatically correct.
— Ну, браток, и порядочки у тебя...	"Well, brother, you really run things well here, "	domestication, adaptation	Partial, relative equivalent. The colloquial coloration is erased.
...вернуть в лоно семьи двух слетевших с нарезки хоккейных болельщиков	...return two out-of-control hockey fans to the bosoms of their families	domestication, adaptation	The use of an equivalent with complete discrepancy in figurativeness.
На кой мне черт эта старая песочница	I don't need this box!	domestication, substitution, generalization	A case of replacing the vernacular with neutrality.
"Дай ему! Чего смотришь! По луковке!"	"Let 'im have it! What are you staring at? Right in his ugly mug! "	domestication, substitution	A case of equivalent with different figurativeness.
Он еще рыпался	He was still moving	domestication, contextual substitution	A loss of vernacular, stylistic neutrality, grammatical correctness of speech.
— Пшел вон.	"Get out. "	foreignization, literal translation	The phonetic features of the character's speech are not conveyed, the neutralization of vernacular.
космос-мосмос, фотосинтез-мотосинтез	cosmos-hmos and photosynthesis-shmyntesis	foreignization, phonetic calque	A calque of reduplicative words.
как ты его проверишь, читает он или кемарит, сачок?	how are you going to check whether he's reading or faking?	domestication, adaptation	The domestic equivalent of a slang word.
Вы и ахнуть не успеете	Before you can say boo	domestication, adaptation	
местную бабку Зою	the local hag Zoia	domestication, adaptation	The equivalence of the translation is low since the attitude inherent in this word (бабка) is lost - as an attitude with warmth and a little good humor. A

			certain negative is heard in the word hag - like a witch, a hag, it would be better to use transliteration and comment.
скушали под коньячок и под пльзенское бархатное	with the aid and sustenance of cognac and velvety Pilsner	domestication, adaptation	
Травяные клопы тоже, я вам скажу, не сахар	Grass bugs are no joy either	domestication, contextual substitution	The replacement the vernacular with neutrality.
2.3. Quotations from literary works, folk tales, songs or references to them			
— Никто не забыт и ничто не забыто.	"No one is forgotten and nothing is overlooked."	foreignization, literal translation	A reference to Olga Bergholz's (Berggolts, 1959) memorial text at Piskarevsky Cemetery, where residents and soldiers of the Leningrad Front who died during the siege of Leningrad during World War II are buried. In the first part of the phrase and domestication, synonymous substitution - in the second. However, when translating, the game is broken, based on the repetition of forms of the verb <i>не забыт/не забыто</i> . Probably the translator considered this a tautology and replaced the verb forget with a synonym.
"Вот злонравия достойные плоды!"	"These are the fruits of evil!"	foreignization, literal translation	The reference to the quote from D. Fonvizin's comedy " <i>Недоросль</i> " is not commented on by the translator.
Что же касается краткой сущности необъясне нности, то Выбегалло не мудрствуя лукаво выразил ее предельно кратко	As for the brief summary of its unexplainabilit y, Vybegallo had wasted no words:	domestication, substitution	The winged expression не мудрствуя лукаво is the winged expression from the tragedy <i>Boris Godunov</i> (1825) by A. S. Pushkin.
3. Precedent situation			
§ 1 на лево пойд еш головушку потеря еш § 2 на право пойдеш ни	No.1. If you go to the right, you'll lose your head. No.2. If you go to the left,	foreignization, literal translation	A reference to folklore, to the story of the hero Ilya Muromets and the epic stone, near which the road diverges into three directions, and the traveler needs to make a fateful choice where to go next.

<p>куда не придеш</p> <p>§ 3 пря мо пой С В У Х Ъ</p>	<p>you'll get nowhere.</p> <p>No.3. If you go straight, you'll</p>		
<p>Что это за линчевани е? Мы с вами не в Техасе.</p>	<p>Why this lynch law? We're not in America, you know.</p>	<p>domestication, substitution, generalization</p>	<p>The translator generalized the location of the lynching phenomenon, since it took place not only in Texas but also in various parts of the United States, originating during the Revolutionary War (1775-1783).</p>
<p>"– Хуже всего, – рассказыва л Федя, – это альпинист ы с гитарами. Вы не можете себе представит ь, как это страшно, Эдик, когда в ваших родных, тихий горах, где шумят одни лишь обвалы, да и то в известное заранее время, вдруг над самым ухом кто- то зазвонит, застучит и примется рычать про то, как "НИПУП ОК" вскарабкал ся по "ЖАНДА РМУ" и "ЗАПИЛИ Л по гребню" и как потом "ЛАНЦЕ ПУПА</p>	<p>"The worst thing," Fedya was saying, "are the mountain climbers with guitars. You can't imagine how terrible it is, Eddie, when in your own quiet mountains, where the only sound comes from avalanches, and then only occasionally, you suddenly hear someone start strumming away and singing about some guy whose love is lost in the misty mountains. It's a disaster, Eddie. Some of us get sick from this, and the weaker ones actually die. "</p>	<p>domestication, omission</p>	<p>It describes the situations associated with the mass phenomenon of the development of the mountaineering and bard movement, which arose in connection with the romance of the Khrushchev thaw. Usually, climbers took guitars with them and sang songs of the author's song genre in the mountains, in the evenings around the campfire, sometimes not very professionally. This became a precedent situation, which is mentioned in the novel. The jargon used in the text refers to the slang of climbers. In the translation, they are omitted and replaced by a description of the theme of bard songs.</p>

пробило на землю".			
кулак	kulak	foreignization, transliteration	Kulaks — in Russia before the October Revolution — wealthy peasants exploiting wage labor, after the revolution – enemies of the Soviet government.
подкулачник	kulak's henchman	foreignization, calque	Podklulachnik is peasant acting in the interests of the kulaks.
Тройка	Troika	foreignization, transliteration	In the era of Stalin "Troika is associated with the institutional “triangle” (party committee, trade union committee, administration), which met to resolve “complex” issues. The “troika” (a body of extrajudicial repression) and the “triangle” (the “normal” form of institutional power) turn out to be two sides of the same coin" Dushenko (2018, p. 135).
Народ смотрит вдаль. Такие вот плезиозавры народу... — Не нужны! — выпалил Хлебовводов из малого калибра и — промазал.	"The people look into the distance. The people see a plesiosaur. The people do not need ..." "The plesiosaur!" Khlebovvodov shot from a pistol and missed.	foreignization, literal translation	A parody, reference to Khrushchev's speech (Khrushchev, 1958, p. 35) and commentary by N. Ozerov at a hockey match (Ivanov, 2007, p. 72). This reference is not reflected in the translation.
4. Precedent text			
4.1. Literary texts, folk tales, songs or references to them			
Ухажеру моему Я говорю трехглазом У: Нам па-цалуи ни к чему - Мы братия по разуму!...	I told my three-eyed beau That we shouldn't kiss. That it was in reasoning That we would find our bliss.	domestication, omission	A reference to ditties, as to a precedent text with content on various social and everyday topical themes, with metaphors and humor.
... до сих пор живут	...the old man, his wife, and	Golden Fish, Blue Sea -	A reference to Pushkin's <i>The Tale of the Fisherman and the Fish</i> and the development of this story with a

себе не тужат у самого Синего Моря старик, старуха и золотые мальки Foreignization, calque	the Golden Fish still lived on the shore of the Blue Sea.	foreignization, literal translation	touch of comicality (Goldfish fry), is not in the translation.
извлекал на поверхность и направлял во вне разумное, доброе и вечное	brought to the surface and directed outward all that was rational, good, and eternal	foreignization, literal translation	A quote from N. Nekrasov's poem <i>To the Sowers</i> (1877), where the poet appeals to the intelligentsia to educate new generations in the spirit of kindness, reason, and eternal human values. This phrase has become commonplace, widely known, and precedent in Russian culture.
принялся тихонько наигрывать "Кирпичики"	started playing "Little Bricks" softly	foreignization, literal translation	A reference to the song <i>Кирпичики</i> , which became a precedent in the Soviet urban folklore of the early 20th century as the so-called courtyard song, an urban street romance that has many variants. When translating, the colloquial intonation is lost, which is given by the suffix <i>-ик-</i> , the author of the translation does not comment on this precedent phenomenon.
Когда поэт сказал: "И на ответы нет вопросов"	When the poet said: 'And there are no answers to the questions'	foreignization, literal translation	A reference to the poem by V. Bryusov <i>Скала к скале; безмолвие пустыни...</i> , an inaccurate quote ("there are no questions for answers").
Народ вечен. Пришельцы приходят и уходят, а народ наш, великий народ, пребывает веками.	"the people are eternal. Space visitors come and go, but our people, our glorious people, will live on through the ages. "	foreignization, literal translation	A reference to a quote from the Book of Ecclesiastes (1, 4): "A generation goes, and a generation comes, but the earth remains forever." This phrase was also repeatedly used by Stalin in relation to different situations, thanks to which it became widely known and precedent. Also here is a reference to Stalin's words: "Leaders come and go, but the people remain." Stalin (2003, p. 124).
При этом он кричал, что народ любит быструю езду.	And he was yelling that the people love fast driving.	foreignization, literal translation	The translation loses allusion, a reference to the precedent text of N. Gogol's novel "Dead Souls", an inaccurate quotation of the rhetorical question "What kind of Russian does not like to drive fast?". This reference and humor are lost in translation.
Хлебовводов меня сразил, зарезал он меня, убил	Khlebovvodov had cut me, stabbed me in the back, killed and buried me.	foreignization, literal translation	A reference to the Russian folk tale-song "The priest had a dog, And he loved her. ...". This is the so-called boring fairy tale, in which the same piece of text is repeated many times. This precedent is not reflected

и в землю закопал.			in the word-for-word translation, there are no comments and references to the precedent text.
Мы охраняем посевы знаний от плевел невежества и ложной мудрости.	We guard the seeds of knowledge from attack by philistinism and false wisdom.	domestication, substitution	There is no reference to the Biblical precedent phrase "Separate the wheat from the chaff", which means to separate the good from the bad, the harmful from the useful.
4.2. Speeches of Soviet leaders of states, decrees			
Не позволим вновь торжествовать волюнтаризму и субъективизму!	We will not allow voluntarism and subjectivism to reign once more!	foreignization, literal translation	This is an allusion, a reference to the October (1964) Plenum of the Central Committee of the CPSU, which condemned subjectivism, voluntarism
...развернуть еще более непримиримую борьбу за ... здоровую критику и здоровую самокритику...	... to increase their mortal struggle for ...healthy criticism and healthy self-criticism...	foreignization, literal translation	Reference to the words of Stalin "... it is precisely in order to strengthen and improve our cause, it is precisely for this that the Party proclaims the slogan of criticism and self-criticism" (Stalin, 2011).
против обезлички	against dehumanization	domestication, adaptation	Reference to the words of Stalin "... we still have a number of enterprises where ... instead of responsibility for work, complete irresponsibility and obeslichka" (Stalin, 1931).
Наш утилитаризм ...грозит необратимо повернуть души к тунеядству и потребительству...	Our utilitarianism ...will turn many to parasitism and consumerism...	foreignization, literal translation	Reference to "Decree of the Presidium of the Supreme Council of the RSFSR of May 4, 1961, entitled: "On intensifying the fight against persons (loafers, parasites, parasites) who evade socially useful work and lead an antisocial parasitic lifestyle" (Ukaz, 1961).