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DOMESTIC – FOREIGN – INTERCULTURAL: PRAGMATICS OF TRANSLATION (ON THE MATERIAL OF THE TEXTS DEVOTED TO S. DIAGHILEV'S ARTWORKS)

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Abstract. The article deals with the linguistic representation of the linguoculturological triad “domestic – foreign – intercultural” as part of the theory of reflective and translation turns developed by D. Bachmann-Medick. Globalization has transformed the principle of binary categorization and mapped out the possibility of their synthesis and formation of a third space of communication. The purpose of the study is to analyze and describe translation strategies and techniques used for the transfer of intercultural meanings that create a third space in the perception of the global recipient, where neither basic, nor adaptive culture markers are preserved. The empirical basis of the study is represented with the original and translated texts of international artistic festivals, memoirs of Russian and foreign artists, as well as the verbal content of news online platforms dedicated to the 150th birth anniversary of S.P. Diaghilev. As a result of the analysis, three key strategies for the translation of linguistic-and-cultural units have been identified: domestication, foreignization and intercultural mediation. They are interchangeably used in the process of translating the Russian texts under consideration. However, owing to the communicative task of original texts – to convey the specifics of Russian culture and include national art in the world cultural fund, the strategy of intercultural mediation is the most frequently used one. This strategy is implemented through the use of Gallicisms in translated English and German texts, international vocabulary, and elimination of national and cultural specifics. It has been shown that a translator's individual style is imposed on the systemic and cultural specifics of natural languages.

Key words: translation, translation strategy, translation technique, domestication, foreignization, intercultural mediation.

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«СВОЕ» – «ЧУЖОЕ» – «МЕЖКУЛЬТУРНОЕ»: ПРАГМАТИКА ПЕРЕВОДА (НА МАТЕРИАЛЕ ТЕКСТОВ, ПОСВЯЩЕННЫХ ТВОРЧЕСТВУ С. ДЯГИЛЕВА)

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Аннотация. В статье рассматривается языковая репрезентация лингвокультурологической триады «свое – чужое – межкультурное» в рамках концепции рефлексивного и переводческого поворотов Д. Бахманн-Медик. Глобализация привела к трансформации принципа «бинарных категоризаций», обозначив возможность их синтеза и формирования «третьего пространства» коммуникации. Цель исследования заключается

ся в выявлении стратегий и приемов перевода для передачи межкультурных смыслов, создающих «третье пространство» коммуникации, в котором не сохраняются маркеры ни исходной, ни принимающей культур. Эмпирическую основу работы составили посвященные 150-летию со дня рождения С.П. Дягилева оригинальные и переводные сопроводительные тексты международных художественных фестивалей, мемуары российских и зарубежных деятелей искусства, а также текстовый контент новостных онлайн-платформ. В результате анализа выделены три стратегии перевода культуры: форенизация, доместикация и межкультурная медиация. Наиболее частотной выступает стратегия межкультурной медиации, что обусловлено коммуникативной задачей оригинала – передать специфику русской культуры и включить национальное искусство в мировой культурный фонд. Стратегия вербализуется посредством галлицизмов, интернационализмов, приема элиминации национально-культурной специфики. Установлено, что на системную и культурную специфику естественных языков накладываются особенности авторской индивидуальности переводчика.

Ключевые слова: перевод, стратегия перевода, прием перевода, доместикация, форенизация, межкультурная медиация.

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Introduction

The humanities theory of cultural turns of the 20th – early 21st century (7 Cultural Turns) developed by Doris Bachmann-Medick focuses on understanding the “foreignness” of culture as the awareness of the need to study cultural differences, not similarities. The turns represent a change in perspectives, research angles, and these changes are not irreversible, they are easily superimposed on each other, together forming a mosaic picture of the world of cultural sciences [Bachmann-Medick, 2017].

According to the logic of the “reflexive turn”, the principle of binary opposites has been transformed (we are here, others are there) and isolated differences have become unacceptable for the world community. The globalization of the cultural space has led to an understanding of their relationship, namely to the perception of a whole “spectrum of mixed differences” [Geertz, 1983, p. 32].

Translation turn is the consequence of the natural globalization of the world community ties. Since the 1980s translation studies turn has altered to a cultural study of translation. The classical concepts of text-oriented translation began to be supplemented by such new leading categories as cultural representation and transformation, foreignness and dissimilarity, displacement, cultural differences and power. Thus, translation studies have acquired a new cultural dimension. Translation implies a wider transfer of other people’s ways of thinking, worldviews and various practices [Van Doorslaer, 2019.].

On account of / owing to due to their inequality in the global relationship of power between centers and peripheries, the dissimilarity of languages and cultures acquires a new research perspective [Bhabha, 1996, p. 55]. Global post-colonial shifts move the pole of the original and the pole of translation apart, forming the so-called Third Space. The third space is defined as a productive space of communication, transformation of cultural meanings and a locus of cultural production that blurs the existing boundaries and calls into question the established categories of culture. It provides communicants with a policy of inclusion, not exclusion, and stimulates both cooperation and controversy [Bhabha, 1996, p. 57]. In the third space, a hybrid identity guarantees the possibility of a dialogue. The identity of an individual is not determined simply through opposition to others, but it itself becomes “other”, defined by someone else.

The study of translation from the viewpoint of the third space seems to be relevant since the contact of two cultures inevitably gives rise to a new space of interaction between culturally conditioned meanings – “intercultural space”. The interaction of the categories of “domestic” and “foreign” with the meanings of different cultural models verbalized in a text is dynamic and is characterized by different degree of partners’ urge for rapprochement. Accordingly, the “intercultural” is characterized by ambiguity, uncertainty, novelty and can cause mixed feelings: from fear to inspiration.

In sociology, four scenarios of intercultural interaction are distinguished:

– Dominance (the norms and values of one's culture take precedence over the values of the other's culture and are elevated to an ideal);

– Assimilation (the norms and values of a foreign culture are adopted and integrated into a domestic culture);

– Divergence (the norms and values of both cultures are recognized as equivalent; however, a number of components turn to be incompatible, which leads to contradictions and does not allow one culture to be integrated into another);

– Synthesis (the most significant parts of both cultures merge into one, which allows it to acquire new qualities) [Thomas, 2003, p. 46].

The criterion that determines the nature of intercultural interaction in this classification is the result of the influence of one culture on another. As we can see, the scenarios of dominance and assimilation correlate with the well-known translation strategies: foreignization and domestication in the terminology of Lawrence Venuti [Venuti 1995]. Depending on the translator's choice of a linguocultural strategy, the text of translation may appear "foreign" (alienating), or "domestic" (naturalizing) [Nesterova, 2019, p. 19]. At the same time, the experience shows that the text of translation (especially in the field of literature and art) reveals not only domestic and foreign features, but also intercultural ones. It should be mentioned that in the cross-cultural space, the interaction of cultures takes place according to a mixed scenario: divergence + synthesis.

The research object of the present paper is represented with a triad "domestic – foreign – intercultural". The research subject is represented with the strategies and techniques in the manifestation of these categories in original and translated texts dedicated to the artworks of S.P. Diaghilev. The purpose of the study is to analyze and describe translation strategies and techniques used for the transfer of intercultural meanings that create a third space in the perception of the global recipient.

Materials and Methods

The year of 2022 marks the 150th birth anniversary of Sergey Pavlovich Diaghilev, the popularizer of Russian art abroad. He was one of the originators of a new trend of exhibition

organization; his private ballet enterprise inaugurated the reform of the world ballet theater of the 20th century. Through the art of opera and ballet, S. Diaghilev opened the Russian culture with its national traditions to the world bridging the national and European cultures.

The intercultural dialogue was facilitated by numerous cultural events promoted by S. Diaghilev, such as the Russian Seasons project, which introduced Europeans to the achievements of Russian culture and art.

The research is based on the materials of the International Festival of Arts "Diaghilev P.S.", a special project "Stay Home with Russian Seasons", literary memoirs, as well as news on the 150th birth anniversary of S.P. Diaghilev posted on the Russia Beyond platform. The original Russian-language publications and their translations into English and German have been analyzed. The total wordage of empirical material made 200,000 printed characters.

The following scientific methods were used to achieve the goal of the study: theoretical analysis with the use of inductive and deductive methods to summarize the collected theoretical data; the method of synthesis, description and linguistic observation, translational analysis. The comparison of source texts and translated text was carried out using intent analysis and content analysis.

Results and Discussion

Diaghilev as a cultural phenomenon

The phenomenon of the Russian expatriate community was formed in the 20th century. This concept characterizes the entire cultural heritage, memorable sites, historical facts somehow associated with the stay of Russians abroad. The Russian community was represented by almost the entire population of Russia with art celebrities being the brightest part of it. They formed the image of the world in the national consciousness and left a noticeable mark on Russian and world culture [Filicheva, 2020].

Intercultural contacts contributed to the entry of Russian art into the pan-European context and highlighted the originality of this art, which, according to contemporaries, attracted foreigners with its mysterious Russianness [Parkhomenko, 2019,

p. 157]. Russian ballet (The Firebird, The Coronation of Spring, The Prodigal Son, etc.) formed the gold standard of the 20th century classics.

Sergey Diaghilev, an outstanding impresario and founder of the world-famous Russian Seasons, played a major role in popularizing Russian opera and ballet classics abroad.

A.N. Benois wrote about the productions of 1909 in Paris: “At first, a small, and then ever-widening circle of fanatical admirers was formed around our venture. *Les fervents des russes* included French critics, writers and artists who better than any advertisements and reviews carried the good news around the city that something amazing and beautiful was being prepared in Châtelet. It turned out that Russian performances were in demand not only in Russia to satisfy some kind of national pride. The world culture was in need of them as well” [Benois, 1990].

After 150 years, the personality of S. Diaghilev is still discussed by Russian and foreign researchers: should he be considered a representative of Russian culture or a citizen of the world?

Soviet encyclopedic sources describe S. Diaghilev as a great Russian impresario, a citizen of Perm who grew fond of St. Petersburg and an ardent patriot who wanted to prove to the West that Russians can do everything and even more. The Western world frequently describes S. Diaghilev as an art critic, art patron, ballet impresario and founder of Russian ballet with its distinguished dancers and choreographers [Kupets, 2017]. It is noteworthy that Diaghilev’s ideas are evaluated through the prism of his original vision without reference to his nationality.

L. Garafola, a leading specialist in the history of Russian ballet, calls Diaghilev the greatest cosmopolitan who easily crossed the borders of countries and centuries. He was a deeply Russian person, and saw his mission to change the perception of Russian art, not by opposing it to French or Italian culture, but by integrating it into the world fund [Garafola, 2021].

According to L.A. Kupets, “the constantly transforming image of Diaghilev in encyclopedic narratives, like an informational iceberg, drifts along the waves of history, majestically waiting for its next observer and interpreter” [Kupets, 2017].

Strategies of translating culture

Translation has traditionally been one of the most important forms of intercultural communication, and since the middle of the 18th century it has been the dominant form of cultural appropriation of the Other [Menzel, 2011, p. 145]. By means of words transcoding, the translation acts as a medium for modeling another culture and constructing otherness.

In the process of translation, the complex interaction of domestic and foreign is especially clearly manifested. In this interaction, the translator’s individual style is superimposed on the systemic and cultural specifics of natural languages. The translation process consists of a series of choices, determined both by a strategy chosen and by the preference for one or another equivalent [Timko, 2007].

In terms of the metaphorical description given by Fr. Schleiermacher, the founder of scientific hermeneutics, the translator as an intermediary should ensure the “meeting” of the author of the original and the reader of the translation. There are two ways to make this meeting possible: the writer moves towards the reader or vice versa. The philosopher strictly distinguished between these two approaches and believed that their mixing is unacceptable [Schleiermacher, 2000].

In modern translation studies, the degree of approximation of the source text to the norms of the target language and culture has received a more detailed interpretation in the work of the American translation theorist Lawrence Venuti, who proposed the concepts of foreignization and domestication to describe translation strategies [Venuti, 1995]. The scholar notes that an adequate translation should emphasize the foreignness of the original text and point out cultural differences.

According to the German translator theorist M. Schreiber, the translator should domesticate some foreign elements if the original text contains many of them. In this case, the translation integrates the text into the target context (Einbürgerung). On the contrary, if the translator retains foreign elements of the source text, then we are talking about the foreignizing translation (Verfremdung) [Schreiber, 1993].

I.E. Klyukanov’s classification of translation strategies is based on the degree of translation intervention. The scholar distinguishes

between an adaptive translation strategy aimed at the target culture with its norms and concepts, on the one hand, and a resistive strategy aimed at conveying the culturally significant content of the original including specific language forms [Klyukanov, 1998].

P.N. Donets in his work “Translation and intercultural adaptation of the text” correlates translation with intercultural mediation in the sense of intercultural adaptation [Donets, 2004, p. 30]. Intercultural mediation in the form of a triadic discourse is understood as an alternative way to resolve disagreements caused by a mismatch of cultural landmarks, the creation of a special global cultural space in polylogues.

In this study, we rely on the differentiation of translation strategies by L. Venuti (domestication and foreignization) as the most relevant in Russian and Western translation studies and supplement it with the strategy of intercultural mediation, which corresponds to the theory of Third Space by H. Bhabha.

Foreignization / domestication / intercultural mediation

The foreignization strategy is used to familiarize the translation’s recipient with the originality of an author’s country of origin, which is also reflected in language. The foreignization strategy is implemented through such techniques as approximate translation, tracing, transliteration.

Let us turn to the translational analysis of original and secondary texts.

Bilingual booklets (in Russian and English) of the festival program are published on the official website of the Diaghilev. P.S. event, and the texts of these booklets are rich in culture-specific words. Approximation is used to translate these words into the English language:

(1) **Original:** Гончарова и Ларионов собрали коллекцию икон и **лубков**, которую показали в 1913 году на выставке «Иконописные подлинники и **лубки**» (Diaghilev, 2016).

Translation: Icons and **prints** which Larionov and Goncharova collected were displayed in the 1913 exhibition ‘Original Icons and **Lubki**’ (Diaghilev, 2016).

The term *lubok* is of Slavic origin and refers to a type of graphic work of art in the form of a

printed and then hand-colored print on paper. In the above English phrase, two variants of translations of this term are given – *prints* and *Lubki*, neither of which fully conveys the semantics of the original word: in the first case, the generalization is used, and in the second case – transliteration.

Toponyms, or place names, can also be found in the names of festival events:

(2) **Original:** Порой эти отсылки бывают буквальными, как, например, акция 1993 года «Футуристы выходят на **Кузнецкий**» (Diaghilev, 2016).

Translation: Sometimes, these references are literary, as in the 1993 ‘Futurists Take the **Kuznetsky**’ (Diaghilev, 2016).

Transliteration of the word *Kuznetsky* when translating into English the Russian name of the bridge located in St. Petersburg without specifying the object (*bridge*) indicates the translator’s intention to convey the form, not the meaning, thus leaving the pragmatic aspect in the background.

The implementation of the foreignization strategy can also be observed in translated materials into German:

(3) **Original:** В Петербурге началась новая эпоха с приездом молодого человека по имени **Сергей Павлович Дягилев**, который после обучения на юридическом факультете и безуспешных попыток стать композитором (Римский-Корсаков не признавал таланта юного ученика) вместе с «**Невскими пиквианцами**» обратился к художественному искусству (Russian Revolution).

Translation: Die großen Tage von St. Petersburg hatten begonnen, als ein junger Mann namens **Sergej Pawlowitsch Djagilew** aus der Provinz nach St. Petersburg kam und nach einem Jurastudium und erfolglosen Versuchen als Komponist – Rimsky-Korsakow ermutigte seinen Schüler kaum – sich mit seinen Freunden, den **Pickwickians de la Nawa**, ausschließlich den schönen Künsten zuwandte (Russische Revolution).

The very structure of the original is almost completely preserved in the translation. The proper names are given in transliteration and transcription. It should be noted that the full name of S.P. Diaghilev is given in the translation. The name of the art group *Невские пиквианцы* represents a certain difficulty for German readers. The name of this group of art lovers is associated with the novel *The Posthumous Papers of the*

Pickwick Club by Charles Dickens. The group was formed in 1887 by students of the St. Petersburg Private School named after Karl May – A. Benois, V. Nouvel, D. Filosofov and K. Somov, and the main goal of this community was to study the history of art, primarily, painting and music. Later, S. Diaghilev and L. Bakst joined the group. S. Diaghilev's and the skills of organizer led to transforming allowed for transforming a narrow circle of art lovers into the artistic association World of Art [Berard, 2005]. In the translation, the French language version of the name is given, probably due to its higher frequency of use in European sources. We believe that the translator's note would make it easier to perceive the text of the translation. In the German translation, the French name of the group is given, is probably chosen because of its frequent use in European publications. We believe that the translator's note would make it easier to perceive the translated text.

The domestication strategy is focused on bringing the text closer to the target culture, i.e. the translator makes a transfer of the foreign through the prism of the domestic. Omissions, syntactic transformations, as well as descriptive translation are used to make a text more familiar to a foreign-language audience.

The article "How Diaghilev Made the 'Russian Revolution' in World Art", published on the Russia Beyond platform and available in German translation, provides data on Diaghilev's biography.

(4) **Original:** Человек, утонченный вкус которого считается непревзойденным, появился на свет вдали от культурных столиц 31 марта 1872 года в Новгородской губернии. Дягилев был сыном кавалергардского полковника Павла Дягилева. Мать вскоре умерла, но детство Сергей провел в атмосфере любви, тепла и уюта, которые создавала мачеха. Семейным гнездом стал город Пермь – один из промышленных центров Урала (Russian Revolution).

Translation: Sergej Djagilew wurde am 31. März 1872 in der Familie eines Leibgardeobersten geboren, weit weg von den Kulturhauptstädten Russlands – im Verwaltungsgebiet Nowgorod. Seine Mutter starb, als er noch klein war, doch seine Stiefmutter zog ihn mit Liebe und Wärme auf. Die Stadt Perm, etwa 1 500 Kilometer östlich von Moskau und damals eines der Industriezentren im Ural, wurde zur Heimat für die Familie (Russische Revolution).

This example shows the syntactic differences between two texts: the translator combines the first two sentences of the original text into one. There is an omission of the attributive clause emphasizing the good upbringing of young S. Diaghilev. The name of Diaghilev's father is also omitted, and the military rank *кавалергардский полковник* is translated using a contextual analogue *Leibgardeoberste*. The administrative-territorial lexical unit *губерния* is translated using the method of approximate translation *Verwaltungsgebiet*. The descriptive translation of the city name Perm includes the indication of the city of Moscow as a well-known territorial landmark in Russia.

The Russian-English booklet of the Diaghilev. P.S. International Festival of Arts 2021 mentions the name of Porokh art space:

(5) **Original:** В 2018 году в репертуаре площадки «ПОРОХ» появилась кинематическая драма «Фауст 3.0» (Diaghilev, 2021).

Translation: In 2018 the kinematic drama *Faust 3.0* appeared in the repertoire of the **POROKH performing arts theatre** (Diaghilev, 2021).

This example also demonstrates the use of descriptive translation which gives foreign readers the opportunity to learn what kind of a platform is mentioned.

The following examples from the Russian-English translations demonstrate some omissions in the translated texts:

(6) **Original:** Важно отметить, что Монро использовал не только реальных героев, но часто прибегал к сказочным или мифологическим образам: Снежной королеве, Русалке, Снегурочке, Аленушке, Троице, кукле Барби... (Diaghilev, 2016).

Translation: It should be mentioned that Monroe was not only interested in real-life figures but also in fairy-tale and mythological ones: the Snow Queen, the Little Mermaid, Alyonushka, Barbie and so on (Diaghilev, 2016).

(7) **Original:** Вальс из музыки к спектаклю «Живой труп» для ансамбля (Diaghilev, 2021).

Translation: Waltz from music to the performance for ensemble (Diaghilev, 2021).

As can be seen from these examples, the names of a fairy tale character *Снегурочка* (the Snow Maiden) and the performance *Живой труп* (Living Dead), as well as the religious concept *Троица* (the Trinity) are not reflected in the secondary texts.

The strategy of intercultural mediation involves the creation of a translation text for a global addressee with minimum manifestation of difference between foreign and domestic. This strategy is implemented through the use of foreign language inclusions, international vocabulary, the technique of eliminating national and cultural specifics.

The name of the Russian Seasons ballet enterprise (since 1929 known also as Russian Ballet of Diaghilev) is traditionally presented in English and German-language sources in French – *Ballets Russes*. In some translated publications a few exceptions can be found – *The Ballets Russes* (English); *Russisches Ballett / Diaghilevs Russisches Ballett* (German).

Publications dedicated to the life and work of S.P. Diaghilev are characterized by the wide use of Gallicisms. As a rule, they are preserved in translated texts.

(8) **Original:** Из Петербурга летели письма к матеке в Пермь: «Я, во-первых, большой **шарлатан**, хотя и с блеском, во-вторых, большой **шармёр**, в-третьих – большой нахал, в-четвертых, человек с большим количеством логики и малым количеством принципов и, в-пятых, кажется, бездарность; впрочем... я кажется нашел мое настоящее значение – **меценатство**» (Die Magie der «Ballets Russes»).

Translation: In einem Brief an seine Stiefmutter gab Djagilew folgendes Bild von sich selbst: «Ich bin erstens: ein **Scharlatan**, aber voller Feuer – zweitens: ein großer **Charmeur** – drittens: ein frecher Kerl – viertens: ein Mensch mit viel Logik und wenig Skrupeln – fünftens: einer, der krankt, so scheint es, an einem totalen Mangel an Talent. Außerdem glaube ich, meine wahre Bestimmung gefunden zu haben: **das Mäzenat** (Die Magie der «Ballets Russes»).

(9) **Original:** В 2011 году был учрежден почетный приз Международного фестиваля искусств «Дягилев. P.S.» – «**Удиви меня!**» за идею и реализацию художественных проектов, объединяющих различные национальные культуры (Diaghilev, 2021).

Translation: In 2011 a special award of the International Festival of Arts Diaghilev P.S. – “**Ettone-moi!**” – was established to celebrate significant creative projects aimed to unite different national cultures (Diaghilev, 2021).

The highlighted words in the above German and English fragments are inclusions from the French language.

The ways of translating French words and expressions are of great importance, since French was the lingua franca of the Russian aristocracy in the early 20th century. In the Russian-language article “Leon Bakst: Dress up like a flower!” posted on the website of the Tretyakov Gallery Magazine, there are a number of quotes in French, which are translated with the use of the following English equivalents:

(10) **Original:** Все **premieres**, мастерицы, одеваются под меня, носят белые чулки, рисунки в клеточку – **daim** и т. д. (Léon Bakst, Russian).

Translation: All **premieres** and craftswomen dress up in my style, wear white stockings and checkered patterns – **daim** [**French: chamois**], etc. (Léon Bakst, English).

(11) **Original:** Мои сандалии совсем в моде, а о расшитых чулках верно дошло до Петербурга уже: **Je touche 10 pourses sur chaque robe, chapeau et chaussure** (Léon Bakst, Russian).

Translation: My sandals are all the rage, and the news about embroidered stockings has probably reached St. Petersburg already – **Je touche 10 pourses sur chaque robe, chapeau et chaussure** [**French: I receive 10% for every dress, hat and shoe**] (Léon Bakst, English).

(12) **Original:** Стиль платьев – свежий и без вычур, преобладают сочетания **bleu roi** и белого, иногда **incidents** зеленые (Léon Bakst, Russian).

Translation: The style of the dresses is fresh and unpretentious, dominated by the combinations of **bleu roi** [**French: bright blue**] and white, sometimes with a **touch of green** (Léon Bakst, English).

The translation of the highlighted French words and phrases into English is given in brackets in the secondary text. This helps to ensure the clarity of the text and partially neutralize the foreignizing style of presentation. In the third sentence, the Russian phrase *иногда incidents зеленые* is translated into English without using the French word *incidents* – *sometimes with a touch of green*. Thus, from a pragmatic point of view, the translation turns out to be more adequate than the original text due to the indication of the necessary explanations in brackets.

It should be noted that the names of all Russian Seasons performances are traditionally given in French in the English and German-language art discourse.

The following examples illustrate this trend:

(13) **Original:** Сергей Дягилев ставит балеты «Золотой петушок», «Полуночное солнце», «Кикимора», «Шут» (Diaghilev, 2016).

Translation: On the back of it Sergei Diaghilev was to stage **Le coq d'or; Soleil de nuit; Kikimora; Chout, and Les noces** (Diaghilev, 2016).

(14) **Original:** Дягилев сам выбирал программу – он сделал ставку на постановки 29-летнего Михаила Фокина, который с трудом пробивал себе дорогу в ретроградной Мариинке. Его «Павильон Армиды», «Сильфиды», «Спящая красавица» отсылали к европейскому искусству (Russian Revolution).

Translation: Das Programm stellte Djagilew selbst zusammen und wählte die Inszenierungen des 29-jährigen Michail Fokin, der für das konservative Mariinski-Theater zu bahnbrechend war. Seine „**Le Pavillon d'Armide**“, „**Les Sylphides**“, „**La Belle au bois dormant**“ entsprachen der Tradition der europäischen Kunst. Die Bühnenbilder für die Aufführungen stammten von den Künstlern Benois und Bakst (Russische Revolution).

As we can see, the proper names given in bold are translated using French inclusions and the technique of transliteration.

The Coronation of Spring by Igor Stravinsky which became a turning point in the fate of the Russian Ballet is the only exception. Before the beginning of the First World War, it separated S. Diaghilev and his troupe from Russia. The French name *Le Sacre du printemps* was proposed by L. Bakst, but it was not fixed in other European languages. In English, *The Coronation of Spring* is a more frequent name, and in German – *Das Frühlingsopfer*, it may be explained by the difference in connotations, which prompted translators to choose contextual equivalents in their native language.

The combination of loan translation and transliteration in the following example also refers to the strategy of intercultural mediation:

(15) **Original:** «Дар», кантата для тенора, мужского хора и ансамбля на стихи Гавриила Державина (Diaghilev, 2021).

Translation: **Gift (Dar)**, cantata for the part of the tenor, male choir and ensemble after Gavrila Derzhavin (Diaghilev, 2021).

The technique of elimination of national and cultural specificity consists in neutralizing the meaning of culture-specific lexical units, because its value appears to be irrelevant to foreign readers:

(16) **Original:** Фокин представил в своих произведениях особый язык тела, в основе которого лежало **искусство славянского хоровода, хождения за солнцем**, с переплетением мифических сюжетов и сказок (Die Magie der «Ballets Russes»).

Translation: Fokine entwickelte in seinen Arbeiten eine spezielle Körpersprache, knüpfte an **die Kunst von Naturvölkern** an und durchdrang Mythologie und Märchen (Die Magie der «Ballets Russes»).

The generalized concept of *Kunst von Naturvölkern* (the art of primitive peoples) insensitive to any nation or culture is used instead of the word combination *славянский хоровод* (the Slavic round dance).

Conclusion

According to S.P. Diaghilev, art is an international phenomenon. The great impresario saw his mission in conveying the specifics of Russian national and cultural art traditions to the world cultural fund, accessible to representatives of other countries. In this context, translation is assigned the task of transforming ideas and stereotypes and ensuring a polylogue of cultures, that is the text of translation should contain the features of domestic culture, the peculiarities of foreign culture, as well as the intercultural elements.

Boris Dubin calls translation a search strategy, and culture – a living and unceasing multiplication of diversity in the space and time of choice [Dubin, 2008]. The preference for a translation strategy is explained by the tradition of the target language, as well as the language personality and individual style of the translator.

A comparative analysis of original Russian-language and translated English- and German-language sources allows us to state the fact that when translating texts with national and cultural specifics, the translator is not limited to the use of one translation strategy.

The translator, as a mediator of interacting cultures, applies the strategies of foreignization, domestication and intercultural mediation in order to balance and adapt cultural and linguistic differences. The foreignization strategy is implemented through the use of transliteration technique and French inclusions; the domestication strategy implies the use of techniques of approximation, omission, syntactic transformations;

and the strategy of intercultural mediation consists in the use of foreign-language words and phrases, international vocabulary, elimination of national and cultural specifics, as well as the combination of inclusions and transliteration.

With regard to the research material which reflects the international world-oriented trends developed by S. Diaghilev, it is important to note the special role of the strategy of intercultural mediation which allows translators to fully realize their status as mediators between cultures and point out both the features of original and assimilating cultures, to make possible the meeting of authors and readers in the third space of art communication.

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