

SLAVICA HELVETICA

Ekaterina Velmezova (éd./Hrsg.)

Contributions suisses au
XV^e congrès mondial des slavistes
à Minsk, août 2013

Schweizerische Beiträge zum
XV. Internationalen Slavistenkongress
in Minsk, August 2013



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Особенности перевода произведений русских православных мыслителей на французский язык (С.Н. Булгаков, А.Ф. Лосев)

Екатерина Алексеева

Abstract: This article is an attempt to clarify some conceptual and linguistic problems in the translation (from Russian into French) of philosophical texts written in the first half of the 20th century – in particular, those by S. Bulgakov and A. Losev. We consider any translation as a form of cross-cultural communication taking place between the author and the translator(s) of the text. Any translation (including that of philosophical texts which contain a large number of both concepts and supporting cultural and historical information, reflecting different points of view of their authors) involves a complex interaction of different historical and cultural factors that are an attempt to combine and to remove cultural and conceptual misunderstandings.

Литература как мишень? Русская классика на экране российского кинематографа XX-ого – начала XXI-ого веков

Ольга Буренина-Петрова

Abstract: In the article are examined Russian literature texts and their film adaptations in the general context of the Russian culture in the 20th–21st centuries. Particular attention is paid to the methods, ways and concrete aesthetic procedures of transposition of literary works into cinema, studied via the analysis of relationships between verbal and visual texts.

О французских истоках русских стихотворных сказок и басен (II)¹: Б.К. Бланк, В.Л. Пушкин, В.А. Жуковский, А.К. Дуроп, П.А. Вяземский

Андрей Добрицын

Abstract: In this article, reference is made to the French sources of certain fables and verse tales [*contes en vers*] by B. Blank, V. Pushkin, V. Zhukovsky, A. Durop and P. Viazemsky, which are then analysed in the context of modifications that are introduced by the Russian authors. Some of these changes are of a comic-colloquial nature, some aim to “russify” the moral of the fable. Some fable topics go back up to Esop through multiple French and / or German transformations.

Polnisch und Russisch als standardsprachliche Muster für das Tschechische im 19. Jahrhundert*

MARKUS GIGER

Abstract: Polish and Russian had an important influence on the emerging Modern Czech Standard Language in the first decades of the 19th century. This does not only concern vocabulary, but also morphosyntactic devices. At the beginning of the century, an active past participle in *-(v)ší* and new modal predicatives as *nutno*, *dlužno* were built on Russian patterns. Genitive and instrumental cases extended their functions. At the same time passives without copulae or even active constructions in *-no / -to* with accusative object gained a certain popularity in written Czech. These are built on a Polish pattern. In translations from Polish, Polish-like modal predicatives as *volno* or *možná* can be found. All in all it seems that Polish had a more prominent practical position for the activists of Czech national awakening, there are more loans in the vocabulary from Polish, more Polish books were read and translated than Russian ones. At the same time the prestige of Russian seems to have been higher, more bookish syntactic patterns are borrowed from it and some of them even survive to a certain extent until today.

«Этот город странен, этот город непрост ...»: о литературной истории «города N»

Йенс Херльт

Abstract: The essay is an analysis of the main semantic and structural features of novels and stories in 19th and 20th century Russian literature that are set in a fictitious provincial town typically named “town of N”. Starting with M. Naumenko’s epic rock song “District town of N”, and with a side glance on B. Dylan’s “Desolation Row” (of which Naumenko’s piece is clearly an emulation), the essay highlights elements such as gender, forms of communication (rumor and gossip), the lack of events, and spatial organization. Starting with N. Gogol’s *Dead Souls*, through stories and novellas by A. Čexov, I. Bunin, I. Il’f and E. Petrov’s early Soviet satire *The Twelve Chairs*, to L. Dobyčín’s elegiac novel *The Town of En* – the “town of N text” of Russian literature deals with provinciality and the longing for a center, with progress and regression, the presence and absence of history. Despite the dominating satirical tone, there is an idyllic countercurrent present in most of the texts that has too often been neglected by literary critics. It directs us to the deep ambivalence pervading Russian cultural self-perceptions in their relation to European models of “history” and “progress”.

Die kirchenslavische Übersetzung der antilateinischen Schriften von Gregorios Palamas und Barlaam von Kalabrien – eine Herausforderung für die Editionsphilologie

YANNIS KAKRIDIS und LORA TASEVA

Abstract: Codex 88 of the monastery Visoki Dečani is one of the rare cases in which the working manuscript of a medieval translator has been preserved. The first part of the manuscript (fol. 1r–81r) contains the Church Slavonic translation of four treatises on the procession of the Holy Spirit. Two of them were written by the Byzantine theologian Gregory Palamas and the other two by his great adversary Barlaam of Calabria. A critical edition of these texts is currently being prepared at the Slavic Department of the University

of Bern. In this publication, the authors discuss two sets of problems: the presentation of the text and the preparation of the critical apparatus. They explain how parts of the text that were added, deleted or altered during the process of translation into Church Slavonic can be best presented in print (2.1); they formulate the principles that have guided them in determining the exact position of accent marks (2.2); and they argue for the necessity of including variants from all extant copies in the critical apparatus (3). Even for the parts of the text that are preserved in the translator's autograph, the copies in some cases help to establish the correct reading. Furthermore, these copies show the difficulties that faced later readers when they tried to make sense of the complicated theological arguments in Palamas' and Barlaam's treatises.

Биографическая лепидоптерология: заметки о роли времени в автобиографии В.В. Набокова

Илья Каренович

Abstract: The article presents some notes and observations on the role of time in both the composition and the subject of V. Nabokov's autobiography, characterizing its artistic method aphoristically as "autobiographical lepidopterology".

Ten in der *obecná čeština* – Jugendjahre eines zukünftigen Artikels?

JEKATERINA MAŽARA

Abstract: This paper addresses the question of how far the use of *ten* in colloquial Czech has progressed in the development of a function similar to that of the definite article. Using N.P. Himmelmann's (1997; 2001) well-known grammaticalization path for definite articles, it was shown that the increased use of *ten* points to its transition from a demonstrative pronoun to a marker of definiteness. However, as of yet, this progression has not made it past the marking of definiteness and *ten* is mostly used to mark topical NPs.

Additionally, the use of *ten* to mark definiteness is still not compulsory and can, therefore, not be called a grammaticalized feature. The frequency of use also differs according to personal style of each speaker and which style of colloquial Czech s/he is using and how far that style is from the written variety. *Ten* is hardly ever used in conjunction with semantically definite NPs, except in cases where it marks emotionality or topicality of the NP. Consequently, it is only possible to call the Czech *ten* a proto-article, but it is hard to tell whether it is on its way to being grammaticalized as a full definite article.

Des livres et des monstres: *Le Slynx* de T. Tolstoï

ANNICK MORARD

Abstract: In this paper we analyse the representation of monsters in T. Tolstaya's *The Slynx*. We show that monstrosity spreads at all levels of the novel, in the manner of a virus attacking both human beings and other creatures, as well as language, things and books in particular. But the aesthetic world of Tolstaya is not just a grotesque farce: with the multiplication of monsters, the author explores the possibility of inventing, constructing and even rebuilding the common cultural codes of a society characterized by division, distinction and the elimination of norms. Special attention is paid to the metamorphosis of the book as a symbol, which develops, from a "monster-book" (frightening, but exceptional, rare and unique, as well as meaningful) into a common book, that loses all of its value and becomes insignificant. These transformations shed new light on Tolstaya's derisive point of view on culture, literature and knowledge.

De la fusion à la confrontation: langues communes et pré-supposés en URSS (1917–1953)

SÉBASTIEN MORET

Abstract: As a multilingual state and as a state that planned to unite the workers of the world, Soviet Union faced from the very beginning of its existence the problem of a common language both within its borders as well as on an international scale. The suggested solutions were thought differently depending on the authors and throughout the various periods of Soviet history: English, Esperanto, the fusion of all existent languages into a unique one, or Russian. This paper does not aim to discuss the problem of the choice of a common language in USSR from a historical point of view, but to analyze the presuppositions concerning the conceptions of language that lied behind the different suggestions to solve the problem of a common language. These different conceptions of language reflected the different ideologies of the country and the analysis of the Soviet discourse on common language shows two different pictures of USSR.

О переводе в творчестве О.И. Сенковского

Арно Нико

Abstract: In the works of O. Senkovskij, translation takes an important place. His huge linguistic knowledge allowed him to translate many oriental stories and European texts. But he often gave his own works the appearance of a translation, by using sophisticated mystifications. This device was used in order to unmask the pedants and other fool scientists and to give back to people knowledge confiscated by academies and small scientific circles. We can observe a significant evolution from the early steps in the 1820s to the complex novels of the 1840s. Moreover, it seems that the entire activity of Senkovskij, as a famous orientalist and as a journalist and writer, was focused on the same purpose: to decompartmentalize knowledge to give to encyclopaedic projects their whole place in society. That way, translation was used by him as the most efficient pedagogical tool of demystification and desecration.

Климатопоэтика: погодный миф у А.С. Пушкина

Ульрих Шмид

Abstract: A. Pushkin embedded his own interpretation into a series of myths. All these narratives describe the poet's ambivalent role in the Russian societal order. Famously, R. Jakobson analyzed the "sculptural myth" in Pushkin's oeuvre. Another prominent myth deals with money and its romantic dimensions. However, what may be termed the "meteorological myth" hitherto has been given little attention. In many of Pushkin's poems and prose texts, the weather is an important agent which does not only determine the protagonist's behaviour but also changes the outlook of reality itself. The leitmotif of the storm serves as an indicator for the transition from realistic storytelling to fantastic imagination. Finally, meteorological phenomena become in Pushkin's autobiographical prose powerful metaphors for his poetic inspiration. In his *Journey to Arzrum* Pushkin implicitly likens a storm to the Biblical Flood and presents his own literary production as the beginning of a new era.

Le concept de langue standard («littéraire») dans les travaux d'E.D. Polivanov (1891–1938)

MARGARITA SCHOENENBERGER

Abstract: In the works of "socially oriented" Soviet linguists composed in the 1920s–1930s, the notion of "literary language" appears in various contexts with the meaning of either language of literature or language of culture. In the 1930s, E. Polivanov speaks about the standard ("literary") language in several articles. He defines this phenomenon referring to its dominant social position, to its prestige and to its possible influence on the language use by speakers. At the same time, his general attitude towards linguistic researches supposed a descriptive approach to real language in use, without any value judgments. From this point of view, the "literary" language could not be considered as an object of descriptive linguistics: this position is very different from that of V. Vinogradov who, in the 1960s, worked out a theory of "literary" languages which became a basis of many theoretical and descriptive researches in the Soviet and post-Soviet linguistics.

La «langue littéraire» chez E.D. Polivanov n'est pas ce que vous croyez

ELENA SIMONATO

Abstract: This paper focuses on the concept of “standard language” as used by Russian linguist E. Polivanov (1891–1938). This concept is key to his studies of language phenomena, which appeared during the revolutionary period in Russia. Polivanov stresses the radical difference between two “standard languages”, the one before the revolution and the one after it. His argumentation is based on his theory of language evolution as well as on his personal observations.

Bija san na lignjama: Dialektnivellierung in Dalmatien

SONJA ULRICH

Abstract: Traditional dialectology has focused primarily on questions concerning the classification of dialects within today's Croatian territory. Even though the considerable amount of shared features between southeast čakavian and štokavian-ikavian dialects spoken in Dalmatia is repeatedly mentioned by dialectologists and would suggest to look at the dialect situation of this region as a case of dialect leveling, no attempt has been made to investigate this potential regiolect on an empirical base. It has to be expected that recent developments led (and will lead) to further leveling, namely between urban vernaculars and idioms of smaller towns and villages. Based on the assumption that the speech of young speakers best reflects the dynamics of (recent) dialect change, the speech of one exemplary informant is analyzed in this paper with regard to the occurrence of selected dialect features and compared with traditional descriptions of local idioms of the region as well as with the urban vernacular of the city of Split.

Народные молитвы и заговоры в чешском фольклоре: анализ текста в свете истории русской этнолингвистики и фольклористики¹

Екатерина Вельмезова

Abstract: The notion of *genre* in folklore is often hardly applicable to the study of certain texts, it also varies from one “(national) tradition” to another. In particular, similar texts can be referred to as charms (incantations) or popular prayers in Russian and Czech folklore “traditions”. In the history of ethnolinguistics, there coexisted, among others, two opposite points of view concerning the correlation of incantations and popular prayers, as regards to their “formal” structure: a) charms and prayers are on the opposite poles of a “continuum” of magic texts; b) charms and popular prayers are purely conventional terms (therefore, even the same texts can be referred to either as charms or as prayers). In this paper we analyze the aptness of these statements in Czech folklore. As it turns out, in the Czech “tradition”, texts of these two groups differ considerably at several levels of textual analysis; the most striking differences between Czech charms and popular prayers are in the semantics of their vocabulary.

«Mitja ou Dima?» Le paradigme de la tour de Babel dans la littérature russe actuelle

ANASTASIA VINOGRADOVA DE LA FORTELLE

Abstract: In this article we analyze one of the dominating strategies in the modern Russian literary practices which we designate as (neo)realistic convention. Studying several texts (*Russian speaking person* by D. Gucko, *GenAcide* by V. Benigsen), we examine this practice through the model of an archetype which is common to all of them and which has its origins in the biblical myth of the Tower of Babel. We show how Russian neo-realism enriches the paradigm of the Tower of Babel, allowing its various (sometimes opposite) interpretations. In their turn, they offer a new key for a better understanding of the corresponding texts.

Двойные глаголы в русской разговорной речи в зеркале Национального корпуса русского языка: формы императива множественного числа

Даниэль Вайс

Abstract: This paper continues a whole series of previous articles on the so-called Russian double verbs, but examines them for the first time on the basis of data from the Russian national corpus. It focuses on just one grammatical form out of the whole paradigm, viz. imperatives in the 2PL. Among the topics scrutinized and quantified are: the ratio of juxtaposition vs distant position (with one dividing element) of both verbs and of prototypical (asymmetric) vs non prototypical (symmetric) pairs, the inversion of V_1 and V_2 , the scope of negation, pairs with mixed verbal aspect, the desemanticisation of V_1 , the historical rise of some V_1 and decline of others. The results obtained by this research corroborate the overall picture drawn in our previous works, but provide significant new insights such as the overwhelming predominance of the prototype over symmetric pairs, exclusive negation of V_2 , prevailing distribution of ipf V_1 + pf V_2 in aspectually mixed pairs, etc.