

Title: Translating *Skaz* as a Whole-Text Realium
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The paper is part of a larger project in which I compare two most recent translations of Tolstoy's *War and Peace* – one into British English by Anthony Briggs (Leo Tolstoy, 2006) and the other into American English by Richard Pevear and Larissa Volokhonsky (Leo Tolstoy, 2007). In my paper, I will focus on comparing Brigg's and Pevear and Volokhonsky's translations of a small clearly defined segment of the novel – Platon Karatayev's parable about two merchants (Л.Н. Толстой, 1963).

I submit that Platon Karatayev's story is written in the form of *skaz* as defined by the Russian Formalists (Б.М. Эйхенбаум, 1969; В.В. Виноградов, 1980). More specifically, Platon Karatayev's story represents the type of *skaz* which is meant to evoke the immediacy of a character's oral speech as distinct from the speech of the author/narrator. Realia (plural of *realium*) are usually defined as discrete culture-specific lexical items (more rarely, sentences - proverbs, popular sayings, etc.) that have no equivalents in the translating language (С.И. Влахов, С.П. Флорин, 2006). I will argue that *skaz* as another's speech embedded in the speech of the author/narrator is also a type of realium but at the level of text (i.e. a whole-text realium). *Skaz* has its distinctive lexical, grammatical, and stylistic properties organized by the author/narrator (whether intentionally or unconsciously) in a way to produce a certain intellectual, emotional, or esthetic impact on the reader.

While having reservations about the universality of the common precept that a translation should read as an authentic target language text while retaining the flavor of the original (T. Savory, 1959), I believe that this precept is applicable to translating *skaz*. Translating *skaz* does not follow a single algorithm; it is contingent on the poetics of the narrative as perceived by the translator. I will discuss domestication, foreignization, neutralization, and stylization as the main strategies of translating *skaz* and will argue that the translator's choice of a particular combination, variation, or interplay of these strategies should be determined not only by the nature of the individual stylistic devices and realia used in the *skaz* part of the narrative but also by the translator's interpretation of the perceived communicative purpose of *skaz* as a unified whole in the author's narrative.

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