DISTRIBUTION OF R.L. STEVENSON'S WORKS IN RUSSIA AT THE TURN OF THE 19TH – 20TH CENTURIES

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Abstract. Relevance of the research is due to the fact that history and ways of distribution of R. L. Stevenson's works in Russia were not fully explored, although the first tries to trace how people from our country could read Stevenson's works in translation, were made in the latest fifties of the Soviet period only in a concise way, where information in the form of bibliography was carefully arranged. After that there was a lasting period of silence. Only today, thanks to new researches we can obtain extra knowledge about publication activity in the past. This article aims at a thorough analysis of the material relating to publications of Scottish writer's works in Russian print media of the past years after which certain conclusions are drawn. And these are detection of the main spreading ways of Stevenson's works in Russia that are set out in chronological order. The leading approach to the study of this problem is a descriptive approach. The names of the first translators who played the key role in popularizing Stevenson's works in Russia are also mentioned. This article can be useful for students and teachers of Philological Faculties, and for those who are interested in Stevenson's oeuvre.

Keywords: history, journals, books, multivolumes, translation, translators.
1. INTRODUCTION

The name of the famous Scottish writer Robert Louis Stevenson (1850-1894) even during his life became widely known in Russia. His works were translated and willingly published in various Russian journals, and the growth in the number of publications with his writings steadily increased. The list of Stevenson's works translated into Russian also expanded. He became the object of close attention from Russian literary critics. Foreign researches in their study (Barnaby & Hubbard, 2007) note Stevenson's popularity outside his native country. They write that the first translations of Scottish writer's works appeared in Sweden. They were *Story of a Lie* (1881) and *New Arabian Nights* (1884), but international recognition to Stevenson came after the translation into French his *Treasure Islands* in 1884 and *The Strange Case of Dr Jekyll and Mr Hyde* in 1887 (Barnaby & Hubbard, 2007).

By the end of the 19th century these works were both translated into Danish, Dutch, Finnish, German, Hungarian, Polish, Russian, Spanish and Swedish (Barnaby & Hubbard, 2007), (Alblas, 1996). Stevenson had a particular way of writing, which was characterized by the presence of different shades: humor, irony, edification, inspiration, pathos, moral and national greatness, expressiveness. The distinctive artistic style of the writer commended well-known English essayist Chesterton who possessed in some way Stevenson's qualities (Alquis, n.d). Chesterton also considered Stevenson to be sincere and according to his opinion that feature only increased Scottish writer's popularity (Chesterton, 1953). After all, it should be only added that yet in the 19th century Stevenson's works became widespread both in Russia and abroad.

2. METHODS

Using a descriptive method the authors of this article tried to reflect more fully the growing process, which took place at the turn of the past centuries, when the initial acquaintance with Stevenson's works among Russian readers expanded, and to obtain a comprehensive view of that, it was necessary to get a detailed explanation of the material, and then to come to certain conclusions. Description of the obtained material was carried out in chronological order, according to publications of Stevenson's works in Russia. That gave an opportunity to understand better a general trend of publication activity regarding issuance of Stevenson's works in Russia, and helped to capture a characteristic feature of printing, typical for the period of the late 19th – early 20th centuries.

2.1 Literature Review

Acquaintance with the works of the Scottish writer among Russian readers began in 1886, when *Around the World*, a weekly journal about travel and adventure on land and sea in a thin cover started to publish the novel *Treasure Island* (1883) on front pages in parts from January to April, accompanying the novel with drawings of artist Georges Roux. The translator was marked only with the initials E.K. In 1886 this novel also appeared in a separate annex to *Around the World* Journal in a thick cover, more like a book, with 26 drawings by the same artist and with the same translation (Burganova, 2016). *Around the World* Publishing House was in Moscow, and it belonged to the Werner brothers, who had a great success in business (Burganova, 2016), for example, Russian writer Anton P. Chekhov in a letter to his publisher N.A. Leikin dated September 20, 1886 wrote about them: "... They live gorgeously. Their “Around the World” has more than 20 thousand subscribers …" (Komarova, 2014). But in five years this publishing house fell into decay and in June 1891 I.D. Sytin bought it out from the Werner brothers. In 1896 *The Wrecker* (novel, 1892) was printed on pages of this journal with beautiful illustrations (the translator is unknown). It should be noted the quality of paper and images of drawings in the journal had improved by that time, black-and-white photographs had already appeared. It also became greater in number of drawings and their size increased (Burganova, 2016). Researcher E.V. Komarova in her dissertation draws attention to the number of subscribers of *Around the World*, increased to 37 thousand in 1895 and achieved 42 thousand in 1897 (Komarova, 2014). In the late 19th century other famous works of Stevenson were translated. Russians could read many of them in journals *Russian Messenger* (Russkiy Vestnik), *Russian Wealth* (Russkoe Bigatstvo), *Herald of Europe 'Vestnik Evropy*', *Pictorial Review* (Zhivotopisnoe Obozrenie), *Observer* (Nablyudatel), *Herald of Foreign Literature* (Vestnik Inostranny Literatury). For example, the monthly St. Petersburg historical, literary and political journal *Herald of Europe* (publisher M. M. Stasyulevich) in three issues from January to March in 1886 was printing *Prince Otto* (novel, 1885), translated by Anna Enquist. In the same periodical from May to July *The Black Arrow* (novel, 1888) was being published in three issues for 1889 in translation of Anna Enquist as well. *The Strange Case of Dr Jekill and Mr Hyde* (novella, 1886) and a cycle of stories *The Suicide Club* (1878) appeared in the St. Petersburg
literary and scientific journal *Russian Wealth* (publisher L.E. Obolensky) for 1888 (№ 9). In several issues of the St. Petersburg weekly art and literary journal *Pictorial Review* (publisher E.S. Dobrodeev) for 1889 *The Black Arrow* came out. From May to September of 1890 Stevenson's novel *The Master of Ballantrae* (1889) was being published in the annex which was at the end of the St. Petersburg literary-political journal *Russian Messenger* (publisher F.N. Berg). From May to June the novella *The Beach of Falesa* (1892) was being published in the St. Petersburg literary, political, and scientific journal *Observer* (publisher A.P. Pyatkovsky) for 1896. The story *The Bottle Imp* (1891) was put on pages of the July issue (*Observer*) for 1896 and the story *The Isle of Voices* (1893) was set in the October issue of the same year. The St. Petersburg journal *Herald of Foreign Literature of the Panteleyev brothers* twice printed the story *The Body Snatcher* (1884) in the March issues for 1895 and 1906. Stevenson's novel *St. Ives* (1897) appeared in *Herald of Foreign Literature* in issues from 2-12 for 1898, where the translator was famous E.M. Chistyakova-Ware. In the April issue of this journal of the same year Stevenson's aphorisms were published (Burganova, 2016).

Unlike weekly illustrated journals *Around the World* (Moscow) and *Pictorial Review* (St. Petersburg), monthly journals came out in hardcover without illustrations, more looked like pretty thick books, in which names of translators were not usually indicated, but what they had in common was the opportunity to subscribe to journals or to buy them, then they could be sent and delivered in different Russian cities and abroad (Burganova, 2016).

Russian historian of literature A.I. Reybtlat writes: "...Roughly, total circulation of thick journals increased from 30 to 90 thousand copies from 1860 to 1900...Total circulation of thin illustrated weeklies, which spread in the last third of the nineteenth century, increased from 100 thousand in the late 1870s to 500 thousand copies in 1900" (Reytblat, 2009).

A.S. Suvorin's Publishing House in St. Petersburg also became engaged in publication Stevenson's works which in 1888 released three books: *The Suicide Club, Prince Otto* and *The Strange Case of Dr Jekyll and Mr Hyde*. In the same publishing house in 1889 *The Black Arrow* was printed in E.G. Beketova's translation, in 1908 *The Strange Case of Dr Jekyll and Mr Hyde* was reprinted. In 1889 the famous Moscow Printing House of Sytin's Partnership (tovarischestvo) published the book *Treasure Island*, in 1896 - *The Wrecker* (Burganova, 2016).

In St. Petersburg Printing House of S.N. Tsepov in the series "New Works" for 1904 *The Beach of Falesa*, stories *The Isle of Voices, The Bottle Imp*, edited by I. Yasinsky, were printed in M.N. Dubrovina's translation (Burganova, 2016).

In 1904 St. Petersburg Printing House of Altshuler under the editorship of the "Young Reader" published *The Strange Case of Dr Jekyll and Mr Hyde* translated by Ad. Ostrogorskaya (Burganova, 2016). Editors of "Young Reader" had the task "to help provincial readers in subscription to books, in purchase and selection of them" (Stevenson, 1904) therefore, the scope of editorial staff's services included the sending printed products in cash on delivery (Burganova, 2016). Printing House of St. Petersburg Association (tovarischestvo) of Printing and Publishing "Labour" (Trud)" edited by I. Yasinsky issued stories *The Bottle Imp and Thrawn Janet* (1881) in M. N. Dubrovina's translation in 1909 (Burganova, 2016).

In 1916 *The Strange Case of Dr Jekyll and Mr Hyde* translated by M. Likiardopulo was out in Moscow Publishing House of University Library (Burganova, 2016).

A.I. Reybtlat notes: "In the years 1860-1890 book trade network is formed around the country and now bookshops arise not only in cities, but also in provincial towns. In the year 1868 there were 568 bookselling establishments, then in the year 1883 there were 1377 ones, in the year 1893 they became 1725" (Reytblat, 2009). For example, "at the turn of XIX – XX centuries I.D. Sytin's firm had bookshops and book departments in St. Petersburg, Warsaw, Yekaterinburg, Irkutsk, Kiev, Rostov-on-Don, Odessa, Samara, Saratov and Nizhny Novgorod fair" (Komarova, 2014).

Entire collected works of Stevenson in several volumes started to come out in Russia since 1900, for example, P.P. Soykin's ten-volume edition, where the works already mentioned above, except *Strange Case of Dr Jekyll and Mr Hyde*, and previously unpublished texts, such as *Memoirs of Himself*, then a collection *The Merry Men and Other Tales and Fables* (1887), translated by Anna Enkvist, which includes *Merry Men* (1882), *Will O’ the Mill* (1878), *Olalla* (1885), *The Treasure of Franchard* (1883) were brought together. A collection of short stories *New Arabian Nights* (1882) is contained in the 3rd volume. Readers are
already familiar with the first story cycle *The Suicide Club*. The second included story cycle is *The Rajah's Diamond. The Pavilion on the Links* (1880), *A Lodging for the Night* (1877), *The Lord of Malétroit's Door* (1878), *Providence and the Guitar* (1878) are also a part of *New Arabian Nights*. Already known to us *The Body Snatcher* (1884) is contained in the third volume. *Kidnapped* (novel, 1886), *An Inland Voyage*. (travelogue, 1878) appear in the fourth volume, and *Catriona* (novel, 1893) arises in the sixth one (Burganova, 2016).

There is still a six-volume edition of Stevenson's works (Soykin's Publishing House) of 1900 included O. Grigoryeva's, E.A. Chistyakova-Ware's, A.L. Repina's, L. Shelgunova's translations. In this set of works there is no *The Merry Men* and *The Strange Case of Dr Jekyll and Mr Hyde* (Burganova, 2016).

Collected Stevenson's works in four volumes appeared in 1901 from publisher L.F. Panteleyev.

In Russian State Library there are two books for 1902 and 1903 of St. Petersburg Publishing House (publisher P.P. Soykin) with the same name – *The Wrecker* from the series "Library of novels" which are marked with number 4 (№ 4) and by the names of two authors: R. Stevenson and L. Osbourne (Burganova, 2016).

The complete collection of Stevenson's novels, novellas and short stories (Soykin's Publishing House) was appearing in print from 1913 to 1914 in the annex to *Nature and People Journal* in issues 1 to 20 (Burganova, 2016).

All works of the writer, come out in different editions before, were published there. I would like to draw attention to the translation of some works in that collection. Thus, the novel *Treasure Island* was printed in N. Grigorieva's translation, *New Arabian Nights* was translated by E. Kiselev, B.A. Markovich and E.M. Chistyakova-Ware, *The Wrecker* - by M. Orlov and M. Engelhardt, *Kidnapped* and *Catriona* were back in O.V. Rothstein’s translation (Burganova, 2016).

Translated dramatizations of Stevenson's stories were also issued. For example, A. Mouézy-Éon and Arman wrote a drama in three acts *Les nuits du Hampton-club* (*The Suicide Club or Night in Hampton Club*) adapted from *Suicide Club* (1878) by R.L. Stevenson and translated by Feodorovich (it's a pseudonym, his real name is S.F. Saburov), which was published in Moscow in 1908 and in St. Petersburg in 1909. A. Dyukolt created a play in two scenes *The Suicide Club* also adapted from Stevenson's work that came out in Moscow in 1909 in E.E. Matern's translation (Burganova, 2016).

3. RESULTS

- The first popularizers of Stevenson’s work in Russia in the late 19th century were periodicals, vividly reacted on coming out contemporary literature abroad.
- Book publishers, having continued the begun business of periodicals, also contributed to distribution of Stevenson's works, giving readers more opportunities in the study of Scottish literature.
- In that period Russian printing houses actively published Stevenson's works, and that gave the opportunity to move to the next stage of publication activity, namely, to producing multi-volume works. Besides, the processing of Stevenson’s stories suggests growing interest to the writer.
- The first translators, such as A. Enqvist, E.G. Beketova, M.N. Dubrovina, O. Grigorieva, E. Chistyakova-Ware, M. Engelhardt, O.I. Rothstein and others, made an invaluable contribution to promoting Stevenson 'works in Russia (Burganova, 2016).

4. DISCUSSION

Scientific works of recent years about the first Stevenson's appearance in Russian culture confirm the validity of recourse to this topic. So, researcher A. Lavrov, focusing on reception of the novella *The Strange Case of Dr Jekyll and Mr Hyde* by famous Russian people of that time, inevitably touches upon the issue of distribution of the most famous Stevenson's works in Russia (Lavrov, n. d). M. Krivosheina, mainly engaging in the study of critical evaluation of R.L. Stevenson's works at the turn of the 19th – 20th centuries, also points out to some
new Russian resources, where can be found Stevenson’s works (Krivosheina, 2015). Some moments connected with culture and reception in Russia are mentioned in articles of N.G. Mahinina and E.V. Shustova (Mahinina & Shustova, 2015), E.S. Khovanskaya, A.V. Fakhrutdinova, and N.V. Maklakova (Khovanskaya, Fakhrutdinova & Maklakova, 2017).

5. SUMMARY
This study allows us to say that in Russia at the turn of two centuries Stevenson’s works were actively published, only print media formats changed. An invaluable contribution was made by Russian translators, who enthusiastically enlightened people from Russia with Stevenson’s literary advances.

6. CONCLUSIONS
A Russian reader had great opportunities to study Scottish literature in the face of R. L. Stevenson. Coming into contact with the creative work of this remarkable writer, readers could learn a lot of new, interesting things, because the world of his works was full of amazing discoveries, incredible adventures and exciting scenes which could cause so much emotion that would not have left anyone indifferent.

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