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VERBAL REALIZATION OF TEXT ENERGY IN J. KEATS' POEM "HYPERION" AND IN ITS RUSSIAN TRANSLATION BY G. KRUZHKOV

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Abstract. The article analyzes text energy, an insufficiently developed text category, which is realized primarily via verbs of motion. The author assumes that energy can serve as a measure of correspondence between text variants, and in particular, as a basis for assessing the equivalence of a target text to the source text. This hypothesis is consistently tested on the entire first monologue of Theia from J. Keats' poem "Hyperion": the Russian translation by G. Kruzhkov is compared with the English source text. The author makes this comparison with the help of the method of text categories. Based on the verbs of motion, a scale (in other words, a gradual opposition) of "energy intensity indices" from 1 to 9 is developed. It is proposed to consider that for existential verbs this index is 1, and for verbs of accelerated motion and intensified activity it is 9. The intermediate level, equal to 5, is assigned to ordinary verbs of motion. The intervals from 1 to 5 and from 5 to 9 are needed to indicate intermediate phenomena: when the subject does not move itself, but moves its parts, organs, etc.; when not physical activity, but such activities as intellectual, social activity, and speaking are carried out; when the main action is weakened by a participial form of the analyzed verb, etc. The analysis employed the data from the "Explanatory Dictionary of the Russian Language with the Inclusion of Information about the Origin of Words" (edited by N. Yu. Shvedova) and the "Big Explanatory Dictionary of Russian Verbs" (edited by L. G. Babenko), as well as a number of supplementary English-Russian and English-English dictionaries. It has shown that cases of verbal polysemy are also possible, when the context combines probable existential and activity-based dictionary meanings of the verb. The study determines an energy intensity index for each verb-energome; the sums of these indices are compared for the English source text and the Russian target text of the monologues under analysis. The greater energy intensity of G. Kruzhkov's translation text has been numerically proved. The research has identified the means of making the target text more "energetic" than the source one.

Keywords: English poetry; English poets; poetic creative activity; poetic genres; poetic images; poets; text energy; text categories; energy intensity index; verbs of motion; J. Keats; translated literature; translators; Russian translations; translation; literary translation; monologue

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ГЛАГОЛЬНОЕ ВОПЛОЩЕНИЕ ЭНЕРГИИ ТЕКСТА В ПОЭМЕ ДЖ. КИТСА «ГИПЕРИОН» И ЕЕ РУССКОМ ПЕРЕВОДЕ Г. М. КРУЖКОВА

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Аннотация. В статье анализируется энергия текста – слабо разработанная на данный момент текстовая категория, которая реализуется прежде всего в глаголах движения. Выдвигается предположение о том, что энергия может служить мерой соответствия текстовых вариантов – в частности, основанием для установления эквивалентности перевода оригинала. Эта гипотеза последовательно проверяется на всем первом монологе Тейи из поэмы Дж. Китса «Гиперион»: с английским оригиналом текста сопоставляется русскоязычный перевод Г. М. Кружкова. Сравнение осуществляется в опоре на категориально-текстовой метод. В опоре на глаголы движения разработана шкала (градуальная оппозиция) «индексов энергоемкости» от 1 до 9: предлагается считать, что у бытийных глаголов этот индекс равен 1, а у глаголов ускоренного движения, интенсифицированной деятельности – 9. Промежуточная ступень, равная 5, присваивается обычным глаголам движения. Интервалы от 1 до 5 и от 5 до 9 нужны для обозначения промежуточных явлений: когда субъект движется не сам, а двигает своими частями, органами; когда осуществляется не физическая, а, например, интеллектуальная, социальная, речевая деятельность; когда основное действие ослабляется причастной или деепричастной формой анализируемого глагола и др. Анализ, проведенный в опоре на «Толковый словарь с включением сведений о происхождении слов» под ред.

Н. Ю. Шведовой и на «Большой толковый словарь русских глаголов» под ред. Л. Г. Бабенко (а также на ряд вспомогательных словарей), показал, что возможны, кроме того, случаи глагольной многозначности, когда контекст совмещает в себе вероятные бытийные и деятельностные словарные значения глагола. Для каждого глагола-эндемика определен индекс энергоемкости; суммы этих индексов сопоставлены для английского оригинала и русского перевода анализируемого монолога. Численно доказана большая энергоемкость текстового варианта Г. М. Кружкова. Идентифицированы средства, за счет которых перевод становится «энергичнее» оригинала.

Ключевые слова: английская поэзия; английские поэты; поэтическое творчество; поэтические жанры; поэтические образы; поэты; энергия текста; текстовые категории; индекс энергоемкости; глаголы движения; Д. Китс; переводная литература; переводчики; русские переводы; переводческая деятельность; литературный перевод; монолог

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Introduction

According to the “Physical Encyclopedic Dictionary”, energy is “a general quantitative measure of the motion and interaction of all types of matter” [1983: 903]. The derivative of this meaning is suggested in the “Dictionary of the Russian Language” ed. by A. P. Evgenyeva: “The ability of some body, substance, etc. to perform some work or to be the source of the force that can perform work” [1984: 761]. In the “Explanatory Dictionary of the Russian Language with the Inclusion of Information about the Origin of Words” ed. by N. Yu. Shvedova, energy is defined as “one of the properties of matter – the measure of its motion, as well as the ability to perform work” (the second meaning is derivative: “determination and persistence in action”) [2011: 1126].

Thus, “in physics, the idea <of energy> is associated with the category of the measure of a phenomenon, namely, with the general quantitative measure of various forms of matter motion” [Matveeva 2000: 107]. As far as the phenomenon of text is concerned, one can say that its energy is a measure of its development, a measure of movement from beginning to end. From the theory of actual division, it is known that new information, or rheme, is associated primarily with the verb group. The opinion that the verb is the main carrier of text energy has already been expressed in linguistics [Matveeva 2000; 2017]. Consequently, the verb is an energeme, i. e. a unit that carries energy (cf. “emic units” in linguistics: *phoneme*, *morpheme*, *lexeme*, *syntaxeme*, and the recently established term *texteme* [Kupina, Matveeva 2020: 46]). In philosophy, the concept of energeme is known, in particular, from the works of A. F. Losev [2009]; in linguistics, the same term is acceptable despite the probable homonymy [Matveeva 2017: 844].

Research Methodology

Different, even neighbouring verbs can have different “energy intensity” [Matveeva 2017: 848]. For instance, movement is more “energetic” than staying in one place, and intensified movement is even more energetic than ordinary movement. However, beingness also has a non-zero energy intensity (since it also expresses the energy of the text’s movement from beginning to end), which can be marked by index 1. Movement (*to go*, *mobile*, *trip* – T. V. Matveeva’s examples [2017]) can therefore be designated by a higher index, and intensified movement (*to jump up*, *to rush*) – by an index that is numerically even higher. Indices 1, 2, 3,

however, in this case do not imply intermediate cases like *to freeze* (transition “movement → statics”) and *to pause* (transition “intensified movement → ordinary movement”). To give more space for different intermediate cases, which can as well vary in their designated intensity, we shall stop in this article on the indices 1, 5, 9 for the main points of this gradual opposition (beingness / statics, movement, intensified movement), using the remaining intermediate numbers for transitional cases between them.

Such numerical designations of energemes allow us to raise the question of establishing the measure of correspondence (equivalence) of one textual variant to another, in particular, in different languages. Indeed, the energeme of the source text can be conveyed in translation by a unit of the same energy intensity; it can be energetically intensified or energetically weakened (down to zero, i. e., to its complete omission).

Results and Discussions

The ideas expressed were tested on J. Keats’ unfinished poem *Hyperion* and its translation by G. Kruzhkov (2004), the latter being rarely applied for comparison in modern scientific works (see about this: [Linyuchkina 2018]) among other translations by S. Alexandrovsky, E. Sheshin and others. G. Kruzhkov writes about the general idea of J. Keats’ work in the notes to his translation: “In the last months of 1818, Keats worked on a large epic poem. He based it on the Greek myth of the war of the Titan gods – Saturn and his brothers – with a new generation of Olympian gods led by the thunderer Zeus. A fragment of this poem, published in his collection of 1820, was highly praised by critics. The reasons why Keats finally stopped his work on *Hyperion* (April 1819) and began to revise it some time later <...> are not entirely clear. He might have decided that its style and construction were too imitative” [Keats 2004: 313–314]. The imitation is primarily associated with J. Milton’s poem *Paradise Lost*, cf.: “In *Paradise Lost*, the angels who rebelled against God were defeated and cast out of Heaven. <...> In *Hyperion*, Keats also depicts the consequences of a universal war – the Titanomachy – and divides the characters into two camps: the inhabitants of the old age (the Golden) and the new age (the Beautiful). <...> The poem is opened with a description of the defeated celestials. These are the gods of the first generation – Saturn and the Titans” [Khaltrin-Khaturina 2010: 137].

Like seeing the overthrown Satan in Milton’s *Paradise Lost*, at the beginning of *Hyperion* we see the de-

feated Saturn. If the Arch-Enemy, “rolls in the fiery gulf” of Hell in the first song of *Paradise Lost*, “confounded though immortal” (I, 52–53), in Keats’ poem the central character of Book I is much less energetic:

Source Text (ST)	Target Text (TT), transl. by G. Kruzhkov
Sat gray-haired Saturn, quiet as a stone, Still as the silence round about his lair... (I, 4–5) ¹	Сидел Сатурн, как тишина, безмолвный, Недвижный, как недвижная скала.

Saturn’s dynamics is manifested only in his excessively slow moving down: *Он словно к матери своей*

¹ Hereinafter, the Roman figure refers to the book number of *Hyperion*, and the Arabic figures mean the numbers of the corresponding lines from this book in the source and target texts. The parallel text in English and Russian is given according to the edition [Keats 2004: 194–257].

ST	TT	
“Saturn, look up! – though wherefore, poor old King? I have no comfort for thee, no not one: I cannot say, O wherefore sleepest thou?”	«Сатурн, очнись!.. Но для чего зову Тебя очнуться, свергнутый владыка! Могу ль утешить чем-нибудь? Ничем».	I
For heaven is parted from thee, and the earth Knows thee not, thus afflicted, for a God; And ocean too, with all its solemn noise, Has from thy sceptre pass’d; and all the air Is emptied of thine hoary majesty.	Увы, ты небом предан, и земля Тебя, бессильного, не признает Монархом; океан вечношумящий Отпал от скиптра твоего; и мир Лишился первозданного величья.	II
Thy thunder, conscious of the new command, Rumbles reluctant o’er our fallen house; And thy sharp lightning in unpractised hands Scorches and burns our once serene domain.	Твой гром, под власть чужую перейдя, Грохочет, необузданый, в эфире Доселе ясном; молния твоя Беснуется в неопытных руках, Бичуя все вокруг и опаляя.	III
O aching time! O moments big as years! All as ye pass swell out the monstrous truth, And press it so upon our weary griefs That unbelief has not a space to breathe.	Мучительные, злые времена! Мгновенья, бесконечные, как годы! Так беспощадно давит эта боль, Что не передохнуть и не забыться.	IV
Saturn, sleep on – O thoughtless, why did I Thus violate thy slumbrous solitude? Why should I ope thy melancholy eyes? Saturn, sleep on! while at thy feet I weep.’	Так спи, Сатурн, без пробужденья спи! Жестоко нарушать твою дремоту, Она блаженней яви. Спи, Сатурн! – Пока у ног твоих я плачу горько».	V
		(I, 56–76)

The first verb of the first fragment, *look up*, is energetically weakened in translation: *очниться* – “to wake up, to awaken; to come to one’s senses” [COED 2011: 606]. To look up, you do not move yourself, but you have to make an arbitrary movement of the eyes; the Russian equivalent does not imply movement at all and in the “Big Explanatory Dictionary of Russian Verbs” edited by L. G. Babenko² is placed in the “Verbal Group for Physiological State” of the field “Existence, State, Condition and Quality”, as opposed to the field “Action and Activity” (*очниться* – “to come into a state in which adequate perception and understanding of objective reality is possible” [2008: 436]). At the same time, the absence of the sense of movement in the dictionary interpretation is compensated by the context: the speaker assumes that Saturn will wake up, i. e., will come out of a state of rest, and will begin to move.

² This dictionary also contains English equivalents, so further, in a number of cases, where possible, English verbs are also used for interpretation.

Земле / клонился, ожидая утешенья (I, 22–23). In the English text, the titan is deprived even of this energy: *While his bowed head seemed listening to the Earth, / His ancient mother, for some comfort yet* (I, 20–21). The dynamics in the Russian translation is, however, absorbed by the conjunction *словно*: the combination with this conjunction makes the whole movement unreal [Wang, Mikhailova 2020: 274].

Milton’s Satan, being active, begins a dialogue with Beëlzebub. Keats needs another character to awaken Saturn and activate him. This turns out to be Theia, his sister and the sister of Hyperion, the god of the sun. She was both the sister and the wife of the central character of the poem [The History of World Literature 2021: 10]. Theia delivers the first monologue in the work (the numbers on the right are compositional fragments of the monologue):

ST	TT	
“Saturn, look up! – though wherefore, poor old King? I have no comfort for thee, no not one: I cannot say, O wherefore sleepest thou?”	«Сатурн, очнись!.. Но для чего зову Тебя очнуться, свергнутый владыка! Могу ль утешить чем-нибудь? Ничем».	I
For heaven is parted from thee, and the earth Knows thee not, thus afflicted, for a God; And ocean too, with all its solemn noise, Has from thy sceptre pass’d; and all the air Is emptied of thine hoary majesty.	Увы, ты небом предан, и земля Тебя, бессильного, не признает Монархом; океан вечношумящий Отпал от скиптра твоего; и мир Лишился первозданного величья.	II
Thy thunder, conscious of the new command, Rumbles reluctant o’er our fallen house; And thy sharp lightning in unpractised hands Scorches and burns our once serene domain.	Твой гром, под власть чужую перейдя, Грохочет, необузданый, в эфире Доселе ясном; молния твоя Беснуется в неопытных руках, Бичуя все вокруг и опаляя.	III
O aching time! O moments big as years! All as ye pass swell out the monstrous truth, And press it so upon our weary griefs That unbelief has not a space to breathe.	Мучительные, злые времена! Мгновенья, бесконечные, как годы! Так беспощадно давит эта боль, Что не передохнуть и не забыться.	IV
Saturn, sleep on – O thoughtless, why did I Thus violate thy slumbrous solitude? Why should I ope thy melancholy eyes? Saturn, sleep on! while at thy feet I weep.’	Так спи, Сатурн, без пробужденья спи! Жестоко нарушать твою дремоту, Она блаженней яви. Спи, Сатурн! – Пока у ног твоих я плачу горько».	V
		(I, 56–76)

Potentially, the idea of movement does arise, so we will accept this energeme intensity as equal to 2, not 1; the original verb is energetically stronger, then, its intensity is equal to 3. This idea is supported by the fact that *look up* conveys the idea of movement not of the subject itself, but of his part (his eyes).

This energetic weakening is apparently felt by the Russian translator, and the verb *очниться* is repeated in the next verse. This is the so-called transformation of addition, since the source text does not have a corresponding lexeme. In general, the first three verses of this monologue in G. Kruzhkov’s translation significantly differ from the English original and thus are characterized as non-literal. The translator added the verb forms *зову* (in English simply *wherfore* – Russ. *для чего*), *очниться, свергнутый* (cf. English *poor old*), *могу (ль) утешить*. At the same time, the text of J. Keats also contains the verbs *have (no comfort)*, *cannot say, sleepest*. It is curious that both the English source text and the Russian translation have just one verb each that means speech activity (English *say*, Russian *зову*),

and all the other verbs belong to the field “Existence, State, Condition and Quality”. Since verbs of speech activity are classified in the “Big Explanatory Dictionary of Russian Verbs” as belonging to the field “Action and Activity” [2008: 278–302], we will assess their energy intensity as equal to 3: in order to say something or call someone, you need to open your mouth, make your vocal cords move, move your tongue, etc. The essence of this action is the same as in the case of *look up*: the speaker himself does not move, but moves his organs,

thus becoming the subject of speech – the addressee, or sender of the speech message [Keler 2024: 30].

Now, we are going to systematize what has been said about the verbs-energemes in the first three lines of Theia’s monologue within Table 1. In columns we put the verbs that correspond to each other in the English (ST) and Russian (TT) variants of the poem, and their energy intensity. A dash will mean that there is no correspondence at all:

Table 1

*Verbs-energemes from the first fragment of Theia’s first monologue
in J. Keats’ poem “Hyperion” (I, 52–54) and its translation by G. Kruzhkov (I, 56–58)*

ST	<i>look up,</i> 3	–	–	–	<i>have (no comfort),</i> 1	<i>cannot say,</i> 3	<i>sleepest,</i> 1
TT	<i>очнись,</i> 2	<i>зову,</i> 3	<i>очнувшись,</i> 2	<i>свергнутый,</i> 1	<i>могу (ль) уме- шитъ, 1</i>	–	–

The translator achieves the more “energetic” translation as compared to the original (8:9) by repeating the verb *очнувшись*. In spite of the lexical and semantic differences (the correspondence *have no comfort* – *могу ль умешитъ* may also be questionable), the energetic correspondence of the two variants is noticeable.

One more question remains – that is, of splitting the predicate *могу ль умешитъ* into two different energemes. Here, the modal verb *могу* indicates the possibility of action; it does not carry action (and therefore energy) in itself at all. The categorical method in general assumes the independence of the identified signals from language levels: markers of text categories can be morphemes (groups of morphemes), individual words, phrases, and even entire sentences [Matveeva 2014]. Therefore, we consider this predicate to be one energeme.

The next sentence, which constitutes fragment II, is rendered by G. Kruzhkov equilinearily: 5 lines of the English original correspond to 5 lines of the Russian translation. The four clauses of this sentence are organized by Keats according to the principle of syntactic parallelism. The subjects in all cases are the elements (the *heaven* is associated with fire, if we remember ether from the ancient Greek [History of World Literature 2021: 154]). Thus, it is meant that Saturn has been abandoned by the whole world. What is more interesting is that the elements are grouped in pairs according to the principle of “each with each”:

– *heaven* and *earth* have the same object *thee*,

whereas *ocean* and *air* – *thy* и *thine* in their object group;

– the predicates with *heaven* and *air* are in passive voice, and with *earth* and *ocean* – in active;

– *earth* and *air* have the definite article *the*, while the other two do not.

All these aspects cannot be rendered in translation, that is why G. Kruzhkov chose compensation: the homogeneous members are divided into two pairs by omitting the conjunction *and* before the third clause; in the first and last clauses, the subjects are replaced by *ты* and *мир*. As a result, the translator gets the following gradation: *ты* (you) → *земля* (the earth) → *океан* (the ocean) → *мир* (the world). However, the energy of the text, associated with the verb row, is the least to suffer in all these transformations: the passive voice in the first and fourth clauses is preserved (*предан* and *лишился*), as well as the active voice in the second and third clauses (*признает* and *омнал*). The verbal energy lost in rendering the participle *afflicted* by the adjective *бессильного* is compensated by adding the occasional participle *вечношумящий* instead of the English nominal combination *with all its solemn noise*. The most remarkable thing in this version is saving the passive voice in the first clause (though the subject comes to be changed): *heaven is parted from thee* → *ты небом предан*.

The verb correspondences in the English and Russian variants of this sentence and the indicators of their energy intensity can be summarized as follows (Table 2):

Table 2

*Verbs-energemes from the second fragment of Theia’s first monologue
in J. Keats’ poem “Hyperion” (I, 55–59) and its translation by G. Kruzhkov (I, 59–63)*

ST	<i>is parted,</i> 3	<i>knows,</i> 1	<i>afflicted,</i> 1	(<i>with all its solemn noise</i>), ○	<i>has pass’d,</i> 4	<i>is emptied,</i> 1
TT	<i>предан,</i> 2	<i>признает,</i> 1	(<i>бессильного</i>), ○	<i>вечношумящий,</i> 1	<i>омнал,</i> 5	<i>лишился,</i> 1

The Russian equivalent of the verb *is parted* is energetically reduced, as *предать* means to “act treacherously, perfidiously, insidiously, by betraying someone, something, by placing someone under smb’s power, under control” [BEDRV 2008: 343]. The English verb means “to separate, to take away, to force to fall away” [Ibid.: 215] <Sparse font added – V. B.>, that is, not the movement of the subject itself (then the

energy intensity would be 5), but an action aimed at the movement of another object. The verb *part* refers to the group “Causing Physical Effect on an Object” – in contrast to *предать*, which, though also placed in the field “Action and Activity”, is assigned in the same dictionary to the group “Social Activity”.

This energetic loss is compensated by rendering *has pass’d* → *омнал*. Both verbs denote movement (see

the most general interpretation: “to go by, past or beyond” [COED 2011: 1021]), so their energy intensity should be the same. However, the meanings of *pass'd* almost always coincide with the Russian *проходитъ*, and in a number of meanings (for which “Big Explanatory Dictionary of Russian Verbs” also gives the English equivalent *pass*) this verb is also associated with the group “Existence” of the field “Existence, State, Condition and Quality”, cf.: “to cease, to end” [BEDRV 2008: 381]; “to disappear gradually” [Ibid.: 383], etc. Keats’ context, of course, rather demonstrates movement, yet questions also arise with regard to these meanings: the less suitable (according to the context) “to penetrate through something, moving on something, on some kind of transport” [Ibid.: 125] has the English equivalent *pass*, whereas the more appropriate “to penetrate somewhere, breaking through smth (about liquid, as well as light, smell, sound)” does not have such a correspondence. The verb *отмалъ* does not experience any semantic fluctuations between movement and beingness, cf.: “to separate from someone, something, having ceased to hold on to something” [Ibid.: 216]. So, we may conclude (though disputably) that the action *отмал* is more energetic than *has pass'd*. This is how G. Kruzhkov compensates for the energy intensity lost when rendering the first verb, and makes this indicator (the intensity) equal to the source text (the only case for 5 fragments).

The subjects of the next sentence (fragment III), again built on syntactic parallelism, are *(thy) thunder* and *(thy) lightning*. Both obviously refer to Zeus, in whose hands they are now, after the overthrow of the Titans. In the English original, each clause occupies two lines sharp; in addition to the semicolon, there is also the conjunction *and* between them. In G. Kru-

zhkov’s translation, parallelism turns into a chiasmus of subject groups: *твой гром – молния твоя*; the conjunction separating the clauses is omitted. The chiastic rendering of English predicates by adverbial participles is found in the last line – this leads to the rondeau organization of the corresponding verse: *бичуя всё вокруг и опаляя*. So, the source text shows the focus on syntactic parallelism (confirmed by the even lines in the sentence, cf.: *Rumbles reluctant o'er our fallen house – Scordes and burns our once serene domain*). The target text confirms parallelism by placing the predicate after the subject, and the adverbial modifiers (*в эфире, в руках*) after the predicate; at the same time, the syntactic parallelism in the translation is complicated by chiasmus and by the appearance of rondeau.

The verbs, and, therefore, the energy of the text, are enhanced at the beginning of the sentence: the adjective *conscious* is rendered by the adverbial participle *непейдя*, the adjective *reluctant* is rendered by the participle *необузданный*. The translator probably feels the verbal origin of both adjectives: the first goes back to Latin *scire* – “to know” [Galinova, Dorovskikh 2005: 292], cf. rare *conscire* – “to know about oneself, to be aware of” [Kulikova 2022: 348]; the second one has a clear participial formant *-ant* and goes back to *reluctari* – “to resist” [Ibid.: 350]. However, further on the energeme *fallen* from the word combination *our fallen house* (meaning “our fallen kingdom”) is completely omitted (cf. Russian *в эфире доселе ясном*). The participle *unpractised* becomes an adjective *неопытных* in the Russian text, and G. Kruzhkov adds the verb *беснуется* in the same verse. Two energemes in the last line (*scordes, burns*) from this sentence are preserved, as has already been said above. All the correspondences are given in Table 3 below:

Table 3

Verbs-energemes from the third fragment of Theia’s first monologue in J. Keats’ poem “Hyperion” (I, 60–63) and its translation by G. Kruzhkov (I, 64–68)

ST	(conscious), ○	rumbles, 9	(reluctant), ○	fallen, 4	(sharp), ○	unpractised, 1	scordes, 6	burns, 6
TT	непейдя, 4	грохочет, 9	необузданный, 7	–	беснуется, 8	(неопытных), ○	бичуя, 5	опаляя, 5

The context weakens the semantic idea of real motion in Russian *непейдя* and English *fallen*: thunder *passed* (Russ. *непечел*) under Zeus’ power (not physically); the *falling* in *our fallen house* also happened not physically, but by passing to another ruler. The energy intensity of the Russian lexeme is additionally weakened due to its adverbial participial nature, while the English one belongs to participial forms. Prof. T. V. Matveeva notes that “personal forms of verbs have different energy of expression as compared to participles and adverbial participles within the same verb paradigm: the latter ‘stop’ the movement and transfer it to the second informational plane of the utterance” [2017: 842]. Above, in Table 2, these special verb forms have already been noticed, but either in mutually corresponding lexemes or in lexemes with extremely low energy intensity (equal to 1), so their participial nature has not been taken into account.

In the same way, due to belonging to participles, the energy intensity of the form *необузданный* is weakened –

“one that cannot be restrained by anything, untamable” [EDRL 2011: 512]. The seme of movement is saved in this participle (which obviously overcomes adjectivization in Russian) due to the verb *restrain* in the explanation above. However, it is precisely impossible to restrain thunder. Therefore, it *rumbles* (the energeme with the strongest intensity in the analyzed monologue), *необузданный, в эфире*. The idea of the uncontrollability of movement strengthens and intensifies this movement, cf. the following verb *беснуется*, which refers to lightning and weakens the energy of the participle *необузданный*. *Бесноваться* means “to act unbalancedly, unbridledly, being in extreme anger, irritation, frenzy, rage” [BEDRV 2008: 336]. The extreme manifestation of emotions increases the intensity of this energeme, but not to the maximum (not to 9), as the categorical lexical seme here is ‘to act’, ‘to commit an act’, and not ‘to make a sound’, for example, as in the case of *грохочать*.

The verbs *бичевать* and *опалять* are not included

in the “Big Explanatory Dictionary of Russian Verbs” [2008] cited here. The “Explanatory Dictionary of the Russian Language with the Inclusion of Information about the Origin of Words” edited by N. Yu. Shvedova contains the following explanations: *бичевать* – “1. To beat with a whip; 2. To expose, to subject to severe criticism” [EDRL 2011: 46]; *оналять* – “1. To burn with flame; 2. To douse with heat” [Ibid.: 609]. If in the case of the second verb the meaning ‘to burn’ can be considered more or less appropriate to the context (it would probably be more accurate to combine both meanings), in the first case none of the two dictionary explanations fully describes the contextual meaning of the verb. The seme ‘to beat, to strike, while burning’ is determined by the contextual environment: on the one hand, by lightning performing this action, on the other – by the distributor *всё вокруг* and the proximity to the second verb *оналять*. The idea of movement in this case is again secondary; the main energy here arises due to the intensification of the negative impact on the object. This energy should be recognized as less than that of the verbs *грозоюем* and *беснуемся*, but greater than, for example, *has pass'd* from Table 2. At the same time, the Russian adverbial participle is less energy-intensive than the original personal forms of the verb, as has already been said above. This explains the energy intensity indices assigned to these forms: 5 in this case does not denote movement, and 6 does not mean intensified movement. In both cases, these are indicators of the intensity of the impact on the surrounding reality.

The ratio of the sums of the energy intensity indices in Table 3 (26 in the English source text to 38 in the Russian translation) shows that G. Kruzhkov significantly increased the energy of the text in the segment

studied. The increase is primarily due to the “verbification” of the lexemes *reluctant* and *sharp*. The energy intensity of their correspondences: *необузданный* and *беснуеться* – is determined primarily by the semantic idea of the uncontrollability of the movement described.

After addressing all four elements that do not recognize Saturn and describing the thunder and lightning that have passed into the inexperienced hands of Zeus, Theia utters two exclamations. Keats fits them into one line: *O aching time! O moments big as years!* In G. Kruzhkov’s translation, each exclamation takes a line: *Мучительные, злые времена! Мгновенья, бесконечные, как годы!* The only verb form here, *aching*, is rendered in Russian by an adjective. Beyond the omission of two particles *o* and the translator’s addition *злые*, we have here an ideal word-for-word translation.

The next three lines of the source text (I, 65–67) contain an extremely long sentence, difficult for translation. The verb forms *swell out* and *press* appear to be forms of the subjunctive mood, identified as coinciding with the infinitive and therefore different from the indicative mood, but at the same time correlated with the subjects, standing before them and not separated from them by a comma, which makes them different from the imperative. The features mentioned indicate that the translator probably chooses the right strategy of simplifying this construction and even compressing it to two lines (I, 71–72). The subjects of the original are reduced to one – *боль*. The sentence also contains a second clause – the subordinate infinitive one (*не передохнуть и не забыться*), with a missing semantic subject *нам*. Because of this clause, the resulting sentence has three verbs, the last of them added by G. Kruzhkov (Table 4):

Table 4

*Verbs-energemes from the fourth fragment of Theia’s first monologue
in J. Keats’ poem “Hyperion” (I, 64–67) and its translation by G. Kruzhkov (I, 69–72)*

ST	<i>aching,</i> 1	<i>pass,</i> 3	<i>swell out,</i> 3	<i>press,</i> 2	<i>has not a space to breathe,</i> 4	–
TT	–	–	–	<i>давит,</i> 2	<i>не передохнутъ,</i> 4	<i>не забыться,</i> 4

The energy intensity of *pass* in this fragment is lower than *has pass'd* in Table 2, as the action is performed not by the ocean (physically), but by *time* and *moments*. Movement is obviously understood in a figurative sense. The same lowering concerns the verb *swell out*: *truth* can perform this action only figuratively, in the sense of “to emerge”, “to become obvious, evident”. Both verb forms were not preserved by the Russian translator.

The verb *давитъ* in different meanings refers (according to the “Big Explanatory Dictionary of Russian Verbs”) both to the field “Action and Activity” and to the field “Existence, State, Condition and Quality”. The context reveals the existential meaning here: “to cause smb’s state of severe oppression, to weigh someone down with something, just like something presses someone or something” [BEDRV 2008: 424]. The energy intensity of this verb increases to 2, however, due to the contextual intensifier: *мак беспощадно давит эта боль...* In the source text, there is only

one adverbial intensifier (*so*), but the dependent prepositional group *upon our weary griefs* contains another one – the adjective *weary*.

The next energeme in the Russian variant is connected with metonymical translation: in the source text, it is *unbelief* that *has no opportunity (space) to breathe*, in the translation – the implicit *we*, that is, the subject experiencing this disbelief. In addition, the prefix of the verb is changed: *вздохнуть* → *передохнуть*. In the “Explanatory Dictionary of the Russian Language with the Inclusion of Information on the Origin of Words” edited by N. Yu. Shvedova, both lexemes are interpreted through the verb *отдохнуть* and marked as colloquial, cf.: *вздохнуть* – “to rest, to come to a normal state after smth” [EDRL 2011: 88]; *передохнуть* – “to take a short break for rest” [Ibid.: 626]. In the “Big Explanatory Dictionary of Russian Verbs” edited by L. G. Babenko, the lexeme *передохнуть* is absent, but there is a verb *отдохнуть*: “to take a break from ordinary activities, from work to

restore physical, mental and moral strength" [Ibid.: 341]. The sense of movement in this energeme is weakened both due to the "break" and due to the fact that ordinary activities and work may not involve active physical movements. However, the colloquial nature of the original lexeme and of its synonym in the translation together with the context makes us think of this unit as belonging to the expressive vocabulary, which increases its intensity from 3 to 4.

Finally, the verb *забыться* in "Big Explanatory Dictionary of Russian Verbs" belongs both to the field of "Action and activity" ("to come to a state of inability to retain and reproduce any information in consciousness" [BEDRV 2008: 260]), and to the field of "Existence". In modern Russian language, it demonstrates two enantiosemic meanings at once: "to come into a state of drowsiness, sleep for a short time" and "to come into a state of strong excitement" [Ibid.: 433], see also the synonymous with the first: "to come to a state in which the senses do not perceive the surrounding reality" [Ibid.]. Obviously, existential meanings dominate; the immediate environment (a homogeneous row with *непердохнуть*) suggests a very indirect semantics of movement and contextual expressivization of this energeme. More probable, however, is the reading of the sequence *не непердохнуть и не забыться* as a gradational: *забыться* as the next step after a break. Therefore, in this case, the intensity of the second verb, in our opinion, is the same as that of the first one.

After a great energy "release" in the previous fragment of the monologue (38 against 26), G. Kruzhkov's translation "rests" in this fragment of the text. The total energy intensity is 10 against 13 in the original. The energy of the translation is reduced by omissions, but at the end of the fragment there is an addition, which again serves to increase this indicator.

The monologue ends with another appeal to Saturn (fragment V), where Theia calls on the addressee to *sleep* (in the first fragment the call was *to look up*). Within the final fragment, there sounds the conclusion of everything that has been said before: the supreme titan is

Verbs-energemes from the fifth fragment of Theia's first monologue in J. Keats' poem "Hyperion" (I, 68–71) and its translation by G. Kruzhkov (I, 73–76)

ST	<i>sleep on,</i> 1	—	<i>violate,</i> 2	<i>(should) ope,</i> 3	<i>sleep on,</i> 1	<i>weep,</i> 5
TT	<i>спи,</i> 1	<i>спи,</i> 1	<i>жестоко нарушать,</i> 2	—	<i>спи,</i> 1	<i>плачу,</i> 5

The verbs *нарушать* and *рушить* are not included in the edition of the "Big Explanatory Dictionary of Russian Verbs" [2008] cited here. Their derivatives: *нарушаться*, *рушиться* – are assigned to the field of "Existence". The idea of the absence of movement in them is also confirmed by explanations like "to spoil the normal state, development of something; to interrupt" [EDRL 2011: 492]. The only reason for increasing their energy intensity is the expressive *жестоко*, which is also a part of the interpretation of the English lexeme: "to break, infringe or contravene" [COED 2011: 1594]. The implicit unreality of the described action (*жестоко было бы нарушать*), corresponding in the source text to *should* in the next sentence, confirms the idea of

not recognized by any of the four elements; thunder and lightning no longer belong to him; the truth of understanding and the pain of all this do not make awakening in any way desirable, therefore, calling Saturn to awaken is pointless. The last fragment, as we see, both repeats the first one and, at the same time, is opposed to it.

Even without a special comparison of Keats' original and Kruzhkov's translation, it is clear that the Russian text lacks two interrogative sentences that make up half of the first, the entire second, and the entire third line of the fragment in the original (I, 68–70). They are combined into a compound sentence and significantly shortened. In the source text, Theia exclaims: *O thoughtless, why did I / Thus violate thy slumberous solitude?* In G. Kruzhkov's variant, the subject *I* is completely omitted: the first clause is made impersonal (remember the infinitive end of the previous fragment), in the second the subject becomes *она – дремома* (Russ. equivalent of *solitude*). At the same time, the first two feet of the first line of the original become a whole verse in translation by repeating the verb and adding a circumstance: *Saturn, sleep on* → *Tak спи, Сатурн, без пробуждения спи!* (though the words are interchanged, giving a chiasmus, there is a complete metrical and rhythmic coincidence of the first two feet of the iambic pentameter). The inner rondeau of this quatrain, appearing due to the repetition of the phrase *Saturn, sleep on* in the last verse, is not fully saved by G. Kruzhkov: the repetition of *Cnu, Сатурн!* (resp. *Sleep, Saturn!* without the particle *so*) is transferred to the end of line 75. This solution can also be named as a translator's chiasmus, but at the level of the entire compositional fragment. The last verse in the Russian translation appears to be the result of stretching of the last three feet from the source text: *while at thy feet I weep* → *Пока у ног твоих я плачу горько.*

The verb correspondences of the last fragment of the monologue in source and target texts are written out in Table 5 below:

Table 5

energy intensity equal to 2.

The next verb is *ope*, which is absent in G. Kruzhkov's translation and thus determines the difference in the total energy intensity of the two text variants. This verb is slightly more "energetic" than the previous one: it describes the action of one subject on the organ of another (to open someone's eyes). Within the analysis of fragment I, we have already distinguished examples (*look up, say, зову*), when the subject does not move himself, but moves his individual organs. In this case, the activity is directed at the organs of another subject.

The last verb of this monologue – *weep* – is the only one in the analyzed text that is assigned in

L. G. Babenko's dictionary to the third of three fields – that is, to "Relationship and Attitude". This verb is explained as follows: "to show pity, grief, etc. towards someone or something, regretting something, grieving, shedding tears, making plaintive inarticulate vocal sounds – crying" [BEDRV 2008: 480]. During the analysis, we have already encountered one of the "noise" verbs – *rumbles* – and identified its intensity as the maximum (9, see fragment III). The action of *weeping* is obviously quieter, but it is intensified by the idea of probable duration (in Russian also by the adverb *горько*). The intensity of this lexeme can be defined as average between 1 and 9.

In total, the verbal energy intensity in G. Kruzhkov's translation is again a bit lower than that of Keats' source text (10 : 12) – precisely due to the omission of the verb *ope*. Once again, the translator seems to be "resting" after the excessive energy "release" in the central, third, fragment. However, the calculations here can be argued: if, taking the context into account, we consider the verb *плакать* (*горько*) to be more "energetic" than the English *weep* (in its interpretation there is no *seme* 'bitterly', cf.: 'to shed tears (more or less silently)' [COED 2011: 1622]), then, the difference between the source and target texts will be only 1. This can be interpreted as a compensation for fragment I, where the energy intensity of the Russian translation was one point higher than that of the original variant.

Conclusion

Though being possibly represented by markers of various linguistic levels (intonation within phonetics, expressive structures within syntax, etc.) [Matveeva 2017: 842], the category of energy mainly bases upon the verbs. Due to the peculiarities of this part of speech, when analyzing this category, participles, ad-

verbial participles, and other specific verb forms (supine in some languages, etc.) should be considered.

Since some verbs are more energy-intensive than others, it makes sense to introduce energy-intensity indices. Basic here is the opposition of statics (existence) and movement. This opposition becomes gradual due to the addition of the position "increased movement", as well as due to a number of intermediate cases: when the subject does not move completely, but moves only parts of his / her / its body or moves other objects; the subject is not a living being, but, for example, a feeling, a sensation; the subject is completely absent with an impersonal verb, etc. Accordingly, energy intensity indices can be taken from 1 ("being, statics") to 9 ("intensified movement") with an intermediate point of 5 ("ordinary movement") and further intermediate values between 1 and 5 and between 5 and 9, arising, in particular, as a result of belonging of this or that form to participles, which stop / slow down the movement.

Within this scale, it is possible to consider verbs that denote intensive activity, but are not directly related to movement. Here refer the verbs of speech activity and noise, verbs of social activity, verbs of memory, etc. The intensity index assigned to any form as a result of the analysis of dictionary definitions and contextual specifiers makes it possible to compare different language variants of the same text. In this article, such a comparison is carried out on the material of all verb forms in the first monologue of Theia from the poem *Hyperion* by J. Keats and its translation by G. Kruzhkov. To make the analysis clearer, the monologue is divided into 5 compositional fragments. Due to the significant energy predominance in fragment III, the total energy intensity of G. Kruzhkov's translation turns out to be greater than in the original poem by J. Keats (Table 6):

Table 6

Total energy intensity of all verbs from Theia's monologue in the English variant of J. Keats' poem "Hyperion" as compared with G. Kruzhkov's translation into Russian

Variant \ Fragment	I	II	III	IV	V	Total
ST	8	10	26	13	12	69
TT	9	10	38	10	10	77

In the other fragments (except III), the translator tries to equalize the energy intensity indices; within the analysis, we attempted to show the means of such equalization. As a result, the sum of all indices for all fragments turns out to be only slightly greater in the translation compared to the original.

As the research has shown, the energy of the text

can be the basis for comparing text variants. We believe that the prospects of our work include identifying other means of expression of this text category: expressemes, tropes and figures, word order, etc. – and comparing translations with originals of other belles-lettres texts on their basis.

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