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# Narrating and Translating Universal Siblinghood in Tolstoy's "Fransuaza"

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## 1. Introduction

In 1891, the Russian journal *Novoe vremia* published a story entitled "Fransuaza" («Франсуаза», "Françoise").<sup>1</sup> It credited neither the author nor the translator of the story, listing it only as a "Short Story after Maupassant" («Рассказ по Мопассану»). "Fransuaza" is ostensibly a translation of "Le port" ("The Port"), a story by Guy de Maupassant that Lev Tolstoy, its co-translator into Russian, had called "wondrous" and "with deep moral effect" (Опультская, *Материалы [...] с 1886 по 1892 год* 221; my translation). Over the course of its transformation from a short story by Maupassant (рассказ Мопассана) into a short story after Maupassant (рассказ по Мопассану), "Fransuaza" also became a text by Tolstoy.<sup>2</sup> Insofar as it resonates with Tolstoy's own ideas on morality, the plot of "Le port"—an unwitting act of incest that leads to the realization of the evils of sexual promiscuity and, to Tolstoy, of the need for a brotherhood of peoples—offers up strong evidence of Tolstoy's motivations for choosing this story. In "Fransuaza," Tolstoy preserved the overall shape of "Le port" while significantly altering a number of its formal traits; the resulting narrative transcends the conventional boundaries of a translation while formally standing out from Tolstoy's original *oeuvre* at the same time.

This article begins with an analysis of the conceptual landscape of "Fransuaza" vis-à-vis "Le port." I then proceed to a quantitative and qualitative analysis of "Fransuaza" in comparison with a

representative corpus of Tolstoy's *oeuvre*, as well as "Le port" and «Порт», I. Smidovich's translation of Maupassant.<sup>3</sup> My goal with this comparative analysis of "Fransuaza" is to understand the extent to which the story diverges from Tolstoy's original writing—as well as from Maupassant's text—in formal and philosophical terms.

While a quantitative, corpus-based analysis of Tolstoy's poetics might seem at first incompatible with a close reading of the text, recent scholars have highlighted the fruitful relationship between the Digital Humanities and "traditional" analytic strategies. Douglas Biber ("Corpus") discusses the contribution of corpus analysis to literary study, with a significant overlap between the approaches he describes and recent Digital Humanities-influenced literary studies. Lisa M. Rhody uses topic modeling to study figurative language (typically the purview of close reading) in a large sample of poems, then analyzes one poem against that large sample. She concludes that "For poetry data in particular and literary texts in general, close reading and contextual understanding work together . . . in order to identify relations between texts by shuttling between computational de-familiarization and scholarly experience." In addition, Yohei Igarashi demonstrates that I.A. Richards's conception of close reading relies on the use of statistical analysis and word lists in order to facilitate paraphrases and interpretations of lyric texts. Finally, Stephen Ramsay highlights the role of quantitative

pattern recognition and text analysis in textual hermeneutics, which predates the digital turn in the humanities yet is closely linked to it.<sup>4</sup>

While the linkages between Digital Humanities and literary analysis are thus well established, the present article suggests that Translation Studies in particular stands to benefit from the use of Digital Humanities tools. The methods I deploy—especially concordance analysis and lexical density—are useful in this regard because they afford translation scholars the means to carry out analysis which is at once fine-grained and comprehensive. Although the corpus I analyze is small, these methods are potentially applicable to much larger corpora. Even in such a small sample, however, methods such as concordance analysis allow for a more precise study of the lexical and structural changes carried out in translation, while calculations of lexical density offer insight into the poetics of different literary texts by providing a basis for comparison between them. By deploying these methods in the present essay, I am able to highlight salient components—individual concepts and the locations in which they occur in the texts—of the relationship between Maupassant's text and its translations. I also explore overarching formal properties of individual texts (Tolstoy's "Fransuaza," Maupassant's "Le port") as well as corpora (Tolstoy's short stories, Russian translations of Maupassant).

This combination of "distant reading" strategies (to use Franco Moretti's coinage) with "close reading" supported by quantitative analysis is anchored in prior scholarship on the manifestation of the concept of brotherhood in Tolstoy's *oeuvre*. Ilya Kliger and Nasser Zakariya's analysis is particularly relevant to my study. In a 2011 article, they identify organicist strategies as Tolstoy's primary mode of narration, which emphasizes *siuzhet* rather than *fabula*. Organicist modes of narration, the authors write, posit a fictional world that operates "according to organic principles (priority of whole over parts, reciprocity of causes, synecdoche, patterned time and so on)" and in which "the account unfolds in

such a way as to privilege *siuzhet* (foreshadowing, motifs, recapitulations, and so on)" (759). In contrast, mechanistic modes of narration emphasize what the Russian Formalists call *fabula*, the sequence of events organized temporally "around *externally given* (chrono-)logical indicators" (759; emphasis in the original). Kliger and Zakariya's analysis provides a framework for understanding how Tolstoy uses narrative and formal devices in order to transform individual experience into universal allegory.

Despite Tolstoy's privileging of organicist narrative modes, Maupassant's "Le port" is dominated by a mechanistic worldview in which events unfold temporally, seemingly with no clearly defined teleology. Employing close reading as well as the aforementioned use of Digital Humanities methods, I argue that Tolstoy's own translation not only preserves some of these mechanistic structures, but also further develops them, for example by simplifying the grammatical tense relations in Chapter 1 and by highlighting dialogue at the expense of narrative interventions in Chapter 2 of the story. Thus, I build upon the dichotomy between Tolstoy's competing narrative modes of brotherhood in order to demonstrate that, while "Fransuaza" (like many of Tolstoy's late works) tends towards an organicist structure, it also displays a mechanistic element by virtue of Tolstoy's changes and additions to the text. As a result, the story constitutes both a free translation of a foreign text, and an aberrant text by Tolstoy himself. In the conclusion, I consider the role that translated literature plays in Tolstoy's "infection"-based theory of aesthetics, insofar as Tolstoy articulates a concept of universal brotherhood through a text that is partially a translation.

## 2. Tolstoy's Conceptual Landscape: Varieties of Siblinghood

Tolstoy's multilayered engagement with Maupassant's narrative predates, but closely relates to, the formulation of his theory of aesthetics and aesthetic reception in the *Introduction to The Works*

of Guy de Maupassant, written in 1893-1894 for an edition of Maupassant's collected works translated into Russian, as well as in the more famous treatise *What is art?* (1897-1898). Tolstoy reframed Maupassant's writings as part of his cause starting in the late 1880s, with "Fransuaza" as the most explicit example of such a reframing.<sup>5</sup> He writes in the *Introduction* that his first impression of Maupassant was of an author with talent but little knowledge of how to apply it (PSS 30: 5).<sup>6</sup> Only after revisiting Maupassant's works, did he identify in them the qualities that he associates with true art, and upon which he elaborates in *What is art?*: "clarity of expression," "sincerity," and—the quality that Maupassant displays only occasionally—a "correct, i.e. moral, relationship" with his subject (PSS 30: 4; my translation).<sup>8</sup> Yet, while gender relations—a recurrent theme in Maupassant's works—explain Tolstoy's affinity for the Frenchman and his choice of "Le port" as the basis for a translation, Maupassant does not seem to have influenced Tolstoy in regards to the short story genre.<sup>9</sup> John M. Kopper notes that Tolstoy wrote short stories throughout his life and that he was essentially a short story writer despite the longer works that brought him fame. John Burt Foster, Jr., similarly writes that "The short story, far from miniaturizing Tolstoy, was in fact his normal unit of composition" (169). Nevertheless, the case of "Fransuaza" suggests that, through translation, Tolstoy created a work that displayed traits of a specifically Maupassantian short story while propagating a Tolstoyan philosophical message.

This strategy resembles Tolstoy's broader approach to translations; despite a dearth of positive or programmatic statements of what translations should accomplish or how they should be done, Tolstoy tends to privilege texts that reflect his own philosophy. More importantly, his translations typically emphasize the elements of a text that demonstrate its affinity with his own ideas. At the same time, scholars such as Brian James Baer and Iurii Levin have also highlighted Tolstoy's keen awareness

of the cultural connotations associated with different languages and the complexities of rendering such connotations in translation. This awareness is apparent, for example, when he uses the French language and syntactic structures in *War and Peace* (Baer 55, 71-73) or, more indirectly, when his aesthetic criticism of the language of Shakespeare's plays is reflected in Aleksandr Druzhinin's translation of *King Lear*, which acquires stylistic traits of XIX-c. Russian realist literature (Левин 154-157). Tolstoy's late translation efforts have received noticeably less attention from scholars than his use of multilingualism in his original works.

My analysis of "Fransuaza" aims precisely to address such a gap by looking at a text that, far from being "but a Russian version of Maupassant's 'Le Port'" (Friedberg 39), responds instead to Tolstoy's creative impulse as well as to his admiration of other authors' ideas and formulations. In fact, Iurii Levin and Andrei Fedorov, in their introduction to Tolstoy's commentaries on translation, claim that Tolstoy's interest in translation in the 1880s and 1890s derives primarily from "the propaganda and popularization of his own moral-philosophical ideas, as well as those close to him" (Левин и Федоров, eds., 521; my translation). In a letter to Chertkov from 1886 evaluating a Russian translation of Charles Dickens, Tolstoy argues that "One needs to approach the original as bravely as possible: to place the divine truth above the writer's authority" (PSS 85: 324, qtd. in Левин и Федоров, eds., 522, my translation). Echoing this emphasis on "truth," Dustin Condren, in the preface to his translation of Tolstoy's *The Gospel in Brief*, writes that Tolstoy "stretches the words themselves, ridding them of their encrusted ecclesiastical connotation, in order to reveal a text that corresponds to the deeper spiritual truth that he felt he had discovered in the course of his study" (Condren ix; my emphasis). Despite Tolstoy's ostensible emphasis on meaning rather than form, my analysis of his translation of "Le Port" reveals a concern with reproducing, in the process of

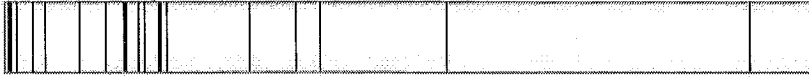
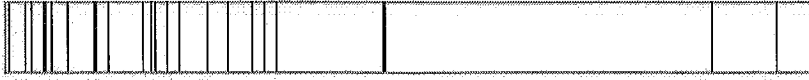
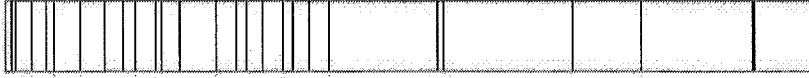
translation, the *effects* elicited by the aesthetic and formal features of the original—since it may not be possible to render those features themselves in translation. Tolstoy hints at such a conclusion in a letter to Chertkov from one year earlier, 1885, in which he argues that “To rework foreign novellas... into Russian mores means to deprive the interest in knowing non-Russian everyday life from these texts” (PSS 85: 286-287, qtd. in Левин и Федоров, eds., 522; my translation), indicating a simultaneous emphasis on conveying the “foreignness” of the text, and on explicating the text *despite its foreignness*.

“Le Port” and “Fransuaza” tell the story of the sailor Célestin Duclos, who visits a brothel in Marseille with his shipmates. After sleeping with a prostitute, Duclos discovers that she is his own sister Françoise, whom he hasn’t seen in the four years since his departure, a time during which everyone else in his family has died. At the end of the story, Duclos collapses, psychologically exhausted by the loss of his family and the realization that he has committed incest. Kliger and Zakariya argue that, while “Something like universal human brotherhood [. . .] is [. . .] intimated in a number of different ways [what] we do not see [. . .] is a robust *narrative* of that brotherly love” in Tolstoy; like other Tolstoyan narratives, “Fransuaza” hints at the possibility of such a brotherhood “in a moment of narrative interruption, or at its very limit, the end”—in this case, shortly before Duclos’s collapse—“a point beyond which there is nothing to say” (754; emphasis in the original). At the moment of his insight into the human condition, when he asserts that “All of them are truly sisters to someone” (PSS 27: 258), Duclos resembles a Tolstoyan seeker who does not “voluntarily reflect on existential questions, but will find meaning in life under specific circumstances” (Metzele 166).<sup>10</sup> Duclos’s insight-*cum*-philosophical lesson encapsulates a path toward the achievement of a Tolstoyan ideal of universal siblinghood—namely, through the suppression of sexual desire. Due to the asexual utopia posited in the story, throughout this article I use the term *siblinghood* instead of

*brotherhood*, since this concept better expresses the mutual relationship of friendship between brothers and sisters, and also because “Fransuaza” explicitly addresses the condition of *sisters* as opposed to brothers.

The first draft of what would become “Fransuaza” was a conventional translation of “Le Port” written by A.M. Novikov, tutor to two of Tolstoy’s sons and a teacher in Tolstoy’s school for the peasant children of Yasnaya Polyana.<sup>11</sup> While editing Novikov’s translation, Tolstoy made a number of changes to the text, both major (title and ending) and subtle (adjective use, phrasing).<sup>12</sup> For this reason, scholars have questioned the status of “Fransuaza” as a translation, as well as how best to define the degree and modality of Tolstoy’s involvement in the composition of the story<sup>13</sup>: unlike in György Kálmán’s typology of “Borderline Cases of Translation,” “Fransuaza” features both an author and translator(s), and there are both a source text and a target text in distinct languages. However, the source and target texts overlap only in part. As a result, “Fransuaza” is more remarkable for what Tolstoy adds to the text (or omits from it) than for how much it follows Maupassant’s original.<sup>14</sup>

One way to compare the French and Russian texts is to analyze the relevance of specific concepts to Maupassant and Tolstoy (and Smidovich). For reference, the chart below demonstrates that the distribution of a set of sea-related set of concepts (such as *mer*, *matelot*, *port*, море, марс, порт [sea, sailor, port] as well as words containing these roots, such as моря, *matelots*, etc.) is broadly similar in all three texts, although their frequency is higher in Smidovich’s «Порт». Each black vertical line corresponds to one word hit (thicker lines represent words occurring in close proximity to each other), with the entire rectangle representing the length of each text. Thus, in the three versions, the chain of concepts clusters in the first half of the narrative, which is made up primarily of third-person narration and description.

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 70	Total Plots 3					
HIT FILE: 1	FILE: 1) Maupassant-Le port.txt					
						No. of Hits = 19 File Length (in chars) = 16042
HIT FILE: 2	FILE: 2) Tolstoy-Fransuaza.txt					
						No. of Hits = 24 File Length (in chars) = 12597
HIT FILE: 3	FILE: 3) Smidovich-Port.txt					
						No. of Hits = 27 File Length (in chars) = 15536

**Figure 1:** The chain of concepts mer+|matelot+|port|ports|мор\*|матрос\*|порт\*.

Reproduced from the AntConc interface.

Notwithstanding some discrepancies, Tolstoy's translation of this cluster of concepts (and Smidovich's) closely tracks Maupassant's text. Elsewhere in the short story, however, Tolstoy proceeded to make significant changes. He altered the terminology as well as the number of instances related to the concepts of love, brotherhood, and sisterhood. He significantly altered the phrasing of sentences (e.g. in the opening paragraph of the story), at times compressing the amount of information conveyed through them, and he modified the structure of paragraphs (e.g. those describing the debauched environment of the brothel towards the end of the first part of the story). Tolstoy also attempted to convey nuances of the dialect spoken by the two French siblings. Finally, he rewrote the final paragraphs of the story. In the pages that follow, I proceed to an analysis of the various ways through which "Fransuaza" alternately distances itself from and resembles "Le port."

Concepts related to erotic or non-erotic love are a salient point of comparison between Maupassant's text and the two translations. In a letter regarding "Fransuaza," Suvorin asks Tolstoy to soften the language of his translation (see PSS

27: 674); Suvorin has in mind specifically Tolstoy's use of the term *noxomь* (lust) when translating the French *appétit d'amour* (desire or appetite for love). Due to cuts that Tolstoy implemented in the text, references to "love" or its cognates disappear on two occasions when the term or a similar one occurs in the Maupassant and Smidovich versions. As a result, while Tolstoy's text features no instances of *любовь* (love), it also features *fewer* instances of *noxomь* than expected, primarily because it eliminates two closely-spaced references to erotic love contained in Maupassant's description of the brothel in the beginning of Chapter 2: "Quatre heures durant, les dix matelots se gorgèrent d'amour et de vin"; "dans la porte étroite qui menait aux chambres, ce long défilé d'amoureux" (Maupassant, *Contes* 1178; "For four hours, the ten sailors gorged themselves on love and wine"; "through the narrow door that led to the rooms, this long parade of lovers"). Tolstoy replaces "d'amour et de vin" in the first quote with «четыре часа разгула» ("four hours of debauchery"), while the descriptor "ce long défilé d'amoureux" in the second quote is outright eliminated (PSS 27: 253). By comparison, Smidovich uses the noun *любовь* as many times as Maupassant uses *amour*.<sup>15</sup>

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 12		Total Plots 3				
HIT FILE: 1	FILE: 1) Maupassant-Le port.txt					
						No. of Hits = 4 File Length (in chars) = 16042
HIT FILE: 2	FILE: 2) Tolstoy-Fransuaza.txt					
						No. of Hits = 2 File Length (in chars) = 12597
HIT FILE: 3	FILE: 3) Smidovich-Port.txt					
						No. of Hits = 6 File Length (in chars) = 15536

**Figure 2:** The chain of concepts amour\*|\*люб\*|похот\*.

Reproduced from the AntConc interface.

The last two sets of concordances I discuss are those concepts descriptive of family ties—specifically, concepts that linguistically express siblinghood, and which in Russian (and French) are gender-based due to the absence of a gender-neutral collective noun such as “sibling.” Not only is the conceptual world of “Fransuaza” devoid of “love,” it also lacks “brothers”: “Fransuaza” features only *one* instance of a word from the set брат/братья/братство/etc. (brother/brothers/brotherhood),

as opposed to three of *frère* and *fré* (the latter a dialectal version of the former, both meaning “brother”) in “Le port” and four of the Russian set in «Порт». While Smidovich’s translation maintains the references to brothers, and in fact reinforces (in the first instance of the concept) the character of Célestin’s group of rowdy sailors as a kind of brotherhood—albeit a perverted one<sup>16</sup>—Tolstoy, in contrast, removes most traces of “brotherhood” from Célestin’s group as well as from his family.

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 8		Total Plots 3				
HIT FILE: 1	FILE: 1) Maupassant-Le port.txt					
						No. of Hits = 3 File Length (in chars) = 16042
HIT FILE: 2	FILE: 2) Tolstoy-Fransuaza.txt					
						No. of Hits = 1 File Length (in chars) = 12597
HIT FILE: 3	FILE: 3) Smidovich-Port.txt					
						No. of Hits = 4 File Length (in chars) = 15536

**Figure 3:** The chain of concepts fré|frè\*|frat\*|брат\*.

Reproduced from the AntConc interface.

The concordance plot demonstrates that Tolstoy omits the last two instances of the concept from "Fransuaza." A particularly significant omission of brotherhood-related terms occurs when, having discovered that she is his sister, Célestin asks Françoise a second time to confirm that all of their family members are dead. Whereas in the other versions Célestin asks about all three family members, Tolstoy graphically elides their presence from the text:

— Как же это так? — тихо, так тихо, что даже она едва-едва разобрала его слова, проговорил он.

Глаза ее вдруг налились слезами.

— Да так, померли. Все трое в один месяц,— продолжала она.

(PSS 27: 256.

—How could that be?—he pronounced quietly, so quietly, that even she could barely tell his words apart.

Her eyes suddenly filled with tears.

—Just like that, they up and died. All three in one month,—she continued.)

Célestin's question is phrased as a sequence of pronouns and particles («Как же это так?») in comparison with Smidovich («Они умерли? . . . Отец, мать, и брат?» [Де-Мопассан 2: 31; "They died? . . . Father, mother, and brother?"]) and Maupassant ("Alors ils sont morts? . . . Le pé, la mé, et le fré?" [Contes 1181]), both of whom directly reference the Duclos family as well as their deaths.

This example points to a key way in which Tolstoy's narrative differs from Maupassant's and Smidovich's. Taken out of context, Tolstoy's phrasing («Как же это так?») does not convey literally the meaning implied in the French text—it expresses Célestin's anguish by suggesting that he lacks the means to put in words what he actually feels. The words *это* and *как* refer respectively to "death of the Duclos's family" and "circumstances of their death," but they achieve that through connotation rather than denotation. The result is the omission of lexical items that are semantically autonomous from the network of meaning of the text itself. While this is seemingly an isolated occurrence, it is symptomatic of a broader trend in "Fransuaza," namely its lower lexical density.

Lexical density (Ld) is one of a number of parameters from which it is possible to infer the informational value of a text. It typically designates the ratio between the amount of lexical words—nouns, adjectives, verbs, and adverbs—and the text's word count.<sup>17</sup> The results for lexical density for a series of texts by Tolstoy as well as texts for comparison and a control group are shown below (see table 1). The control group is composed of four classical XIX-century Russian short stories, chosen for contemporaneity (except for Gogol's «Невский проспект») and for subject matter, since all four stories, as well as "Fransuaza," deal in a way or another with the topic of erotic love and its consequences.<sup>18</sup>



**Table 1**  
**Lexical Density (Ld) of Comparison and Control Texts**

Category	Text	Lexical density (Ld)
Maupassant Texts	“Le port”	<b>0.509</b>
	“Idylle”	0.457
	“L’Aveu”	0.445
	“Le Mal d’André”	0.468
	From <i>Sur l’eau</i>	0.484
Average for Maupassant Texts (n=5)		<b>0.473</b>
Babel Edition	«Порт»	<b>0.557</b>
	«Идилия»	0.612
	«Признание»	0.598
	«Болезнь Андрэ»	0.616
Average for Translations from Babel’s Edition (n=4)		<b>0.596</b>
Tolstoy’s Translations	«Франсуаза»	<b>0.509</b>
	«Дорого стоит»	0.604
Short Stories and Novellas	«Три смерти»	0.627
	«Много ли человеку земли нужно?»	0.603
	«Алёша-Горшок»	0.524
	<i>Крейцерова соната</i>	0.483
	«Хозяин и работник»	0.600
	«Кавказский пленник»	0.651
<u>Народные рассказы</u>	«Бог правду видит, да не скоро скажет»	0.537
	«Чем люди живы»	0.561
	«Где любовь, там и Бог»	0.573
	«Два старика»	0.606
	«Три старца»	0.578
Control Group: Russian Short Stories	Н.В. Гоголь, «Невский проспект»	0.572
	И.С. Тургенев, «Первая любовь»	0.530
	Н.С. Лесков, «Леди Макбет Мценского уезда»	0.566
	Ф.М. Достоевский, «Кроткая»	0.476
Average for Russian texts (incl. Control Group and translations) (n=21)		<b>0.571</b>
Standard Deviation for Russian texts (incl. Control Group and translations) (n=21)		<b>0.046</b>

While lexical density can range considerably from text to text, a rule of thumb correlates lower ratios with oral speech, especially dialogues, while non-fiction lies at the other end of the spectrum, and fiction, with a ratio between 0.40 and 0.55, lies somewhere in between (see Ure 446-447, Camiciottoli 69-71). Maupassant's texts in French have a lower Ld, on average, than "Fransuaza," likely due to the higher incidence in French of non-lexical words such as articles. However, French also tends to have more verbs (a lexical word), due to the more frequent use of compound verbs. It would thus be difficult to produce an accurate comparison between the original and the translations based on Ld due to the different syntax and morphology of French and Russian.

*The Kreutzer Sonata* and Dostoevsky's «Кроткая» ("The Meek One") feature the lowest Ld of all Russian-language texts, around two standard deviations lower than the average. This can presumably be attributed to the structure of both narratives, which reproduce the mental process and speech of their respective protagonists, and would therefore feature more "fill words" that characterize oral speech and feedback (see Ure 448, 452). Smidovich's «Попт» is significantly "denser" than "Fransuaza": while «Попт» is less than half an average deviation away from the average, Tolstoy's translation is around 1.3 standard deviation less dense than average. Tolstoy's translation also stands out vis-à-vis his other texts, being less dense than the average of his short stories (0.579), and significantly less dense than the average of the four translations of Maupassant from Babel's edition. "Fransuaza" also lies further from the average Ld than three of the four stories in the control group, which fall within one standard deviation of the average. A text comparable to "Fransuaza" in its lexical density is «Алеша-Горшок» ("Alesha Gorshok"), a notoriously "anomalous" short story due to its radical narrative simplicity and apparent rejection of a conventional *pointe* or moral. Like that story, "Fransuaza" stands

out among Tolstoy's works despite not being as much of an outlier in its low Ld as «Кроткая» and *The Kreutzer Sonata* (and, conversely, as «Кавказский пленник» and «Три смерти» [respectively "The Prisoner of the Caucasus" and "Three Deaths"]) in their abnormally high Ld).<sup>19</sup>

What then accounts for the exceptional status of "Fransuaza"? The story contains two chapters, with the first containing third-person narration and description, and the second predominantly made up of dialogue between Célestin and Françoise. Dialogue in itself is hardly a unique feature of "Fransuaza" in relation to other texts by Tolstoy, yet the hints, nuances, and colloquialisms contained in the siblings' conversation affect the overall Ld of the text. For instance, both Françoise and Célestin are rather diffident throughout their conversation due to the nature of their encounter. As Françoise begins to ask her brother questions about his whereabouts, the siblings at once reveal bits of information and attempt to withhold other important information from one another. While brother and sister hide their identities, they also happen to speak in the same dialectal form in the French text: "T'es pas d'ici?" for "Tu n'es pas d'ici?" ("You are not from here?"), "Qué qué l'y veut, c'te femme?" for "Qu'est-ce qu'elle lui veut, cette femme?" ("What does she want from him, this woman?"), "Je sais-t'y mé, quéque payse?" for "Est-ce que je sais, moi, quelque paysanne?" ("How would I know, maybe she comes from the same village as him?"). Consequently, their similar dialects implicitly suggest an affinity between them long before they realize their family ties. Tolstoy's translation tries to emulate the dialectical forms of the dialogue in French; for the last line in the example below, for instance, Tolstoy uses shortened forms (*почем* for *почему*, why) and drops parts of speech (*может* instead of *может быть*, maybe).<sup>20</sup> These changes help to convey the "folksiness" of the exchange as well as Françoise's deliberate vagueness about the woman (herself) who is looking for information on Célestin (see table 2).

Table 2

## Colloquial dialogue between Françoise and Célestin in "Le port," "Fransuaza," and «Порт»

—Une femme d'ici?	—Какая женщина? Из этого дома?	—Женщина из этого дома?
—Non, d'à côté.	—Нет, тут поблизости.	—Нет, на стороне.
—Dans la rue ?	—Где же поблизости?	—На этой улице?
—Non, dans l'autre.	—Да недалеко.	—Нет, на другой...
—Qué femme ?	—Кто же она такая?	—Какая женщина?
—Mais, une femme donc, une femme comme moi.	—Да просто женщина, такая же, как я.	—Да просто женщина, такая же, как я.
—Qué qué l'y veut, c'te femme?	—А зачем же он ей нужен?	—Что же она от него хочет, эта женщина?
— Je sais-t'y mé, quéque payse? (Maupassant, <i>Contes</i> 1180)	—Почем же я знаю. Может, землячка его. (PSS 27: 254-255)	—Почем я знаю, может-быть, она—его землячка... (Де-Мопассан 2: 27)

Tolstoy avoids the repetition of the term *женщина* (woman), which he replaces with the pronoun *она* (she), and uses adverbs (*поблизости*, *недалеко* [nearby, not far]) instead of adverbial constructions requiring nouns (*на стороне*, *на этой улице* [nearby, on this street]). The adverbs are lexical elements and therefore do not necessarily affect the lexical density of the text—on the contrary, since

Tolstoy's text is more concise than Smidovich's, the substitution of lexical items for other lexical items should eventually drive *up* the Ld of the text. However, Tolstoy not only translates Maupassant's text more concisely, but also, in a number of places, outright eliminates or summarizes the narrator's remarks where Smidovich translates more thoroughly and fastidiously (see table 3).

Table 3

## Tolstoy's Concise and Smidovich's Thorough Translations of Maupassant

Ils se regardèrent au fond des yeux, pour s'épier, sentant, devinant que quelque chose de grave allait surgir entre eux. (Maupassant, <i>Contes</i> 1180)	Они пытливо смотрели прямо в глаза друг другу. (PSS 27: 255)	Стараясь выпытать истину, они пристально смотрели друг другу в глаза, чувствуя, угадывая, веря, что между ними должно произойти что-то важное. (Де-Мопассан 2: 27)
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Tolstoy's strategy to convey the reluctant nature of the conversation, as well as his cuts to narrator interventions, result in a lower Ld. This becomes evident when we calculate the Ld of the two chapters of the story separately (see table 4).

**Table 4**  
**Comparison of Ld in Chapters 1 and 2**

Text	Ld	Chapter	Ld
"Le port"	0.509	1	0.506
		2	0.511
«Франсуаза»	0.509	1	0.589
		2	0.474
«Порт»	0.557	1	0.652
		2	0.507

While the first chapter of "Fransuaza" displays a ratio on par with the average for Tolstoy's works, Chapter 2 is lower than all Russian texts sampled in this analysis, suggesting that, in that chapter, Tolstoy suppresses major narrative interventions in order to enhance the role of dialogue in conveying

the message of the text. Nevertheless, while the cuts to Chapter 2 may be more noticeable, Chapter 1 of "Fransuaza" was the target of even more radical cuts.<sup>21</sup> This means that Tolstoy's emphasis on dialogue in Chapter 2 supplements a systematic compression of narration and description in the dialogue-less Chapter 1.

Tolstoy "cleaned up" Novikov's translation when writing "Fransuaza" in order to produce a parable representative of a universal tendency or human condition.<sup>22</sup> A key sign of this goal is his privileging of plot development—with emphasis on dialogue as well as discrete, sequential events—at the expense of modes of description. The first paragraph of the story exemplifies Tolstoy's narrative strategy (see table 5).

**Table 5**  
**Tolstoy's Narrative Strategy**

Sorti du Havre le 3 mai 1882, pour un voyage dans les mers de Chine, le trois-mâts carré <i>Notre-Dame-des-Vents</i> rentra au port de Marseille le 8 août 1886, après quatre ans de voyages. Son premier chargement déposé dans le port chinois où il se rendait, il avait trouvé sur-le-champ un fret nouveau pour Buenos-Aires, et, de là, avait pris des marchandises pour le Brésil. (Maupassant, <i>Contes</i> 1176)	3-го мая 1882 из Гавра отплыл в китайские моря трехмачтовый корабль «Богородица-Ветров». Он сдал свой груз в Китае, взял там новый груз, отвез его в Буэнос-Айрес и оттуда повез товары в Бразилию. (PSS 27: 251)	Вышедшее из Гавра 3 мая 1882 года трехмачтовое судно <i>Notre Dame des Vents</i> вернулось в Марсель из плавания по китайским морям 8 августа 1886 года после четырех лет скитаний. Достигнув китайского порта, куда оно направлялось, и разгрузив здесь товары, судно тотчас же было зафрахтовано под новую кладь для Буэнос-Айреса; в этом городе оно взяло груз для Бразилии. (Де-Мопассан 2: 17)
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This passage illustrates two complementary tendencies in “Fransuaza”: the avoidance of adjectives and participles, and the emphasis on non-participial verbs. The ratio of adjectives to the entire number of words in Tolstoy’s version is 4.8%, almost half of Smidovich’s (at 8.1%) and lower than Maupassant’s (at 5.6%). Against this trend, and despite having the lowest verb count of the three versions, “Fransuaza” features the most verbs (excluding participles) in relation to the entire text. While Maupassant employs plenty of participial constructions or adjectival constructions based on participles in the quote above, and Smidovich broadly attempts to reproduce the syntactic structure of Maupassant’s story by using gerunds and passive voice (e.g., было зафрахтовано, *was chartered*), Tolstoy translates the sentences entirely through past-tense clauses (going so far as to use solely coordinate clauses in the second sentence).

Despite its straightforward plot development, “Le port” (and “Fransuaza”) is a tightly knit narrative constructed around a fateful encounter as well as its build-up and reverberations. Rather than undermining this orientation towards the *siuzhet*, Tolstoy’s alterations to the text instead reiterate the organicist nature of the narrative, primarily by prioritizing the whole over the parts. Tolstoy’s attempt to render the dialecticism of the conversation

between the two siblings reinforces the reader’s foreknowledge of a relationship between Françoise and Célestin to an extent that Smidovich’s more literal but stylistically undifferentiated translation does not. The emphasis on coordination highlights the plot at the expense of—to Tolstoy—superfluous description. And the lower lexical density reinforces contextual references in a narrative that, in terms of plot, already creates a rather constrained and self-contained fictional world.

Tolstoy delineates in clearest terms his vision of siblinghood at the conclusion. Here the story demonstrates a tendency toward synecdoche, that is, the positing of the part for the whole, in which the part becomes a means for Tolstoy and his readers to glimpse the ideal organicist human siblinghood.<sup>23</sup> The synecdoche relies on a set of concepts denoting *sisterhood*, which occur more often in “Fransuaza” than in Maupassant’s and Smidovich’s stories.<sup>24</sup>

The three unique instances in “Fransuaza” occur in close sequence in the section of the story added by Tolstoy. Here are the final paragraphs in Maupassant’s story and Smidovich’s translation, and the final episode in Tolstoy’s version. The bold text constitutes additions by Tolstoy; the underlined text indicates passages that Tolstoy translated from Maupassant but that do not occur in the same position in the text of “Le port” (see table 6).

Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 11		Total Plots 3				
HIT FILE: 1 FILE: 1) Maupassant-Le port.txt						
						No. of Hits = 3 File Length (in chars) = 16042
HIT FILE: 2 FILE: 2) Tolstoy-Fransuaza.txt						
						No. of Hits = 5 File Length (in chars) = 12597
HIT FILE: 3 FILE: 3) Smidovich-Port.txt						
						No. of Hits = 3 File Length (in chars) = 15536

Figure 4: The chain of concepts *sœur\*|cect\**. Reproduced from the AntConc interface.

Table 6  
Tolstoy's Additions to the Final Paragraphs

<p>Alors comme il avait de l'argent dans ses poches, la patronne offrit un lit, et les camarades, ivres eux-mêmes à ne pas tenir debout, le hissèrent par l'étroit escalier jusqu'à la chambre de la femme qui l'avait reçu tout à l'heure, et qui demeura sur une chaise, au pied de la couche criminelle, en pleurant autant que lui, jusqu'au matin. (Maupassant, <i>Contes</i> 1182)</p>	<p>Дюкло замолк и, затаив дыхание, усталился на товарищей. Потом с тем странным и решительным выражением, с которым, бывало, вступал в драку, он шатаясь подошел к матросу, обнимавшему девку, и ударил рукой между им и девкой, разделяя их.</p> <p><b>—Прочь! разве не видишь, она сестра тебе! Все они кому-нибудь да сестры. Вот и эта, сестра Франсуаза. Ха-ха-ха!..—</b><u>зарыдал он рыданиями, похожими на хохот, и он зашатался, поднял руки и грянулся лицом на пол и стал кататься по полу, колотясь о него и руками и ногами, хрипя, как умирающий.</u></p> <p><u>—Надо его уложить спать,—сказал один из товарищей,—а то как бы на улице не засадили его.</u></p> <p>И они подняли Селестина и втащили наверх в комнату Франсуазы и уложили его на ее постель. (PSS 27: 257-258; my emphasis)</p>	<p>Так как у него были в кармане деньги, хозяйка предложила ему кровать, и товарищи, сами пьяные до того, что едва стояли на ногах, проводили его по узкой лестнице, в комнату той самой женщины, которая только-что принимала его у себя, и которая до самого утра оставалась на стуле у ног преступной постели и плакала так же, как он. (Де-Мопассан 2: 34)</p>
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Maupassant's conclusion could be an appropriate ending to a Tolstoyan organicist narrative, in which disparate elements scattered throughout the story coalesce and converge into a unified message. The concluding paragraph consists of a single sentence, with many coordinate and subordinate clauses, which recapitulate the plot and highlight the irony of Célestin and Françoise's moral conundrum—their return to the "criminal bed" as siblings rather than as client and prostitute. Smidovich's translation resembles Maupassant's text in terms of phrasing, rhythm, and vocabulary. Tolstoy's translation, by contrast, concludes with an open-ended sequence of actions, denying the semantic and narrative closure implicit in Maupassant's short story. Célestin's outburst, with its organicist glimpse at a

universal network of sibling relations, is the product of a mechanistic, diachronically causal relationship, namely, of the realization that the prostitute he just slept with is his sister; his insight stems, in other words, from *fabula* rather than *siuzhet* (see Kliger and Zakariya 759-760). At the same time, the insight itself relies on an organicist understanding of the world, that is, on the discovery of a universal message that transcends the simple chain of causality implicit in the build-up to Célestin's discovery of his act of incest.

In a letter to Chertkov, Tolstoy highlights what makes "Le port" important to him: "I am translating a short story by Guy de Maupassant, *full of strength and cynicism* and deeply moving on the moral plane, for you to publish with [the publishing house]

*Posrednik*" (Опуньская, *Материалы* [. . .] с 1886 по 1892 год 221; my emphasis, my translation). What might Maupassant's "cynicism"—as Tolstoy perceived it—consist of? Much of it, I argue, is encapsulated in the description of the bed as "criminal" and the implications of incest that arise from that. Incest recurs, often implicitly, in other works by Tolstoy. In *War and Peace*, the suggestion of an incestuous relationship between Hélène and Anatole is symptomatic of the moral degeneracy of the Kuragin family. Incest, and the suppression of fertility that it entails, reinforces Tolstoy's condemnation of Hélène as a woman who does not heed the highest calling of motherhood and only cares about carnal pleasures (see Berman 43-45). In an episode of *Anna Karenina* (Part 6, Chapter 15), Dolly tells Levin about "nasty things" (possibly sexual exhibitionism) that have taken place between her young daughter and son; Levin dismisses the incident as "simply a prank" rather than "vile inclinations" (Tolstoy 601). "Fransuaza" addresses the topic far more directly, but here Tolstoy departs from Maupassant's text and from his own stance in earlier works. In the story's conclusion, he omits Maupassant's reference to the "criminal bed"; instead, Duclos is simply brought upstairs to "her [Françoise's] bed," deemphasizing Maupassant's implication that the bed had been used in their act of incest. To Tolstoy, Maupassant's "cynicism" is directed, not at the incestuous siblings, but at the readers themselves, who would be instinctively shocked by Célestin's and Françoise's violation of a taboo (their "crime") while ignoring the immorality of the sexual practice (prostitution) that enabled that violation in the first place.

Schematically, Tolstoy accomplishes the move from a mechanistic to an organicist narrative by shifting the focus from the "localized" question of incest to the "universal" question of prostitution and gender relations. "Fransuaza" therefore displays what Douglas Robinson calls the hyperbolic trope: "the translator's 'exaggeration' or improvement

of the [source language] text in the [target language], in order to give it its 'proper' fullness, a fullness that in (tropic) practice is not actually the writer's but the translator's" (176). Tolstoy does not "exaggerate" the parallelism contained in Maupassant's conclusion, however, nor does he emphasize any cynicism contained in Maupassant's message; instead, his "improvement" of "Le port" centers on a philosophical message and its rhetorical manifestation in the text—both of which are primarily Tolstoy's rather than Maupassant's. Tolstoy's message is not solely about incest and its effects on the fabric of family and society, but rather about universal siblinghood; this is evidenced in his suggestions of titles for the story, including «Все наши сестры», «У девок», and «Обычное удовольствие молодых людей» ("All Are Our Sisters," "At the Girls" [or "At the Prostitutes"], and "The Usual Pleasure of the Youth"). Thematically, these titles resemble a phrasing Tolstoy will later use in a letter discussing the question of love: "This sort of 'particular, exclusive love for neighbor is necessary only in order to show how one should love all. *To see in prostitutes our daughters* and to suffer for them just as we would for our beloved daughter" (qtd. in Gustafson 182 from PSS 57: 75; my emphasis). Tolstoy's use of the concept of "sister" in the title, as well as in Célestin's outburst, suggests a similar movement from blood ties to a universal human bond—one based on the equality of siblinghood rather than the intergenerational bond of parenthood.<sup>25</sup>

Discussing this envisioned siblinghood, Anna Berman writes that women would have a place in it "only in so far as they could become brothers, not sisters, or in other words, only when there was no sexual distinction" (158). "Fransuaza" modifies such an articulation of siblinghood: Célestin is plainly aware of the sexual nature of gender relations, which is why he calls women *сестры* in these passages. The world of "Fransuaza" (as opposed to that of «Плох») is one in which "brotherhood," even

the flawed brotherhood of the debauched sailors, is impossible; in this world, the first step towards the achievement of siblinghood runs precisely through the acknowledgment of the universal family ties that brothers have with their *sisters*. Reinforcing the universality of Tolstoy's message, the title eventually chosen for the story (suggested by Nikolai Leskov) discloses the foreign character of the text by implying that the protagonist of the story is a *French* woman. The decision to name the narrative after the heroine echoes at least two formative texts in Tolstoy's philosophy: *Anna Karenina* and Flaubert's *Madame Bovary*. Yet, by giving only Françoise's first name, the title also highlights the possibility that, as Célestin says, "all [women] are sisters to someone," meaning that her family name (and her family by extension) are, ultimately, irrelevant.<sup>26</sup>

Tolstoy achieves this movement from siblinghood by blood to universal siblinghood by means of synecdoche: to Tolstoy, men should love *all* women as if they were their daughters (or sisters) because we are all part of a universal siblinghood; siblings by blood are only a subset—a part—of this universal whole. Synecdoche is present in the way whereby, from the degraded relationship of siblinghood within the Duclos family, Tolstoy adduces a condition assailing all of humankind, torn apart by lust and other carnal pleasures. His point does not concern the legal or moral implications of incest or the irony of the siblings' return to bed now knowingly as brother and sister, but rather the moral degradation that prostitution entails. Siblinghood entails the realization, and subsequent suppression, of sexual impulses, but the latter must necessarily follow from the former. "Fransuaza" effectively transcends a mechanistic narrative (in which Célestin's insight naturally results from the realization of incest) in order to glimpse a higher form of organicist narrative. The message of "Fransuaza"—and the one Tolstoy likely saw in "Le port"—concerns the avoidance of prostitution and, ultimately, of any form of

sexual relation. That Célestin achieves his insight while inside a brothel—a space where such carnal pleasures abound, and where disharmony therefore reigns—is hardly surprising. A brothel belongs in the same category of "unsociable (or socially liminal) places" that Kliger and Zakariya argue are "increasingly the only ones where any degree of authenticity can be reached" (766). In this sense, Tolstoy resolves the conflict between an organicist narrative strategy—epitomized in the tightly knit plot of Maupassant's story—and the mechanistic strategy—epitomized in the *fabula*-based causality of Tolstoy's conclusion—by showing that true siblinghood can sprout in a space "[purged] of its associations with society" (Kliger and Zakariya 766). In other words, regardless of Célestin and Françoise's past actions, they also may access the redemption that Célestin proposes to his fellow sailors and, indirectly, to us as readers. "Fransuaza" thus replays a progression which Berman identifies in the context of family relations: "One begins in family (i.e., connectedness); this unity is threatened and one finds oneself cut off from others, but ultimately there is hope for the future restoration of unity and a regained sense of belonging" (147). The realization of one's own lapsed condition, as part of a nuclear family but also as part of a collectivity based on the idea of siblinghood, is the first step towards the restoration of unity. "Fransuaza" allegorizes the condition of a humankind that has had the first glimpse of a siblinghood which it cannot presently access.

### 3. Translation and the Task of Art

The achievement of siblinghood is an integral part of Tolstoy's late understanding of art. As he explains in *What is art?*, the fundamental task of art is to create a brotherhood of peoples, by depicting such a brotherhood and "giving people a unifying experience as they read his fiction" (Berman 135). Tolstoy associates this task with the *infectiousness* (*заразительность*) of the work of art, that is, its



capacity to bring the audience to feel or think the same as the artist. Infectiousness relies on artistic reception—on the *experience* of the work of art by an audience—as well as on the artist's capacity to elicit reactions and responses in her addressees equal to those she herself experienced (PSS 30: 64). Tolstoy's theory of art thus calls into question the status of literature in translation. Rachel May, in her study of translations of Russian novels into English, argues that "the process of translation shifts all the relations of ownership within and around a text"; the intended readership of the work shifts, and the figure of the author shifts as well, insofar as the words in the text "no longer originate with the author" (2). Translated texts introduce an extra layer of creation and reception. This raises a critical question in the context of Tolstoy's aesthetics: for, if (paradoxically) the words of a translated text do not originate with its author, then how can the author convey feelings to, or elicit feelings in, the audience of her artwork?

Tolstoy never quite solves this contradiction. It would not seem farfetched to speculate that he would advocate for a sense-for-sense translation rather than word-for-word. Somewhat akin to his preference for organicist structures over mechanistic ones—the "infection" of a work of art would be, to Tolstoy, the property of a translatable network of meanings within the text rather than its formal makeup. This emphasis on meaning rather than form is reinforced in *What is art?*, where Tolstoy states that "The great works of art are only great because they are available to and comprehensible by all" (PSS 30: 109; my translation). In this context, translations ensure the broader availability and comprehensibility of art: "The tears and laughter of a Chinese infect me in exactly the same way as the laughter and tears of a Russian, in exactly the same way as a painting and music and a poem, *if the latter has been translated into a language comprehensible to me*" (PSS 30: 109; my emphasis, my translation). The translator, in Tolstoy's conception, resembles a conduit through which the original work of art is

able to infect its foreign audience.

Despite Tolstoy's apparent focus on the ultimate message of the text, we know he was deeply concerned with the minutiae of the formal make-up of an artistic work: see, for example, his painstaking process of composition of *War and Peace*, as well as his famous assertion of the irreducibility of *Anna Karenina* to anything other than the final text of the novel.<sup>27</sup> In "Fransuaza," Tolstoy *qua* translator infects Russian-speaking readers with Maupassant's cynicism while framing those feelings within his own (Tolstoy's) broader message of universal siblinghood. Tolstoy achieves this by substituting a Tolstoyan poetics for Maupassant's, thereby transcending the somewhat lower expectations for the role of the translator in *What is art?*. My analysis of textual features of "Fransuaza" demonstrates that Tolstoy exacerbates certain traits that his own texts do not present with such intensity, from the grammatical streamlining of the narrative to the attention to dialectal forms, in the process distancing his story from the formal qualities of Maupassant's text. An idiosyncratic translation of Maupassant, "Fransuaza" is also an idiosyncratic text by Tolstoy.

## Notes

1. I am grateful to Marijeta Bozovic, Todd Hughes, and Olesya Kisselev for helpful advice with sources and methods while writing this article, and to Stephen Walton for assistance with Maupassant's French. I also thank my institution's Interlibrary Loan Department and the University Library at the University of Illinois Urbana-Champaign for, respectively, procuring and lending the microfilms of the Isaak Babel-edited collected works of Guy de Maupassant.
2. Aleksei Suvorin, the publisher and *de facto* editor of *Novoe vremia*, implies in a letter to Vladimir Chertkov that it would not be worth placing Tolstoy's name under such a short and "insignificant" text, likely a reference to the problems with

the censorship that the mention of Tolstoy would entail. See PSS 27: 674 for Suvorin's letter.

3. This is the only translation credited to I. Smidovich in Де-Мопассан. The translator is presumably Inna Germogenovna Smidovich (1870-1940), an underground member of the Social Democrats before the 1917 Revolution and cousin of the writer (and translator) Vikenty Veresaev (1867-1945); despite that, I have found no positive evidence that she engaged in literary translation. My main reason for picking this translation for comparison is its publication in the Maupassant collection edited by Babel, an author who, in his works, engages with both Tolstoy and Maupassant, and whose edition of Maupassant's works is characterized, in general, by a high artistic standard for the time. On Babel and Maupassant, see Chapter Five of Sicher; Alexander Zholkovsky analyzes Babel's story "Guy de Maupassant" in the context of his response to Tolstoy's philosophy.

4. Ramsay dates the start of the Digital Humanities to Roberto Busa's 1940s computer-assisted concordance to the works of Thomas Aquinas.

5. Tolstoy writes in the *Introduction* that he became acquainted with Maupassant's work through Ivan Turgenev, who brought from France a volume of his short stories to Tolstoy in 1881.

6. While writing the *Introduction*, Tolstoy still expresses misgivings over Maupassant's statement that the goal of art is "faire quelque chose de beau," an expression that he uses repeatedly when discussing the French author, e.g., in a letter to his daughter Tatiana Lvovna Tolstaya (Опупьская, *Материалы* [... ] с 1892 по 1899 год, 104).

7. To Tolstoy, the success of a work of art—its "infection" of the audience with the ideas contained therein—depends on three conditions: "1) [...] the distinctiveness of the feeling being expressed; 2) [...] the clarity of transmission of this feeling and 3) [...] the sincerity of the artist" (PSS 30: 149; my

translation). These conditions, especially (2) and (3), neatly mirror the traits of a legitimate work of art that he discusses in the *Introduction*; from that similar set of criteria, Tolstoy writes, Maupassant possesses the latter two but lacks a "moral" relationship with his topics, which often center on erotic and love relationships: "1) a correct, i.e. moral, relationship of the author with the subject" (PSS 30: 4).

8. In the *Introduction*, Tolstoy writes that initially he believed that Maupassant displayed no morality at all (PSS 30: 4), but his opinion changed somewhat when he revisited Maupassant's works. Marie Sémon claims that Tolstoy turned Maupassant into a moralist malgré lui, and that "Both writers had in common their fascination with the woman figure" (448; my translation).

9. Priscilla Meyer details Tolstoy's engagement, in *Anna Karenina*, with Jean-Jacques Rousseau, Alexandre Dumas fils, Emile Zola, and Gustave Flaubert. Understandably, Meyer does not mention Maupassant, since *Anna Karenina* predates Tolstoy's acquaintance with him; furthermore, Tolstoy never responded directly to Maupassant's *oeuvre* in the same way as he did in the cases of Stendhal's *Le noir et le rouge* (in *War and Peace*) and Flaubert's *Madame Bovary*.

10. Metzele distinguishes three categories of seekers in Tolstoy; the definition above applies, according to him, to a character such as Brekhunov in *Master and Man*.

11. On Novikov, see Илестаккова 353-354. Novikov also translated for Tolstoy an article by the Swiss psychiatrist Auguste Forel on alcoholism, and served as a consultant for Tolstoy's translations of the Gospels for *What I Believe* (Илестаккова 354). All these texts concern key themes of Tolstoy's philosophy: gender relations, substance abuse, and his interpretation of Christianity.

12. For a detailed textual analysis of Novikov's stylistic changes, as well as those implemented by Tolstoy

and, finally, by Suvorin when preparing the manuscript for *Novoe vremia*, see the commentary in PSS 27: 671-677. The text published in PSS restores Tolstoy's stylistic changes against Suvorin's attempts to soften Tolstoy's language. However, Tolstoy himself, in a letter to Leskov, states that Suvorin and Chertkov have *carte blanche* to implement whichever changes they see fit in order to publish the story. Four years after its publication in *Novoe vremia*, "Fransuaza" was included in the first edition of Tolstoy's collected works; in that same year, the censorship suppressed the work (PSS 27: 676).

13. The commentary in PSS calls "Fransuaza" a "free translation" (PSS 27: 671), as does Илестактова (354); И.К. Грызлова calls the story simply a "translation" (327); Sémon, arguing that Tolstoy articulates his ideas far more incisively in the original works such as *Father Sergius* and *The Kreutzer Sonata*, concludes that "Françoise is nothing but an adaptation" (453; my translation). On the role of translation in Tolstoy, especially in *War and Peace* and *Haji Murat*, see Baer (especially 51-53, 71-73). See also the selection of quotes from Tolstoy on translation in Левин и Федоров 521-526.

14. From the perspective of translation studies, the creative process that yields "Fransuaza" resembles the phenomenon whereby "Russian identity" is "constructed dialogically, in and through contact with the foreign" (Baer 2).

15. Additionally, Smidovich uses the verb *любить* when mentioning Célestin's aversion to fighting («не любил впутываться в драки» ["did not like to get enmeshed in fights," Де-Мопассан 2: 20; my emphasis, my translation]) and the adjective *любовный* when she breaks up a long sentence by Maupassant and therefore reiterates the reference to the prostitutes as *portières d'amour* (Maupassant, *Contes* 1178): after translating *portières d'amour* as «девиц, торгующих любовью» ("young girls trading in love"), she follows it with «хор [. . .] возвещал им ласки и любовную утеху» (Де-Мопассан 2:

22; my emphasis, my translation). The last quote can be rendered as "the choir [...] announced to them caresses and loving delights."

16. The fourth instance in Smidovich's translation derives from the choice of the word *братия* for Maupassant's *tout son monde* and Tolstoy's *своих ребят*.

17. One of the first articles to discuss lexical density is Ure. Most studies of lexical density have been conducted in the context of second-language acquisition and discourse analysis. Biber ("Typology") classifies English-language texts based on a set of quantifiable parameters such as syntactic and lexical richness. For a discussion of different methods of discourse analysis and corpus linguistics, see Biber, "Corpus"; Xiaofei Lu evaluates several methods for measuring syntactic complexity (in "Corpus-Based") and lexical richness (in "Relationship"), including lexical density.

18. For the quantitative analysis of the texts, I retrieved plain-text files or produced such files from scanned images and processed them via Optical Character Recognition (OCR). In order to prepare the files for analysis, I stripped the text of meta-data such as title, author, and year of publication. Using Laurence Anthony's *AntConc* (a concordance and word-frequency software), I calculated the total number of words and mapped the location of certain sets of words in each text. I then used the Windows interface version of TreeTagger (Schmid and Ó Duibhín) to tag the files for individual parts of speech; the tagged files were used for computations of specific parts of speech and number of sentences (by running a search of the tagged texts for the SENT tag, which encompasses all end-sentence punctuation). For the Tolstoy corpus, I selected texts for their length (short short stories), for their theme (Gary Jahn's selection of *народные рассказы* that articulate a universal siblinghood based on brotherly love; see Metzele 157, fn. 14), and for their place in Tolstoy's *oeuvre* in general. Additionally, the

short story «Дорого стоит» is Tolstoy's translation of another text by Maupassant, an episode from his travelogue *Sur l'eau* which Tolstoy turned into a protest against capital punishment (PSS 27: 259-262). I also included the corresponding section of *Sur l'eau* (Maupassant, *Les Carnets* 310-312). For comparison, I included the original and Babel's own translations of three Maupassant stories (in Maupassant, *Contes* and Де-Мопассан, respectively).

19. The point could be made that, insofar as my corpus significantly emphasizes Tolstoy's works, the average and the standard deviation unduly express the weight of his works vis-à-vis the control group and the other Maupassant translations. However, given my focus on the status of "Fransuaza" within Tolstoy's oeuvre, I believe this bias is justified. In any case, the control group suggests, albeit anecdotally, that the Ld for most of Tolstoy's short stories does not stand out that much from those of comparable literary works in mid- to late-XIX-century Russia despite the characteristic literary styles of their respective authors.

20. Given the similarities between Tolstoy's and Smidovich's renditions of this highly dialectal sentence, it is not unlikely that the latter would have used Tolstoy's translation as reference. I am grateful to Stephen Walton for helping me render Maupassant's quotes into standard French.

21. While the ratio of words in Part 2 to Part 1 is 1.6 in "Le port" and 1.8 in «Порт», "Fransuaza" features a ratio of 2.1.

22. On Tolstoy's "simplification" of Maupassant's text and Novikov's draft translation, see the commentary in PSS 27: 673ff. Sémon criticizes Tolstoy's alterations for what she regards as Tolstoy's conservative stance regarding women's role in society and inattention to the poetic qualities of Maupassant's text. She writes that, "In Tolstoy, we encounter the persistent tendency to *generalize*, to *moralize*, and

to *accuse*" (452-453; emphasis in the original; my translation).

23. Kliger and Zakariya (756-758) discuss the relationship between synecdoche and so-called organicist narratives: "Parts of a presumed organic whole do not add up to that whole one by one, mechanistically, but 'stand for' or model it immediately" (756).

24. For all three texts, the first instance of the word coincides with Françoise's revelation of the siblinghood tie with Célestin; Tolstoy omits an instance shortly thereafter (but adds an instance in another part of the text), and substitutes the word *девочка* (girl) in «он узнал в ней наконец ту маленькую, тоненькую и веселенькую девочку» ("he recognized in her at last that small, thin and joyful little girl"; PSS 27: 257, my emphasis, my translation).

25. Suvorin suggested «Сёстры» ("Sestry," "Sisters")—a title which was later adopted when Chertkov included the story in the second, posthumous edition of Tolstoy's *A Calendar of Wisdom* in 1913. Suvorin's suggestion allows for the possibility that the "sisters" in the title are blood siblings rather than members of a universal siblinghood implicit in Duclos's message. A literal translation of Maupassant's title (like in Smidovich's translation) was either rejected or never considered.

26. In terms of plot, including her family name in the title would also give away the key discovery that Célestin makes over the course of the narrative, namely that he and Françoise are siblings.

27. See Tolstoy's letter to Nikolai Strakhov from April 23/26 1876: "If I ever wanted to tell by means of words everything that I had intended to express by means of a novel, then I would need to write from the very beginning that same novel that I had already written" (PSS 62: 268; my translation).

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