

Translating “Lunokhod”:
Textual Order, Chaos and Relevance Theory

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Abstract

This thesis examines the concepts of textual order and chaos, and how Relevance Theory can be used to translate texts that do not adhere to conventional textual practices. Relevance Theory operates on the basis of presumed order in communication. Applying it to disordered communicative acts provides an opportunity and vocabulary to describe how communication can break down, and the consequences this can have for translation. This breakdown of order, which I am terming a ‘chaos principle’, will be examined through the lens of a Russian-language short story called “Lunokhod”, a story in which textual order, as described by Relevance Theory, breaks down.

In this thesis, I first lay out several translation challenges presented by my corpus, discuss each with reference to Relevance Theory, and examine the implications for translation through sample translation segments. This deconstruction section argues that conventional translation methods fail to properly address the challenges of my corpus. Next comes a reconstruction section, in which I develop a theoretical framework for my translation that has roots in Relevance Theory but that frees the translation from the constraints imposed by an ordered view of communication. Finally, I present the translation itself.

Résumé

Cette thèse examine les concepts d'ordre textuel et de chaos, et comment la théorie de la pertinence peut être utilisée pour traduire des textes qui ne respectent pas les pratiques textuelles conventionnelles. La théorie de la pertinence fonctionne dans le cadre d'un paradigme intrinsèquement ordonné. La théorie de la pertinence fonctionne dans le cadre d'un paradigme intrinsèquement ordonné. Son application à des actes de communication désordonnés permet de décrire comment la théorie de la pertinence se décompose, et les conséquences que cela peut avoir pour la traduction. Cette rupture de l'ordre, que je qualifie de « principe du chaos », sera examinée à travers la lentille d'une nouvelle en langue russe appelée « Lunokhod », un récit dans lequel l'ordre textuel, tel que décrit par la Théorie de la pertinence, se décompose.

Dans cette thèse, je commence par exposer plusieurs défis de traduction présentés par mon corpus, je discute de chacun d'entre eux en référence à la théorie de la pertinence et j'examine les implications pour la traduction à travers des exemples de segments de traduction. Cette section de déconstruction soutient que les méthodes de traduction conventionnelles ne répondent pas de façon adéquate aux défis de mon corpus. Il y a ensuite une section de reconstruction, dans laquelle je développe un cadre théorique pour ma traduction qui a ses racines dans la théorie de la pertinence mais qui libère la traduction des contraintes imposées par une vision ordonnée de la communication. Enfin, je présente la traduction elle-même.

This thesis is dedicated to:

Camille

John

Tatiana

Brent

Table of Contents

1. Introduction	1
1.1. Corpus Overview: The Author	2
1.2. Corpus Analysis	3
1.3. Challenges in Translation	7
1.4. Methodology	8
1.5. (The Relevance of) Relevance Theory	10
2. Challenge 1: Breaking with the Coherence Contract	12
2.1. Crossover to Relevance Theory	14
2.2. Implications for Translation	20
3. Challenge 2: The Unlimited Possibility of Meaning	25
3.1. Crossover to Relevance Theory	28
3.2. Implications for Translation	35
4. Challenge 3: Betraying the First-Person Intention	43
4.1. Crossover to Relevance Theory	44
4.2. Implications for Translation	45
5. The Chaos Principle	53
5.1. Literary Movements	55
5.2. Pelevin, “Lunokhod” and Surrealism	57
5.3. A Definition of the Chaos Principle	59

5.4.	Crossover to Translation Studies	61
5.5.	Implications for “Lunokhod”	66
6.	Transcreation: “Lunokhod” by Viktor Pelevin	71
6.1.	Textual Analysis	75
7.	Conclusion	79
8.	Appendix 1 – “Lunokhod” Source Text	81
9.	Appendix 2 – “Lunokhod” Calqued Translation	86
10.	Bibliography	97

1. Introduction

Humanity is unique in the extent of its desire to organize and categorize worldly phenomena. Our need to find patterns, see connections and extrapolate is largely responsible for our current position at the top of the global food chain. We have discovered and explained things both seen (think archaeology, astronomy, geography) and unseen (think chemistry, mathematics, music). We create order and rules to explain the things we encounter on a daily basis. Chaos makes us uneasy, and so we try to identify the order in all things to create a sense of control.

Any theory in any field represents an attempt to distill order from chaos, including in the field of translation. Translation has always been a murky process – seen but unseen, explainable but inexplicable – for which we have fashioned innumerable theories. These tend to be retroactive, which is to say that many theories are created to be validated through application to a limited number of pre-selected and suitable texts. Such attempts satisfy our need to find patterns and create logic, and although their individual merit and validity may be debated, the theories themselves provide cognitive comfort and help us to render more objective a practice that is perhaps more subjective than we like to admit. That is to say, however flawed any given theory may be, we need them in order to justify our translation choices and demonstrate to others the quality of our work.

But our theories, and indeed our drive to create order, can only go so far. Sometimes we come across things that we cannot force into an ordered frame. This is the case with my corpus. In a concerted effort to confound *homo sapiens sapiens*' attempts to organize and categorize, this corpus provides an opportunity to study how Relevance Theory can be applied in translation to eschew (in the sense that we avoid moving the text towards order) and indulge (in the sense that we nevertheless seek to understand the gravitational forces at play) those organizational and categorizational urges.

This project is just another drop in an already massive ocean – an attempt to marry theory and practice, to find and continue patterns, and in so doing justify certain ‘unconventional’ translation choices on the part of the translator. It will examine how order breaks down in my corpus, and how Relevance Theory, despite its fundamentally ordered view of communication, can be used to effectively address the corpus’ main challenges and build a productive translation strategy that has strong theoretical foundations but also opens the door to the translator’s individual creativity.

1.1. Corpus Overview: The Author

The focus for this project is the translation of a short story called “Lunokhod” by Viktor Pelevin. Viktor Pelevin was born in Moscow in 1962. At university, Pelevin studied engineering and worked as an engineer for several years after graduation. He also briefly served in the Russian Air Force. His turn towards literature began in the late 1980s, when he began working as a journalist and editor for various literary journals. His first original creative work, a collection of short stories, was published in 1992. Since then, Pelevin has been publishing novels and stories almost annually. His most well-known works include the novels *Omon Ra* (1992), *Life of Insects* (*Zhizn' nasekomykh*, 1993), *The Yellow Arrow* (*Zholtaiia strela*, 1993), *Chapaev and Void* (*Chapaev i Pustota*, 1996), *Generation P* (1999), *S.N.U.F.F* (2011), and *iPhuck 10* (2017).

Viktor Pelevin’s work has been well received both at home and abroad. He has won various literary prizes in Russia, including the Russian Little Booker Prize in 1992, the Bronze Snail Award in 1993, the Richard Schoenfeld Prize in 2000, the Big Book Award in 2007 and 2010, and the Andrei Bely Prize in 2017. He has also been nominated for international awards such as the International Dublin Literary Award (2001) and the Nobel Prize in Literature (2011) (Khazina,

2011). His works have been translated into many languages, including Chinese, Korean, Japanese, Hebrew, Swedish, Spanish, Italian, German, French and English. Pelevin is extremely popular in Russia, and some of his works have been adapted for the screen and the stage. He is often considered to be one of Russia's greatest contemporary writers.

Pelevin's writing is typically described as fantasy/science fiction and depicts "the grotesqueries and absurdities of contemporary Russian life" (Rauch, 2019). He uses his writing to grapple with current and recent events, especially events related to the late Soviet period, the fall of the Soviet Union and life in modern Russia. Pelevin is especially interested in the notions of objective versus subjective reality and objective versus subjective truth, as well as human consciousness and the ways in which humans interact with and process the world (Pelevin, 2002). Pelevin has long expressed an interest in Buddhism and often travels to Asia to study with various experts in the field. Elements of Buddhism, science fiction and surrealism are combined with metaphysical and allegorical elements to challenge conventional notions of reality, consciousness and fact. Pelevin's style is perhaps best summed up by the following inscription on the cover of his novel *Generation P*: "Any thought that occurs in the process of reading this book is subject to copyright. Its unauthorized contemplation is prohibited" (Pelevin, 1999).

1.2. Corpus Analysis

My corpus for this thesis is a short story called "Lunokhod", which could be translated as "Moon Rover" or "Moon Walker" in English. "Lunokhod" was first published in the Moscow literary journal *Znanie – Sila* in 1991.¹ Although "Lunokhod" was originally published as an

¹ See Appendix 1 for the version of "Lunokhod" that appeared in *Znanie – Sila*. See Appendix 2 for a calqued translation of "Lunokhod", which has been provided on the assumption that not all readers are able to access the Russian text.

independent and self-contained story, it was later incorporated, with some changes, into a larger novel by Pelevin called *Omon Ra*, which was published in 1992. For the purposes of this work, we will only be dealing with the short story “Lunokhod” as it appeared originally in *Znanie – Sila* in 1991, rather than the version that was later included in *Omon Ra*.² In other words, while I am aware of the existence of *Omon Ra* ‘out there’ in the world of printed literature, its existence has no bearing on the current study, since I am treating “Lunokhod” as the independent work of literature that it was and continues to be.

“Lunokhod” is a short story – it has about 3 pages of actual text and one page featuring a large illustration (See Appendix 1). This illustration, by one A. Obroskova, is of what appears to be a lone figure with their back to the viewer and arms clasped behind them, looking off into the distance towards a blue blob. Given the title of the story (Moon Rover or Moon Walker), one could reasonably assume that this blob is the Moon. This illustration provides some very helpful co-text because the rest of the story is an unconventional, slippery thing that defies easy understanding. This occurs on two levels: narrative content and form.

“Lunokhod”’s bizarre narrative content is almost impossible to summarize.³ The basic premise seems to be that one character, the narrator, is being interviewed by another character for a space mission of some sort. This serves as a *leitmotif* for the story, since this setting opens and closes the action, and the concept of space is returned to several times. “Lunokhod” has a total of five sections that slip from one to the next at ill-defined moments in the narration. In the first section, the narrator appears to be taking part in the job interview for a space program. He identifies

² “Lunokhod” also appears on Viktor Pelevin’s personal website, with a few minor formatting differences compared to the version published in *Znanie – Sila*.

³ See Appendix 2 for a literal and highly calqued translation of “Lunokhod”. This is not the ultimate translation solution that I will be proposing for “Lunokhod”. It has been provided for illustrative purposes only, since I assume that most people reading this thesis are not able to read the source text in the original Russian.

himself as Sviridenko and calls his unknown interlocutor “Comrade Colonel”. The narrative wanders from a description of his childhood and studies to the synopsis of a favourite book and beyond. At some ill-defined point, the narrative switches to the second section, with a new setting with new characters. Now the narrator appears to be a priest called Ninhursag, and his interlocutor is referred to as “Commander of the North Tower”. Based on certain names and historical references, the setting appears to be Ancient Mesopotamia. There seems to be some kind of political intrigue between two princes, a trip to a cave and a tangent about a rapist being banished for his crimes. The plot then switches to the third setting, which features a conversation between the protagonist Sextius Rufinus and someone referred to as Father Senator, which takes place in Ancient Rome in the early second century CE. Sextius, a poet, describes a gathering he attended at the invitation of the Lord Legatus, where many attendees were thought to be openly Christian and generally quite peculiar. The story then shifts again, this time to a conversation between the narrator Vogel and someone called Brigadeführer, which occurs while the two are apparently under fire in the middle of a battle. Vogel recounts how he was sent on a special mission (by Hitler, the text implies) to fly a plane at a certain altitude towards the Moon and press a button before landing again. The final section of the story returns to the initial interview scenario between Sviridenko and the Comrade Colonel. Sviridenko’s interview appears to be over, and the Colonel leads him out of his office to some unknown but increasingly ominous place.

There are a few elements that most sections have in common. One is the repeated references to the Moon. In combination with the illustration, this makes the Moon the single most important theme in the story. Another common element is the narrator’s realization, in sections 2-4, that his interlocutor was actually actively involved in the story the narrator is retelling. Usually the narrator makes this connection because of some item of clothing worn by the other person. However, these

two elements are really the only logical connections between “Lunokhod”’s different sections. The shifts between sections are hard to define: often there is a period of essentially meaningless phrases that eventually slip from one section into the next, and the reader is never told that a new section is beginning. The effect of all this is to make the reader very uncomfortable, a state we will refer to as ambivalence. Ambivalence in this context is the emotion resulting from “a tension connected with the struggle of making sense of something”, which can “manifest in a number of affects – intellectual interest, mirth, or even raptness; anxiety, aversion or even abjection” (Fraser, 2016, pp. 114-115).

If “Lunokhod”’s narrative content is bizarre, then its narrative form is even more so. Its defining feature is the use of a half-dialogue structure. This means that the story contains only the narrator’s speech acts – the speech acts of the other character(s) have been completely removed and are simply alluded to by an ellipsis. Furthermore, these ellipses are not always used consistently – there are parts of the story when some part of conversation seems to have been removed, but the punctuation does not reflect this. This means that a significant portion of the semantic content of “Lunokhod” is missing, and since the story takes the form of a spoken dialogue, it becomes very challenging to understand the narrator’s replies to questions and comments that have essentially been redacted. In addition to the half-dialogue structure, other formatting oddities include the absence of traditional formal features such as paragraphs. The story is presented as a giant block of text with only one paragraph break around halfway through. Paragraph breaks are typically employed to separate one idea from the next, but the paragraph break in “Lunokhod” does not occur at such a point, and indeed it seems to have been used at an entirely random place in the text, which only serves to increase the reader’s feeling of unease.

“Lunokhod”’s narrative form therefore breaks with convention and reader expectations in a way that enhances the ambivalence generated by its already unconventional content.

1.3.Challenges in Translation

“Lunokhod”’s narrative content and form deviate from the ordered structures and forms we expect in literature, or any type of text for that matter. Such deviation naturally generates a series of translation challenges, which in turn present opportunities for the development of a potentially novel theoretical framework and translation solutions. In the present case, we are faced with three main translation challenges.

“Lunokhod”’s first translation challenge relates to its disobedience to a so-called coherence contract. Most texts are written in such a way as to allow the reader to establish bonds of coherence at two different levels: at a purely linguistic level, and based on global meaning and the target readership context. Conventional texts are rife with textual features that allow readers to build bonds of coherence. However, most of these features are not present in “Lunokhod”, and coherence cannot be established. This is problematic because conventional translation practices argue in favour of adapting translations to the target readership based on an understanding of the text’s global meaning. When it is not possible to reach such an understanding, what is the translator supposed to do? What translation options are left to them?

The second translation challenged posed by “Lunokhod” relates to its unlimited possibility of meaning. Whereas most texts use certain textual features and devices to help the reader build connections between items, Pelevin deliberately experiments with freeing his text from such constraints. This is particularly strange in a translation context, since the translator is generally assumed and encouraged to reduce ambiguity by strengthening such connections in their

translation. Common though such a practice may be, its validity and feasibility are questionable in the context of “Lunokhod”. The translator must make a choice: should they translate “Lunokhod”’s chaotic text as it stands without attempting to understand the material or explain it to the reader, or should they engage with the corpus as traditional translation practices dictate and ultimately reduce “Lunokhod”’s potential scope of meaning? Unfortunately for the translator, both of these paths involve betraying Pelevin’s authorial intention, which is the third translation challenge.

“Lunokhod”’s third translation challenge stems from the fact that translation is an act of reporting that presents itself as direct discourse. Commonly held views on translation essentially assume the translator to be embodying the author and their ‘first-person intention’. The translator is expected to enter into the “I” of the author, which also involves embodying the author’s intention towards their text. Pelevin’s intention is one of chaos – he deliberately flouts the norms and practices dictating textual production and reception. This makes any conventional, ordered translation method incompatible with Pelevin’s own chaotic intention, and therefore unsuitable. How is the translator meant to proceed, if conventional translation methods prevent the translator from upholding one of the most universal facts of translation?

1.4. Methodology

The general structure of this thesis is deconstruction – how “Lunokhod” moves away from the order-based realm of textual convention – followed by reconstruction – how to rise, in theory and in practice, from the ashes.

In the deconstruction section of this thesis, we will look at the ‘rules’ that Pelevin breaks in “Lunokhod”. These rules will be presented through the framework of Relevance Theory, since Relevance Theory is by far the most useful theory for understanding “Lunokhod”’s translation

challenges. By examining what Pelevin ‘should have done’ according to a tidy and ordered world view, we can see how Relevance Theory breaks down and the consequences this has for translation, both in an abstract sense and in relation to my corpus in particular. This deconstruction section will be further divided into three sub-sections, each dealing with one of the above translation challenges. In these, we will examine the challenges themselves in more detail and explore how they can be usefully reframed and described in terms of Relevance Theory, as well as how Relevance Theory itself breaks down as an effective translation method for “Lunokhod”. Each subsection will be accompanied by extracts and sample translations from “Lunokhod” for illustrative purposes.

The second section deals with reconstruction. Having discussed the most problematic aspects of “Lunokhod” and its translation and seen that conventional translation methods cannot be applied, we will explore an alternative method that is nevertheless based on the main principles of Relevance Theory. This is possible because such a method is best described with these principles in mind in the sense that it is perfectly perpendicular to them – contrarian to them. This method is guided by what I am calling the chaos principle. Firstly, we will discuss the origins and characteristics of this principle. Then this principle will be related back to Translation Studies and certain schools of thought that already adhere to the spirit of the chaos principle. Next, we will examine how this principle can be applied to my corpus and the various forms its translation could take. Finally, I will propose a translation of “Lunokhod” that embodies the chaos principle, thus combining theory and practice in a way that effectively addresses the translation challenges outlined above. This will be followed by some concluding remarks.

1.5.(The Relevance of) Relevance Theory

In Translation Studies, and indeed in all academic disciplines, there must be interplay between theory and practice. Neither should be studied or used without the other. This is why I am neither simply translating “Lunokhod” nor simply developing a theoretical framework for translating disordered texts. This work began with an overview of a specific text and its translation challenges, but in order to present a defensible and useful translation of that text, a theoretical framework must be developed. Such a framework lends legitimacy to translated texts and represents the convergence of theory and practice that should always be academia’s ultimate goal.

The theoretical framework that will be used in this particular case is based on Relevance Theory. Luckily, I picked my corpus towards the beginning of the MA program, and so I was able to go through the University of Ottawa’s Master’s courses in translation theory with my text already in mind, which allowed me to assess the usability of theories in real time as I was learning about them, rather than *post factum* after having selected my corpus. After taking several theory courses, I have arrived at the conclusion that the most suitable theoretical framework for translating “Lunokhod” is one based on Relevance Theory. No other translation theory comes close to having as much overlap with the translation problems identified in my corpus above.

Relevance Theory is typically described as a cognition-based and pragmatic study of human communication. To this could be added a statement that Relevance Theory is at its core a theory of order. Although never explicitly framed as such, Relevance Theory relies wholly on the presumed existence and desirability of order in communication. Furthermore, communication itself is based on the presumption of order. Viewing Relevance Theory as a theory of communicative order first and foremost also makes it possible to describe and analyze communication events in which that order breaks down.

Relevance Theory is the most suitable framework for translating “Lunokhod” because it breaks down in various interesting ways and creates opportunities for both theoretical insight and practical translation activities. In other words, the clear overlap between the main principles of Relevance Theory and the translation challenges in “Lunokhod” is defined not by the presence of these principles in the text, but rather their absence. Pelevin’s break with the coherence contract is strongly linked to Relevance Theory’s notions of Grice’s communication maxims and the known-new contract. “Lunokhod”’s unlimited possibility of meaning maps nicely onto the Relevance Theory concepts of relevance, explicature and implicature. “Lunokhod”’s betrayal of first-person intention is related to Relevance Theory notions of shared expectations and premises about the role of the translator, which can be traced back to Grice’s maxims, relevance and implicatures. In the chapters that follow, we will see more concretely how each of these concepts from Relevance Theory is challenged in “Lunokhod” and what consequences this has for translation.

2. Challenge 1: Breaking with the Coherence Contract

“Lunokhod”’s first translation problem centres on its relationship with the so-called coherence contract. The coherence contract basically refers to the fulfillment of an expectation of shared understanding between writers and readers. This expectation is held by both producers and receivers of texts. The producer does X because they expect the receiver to understand Y as a result. Utterances are therefore inherently ordered – the producer has built an intended cause-and-effect relationship between action X and understanding Y. This same calculation operates on the receiver, who operates on the assumption that the producer has done X because there is a Y to be understood as a result. Consumers expect a text to be coherent, and so they process its utterances accordingly. Producers expect consumers to expect a coherent text and so shape their utterances accordingly.

A coherent text makes it possible to predict what will come next by following various structural and linguistic conventions. Take this thesis as an example. Up to this point, I have gone out of my way to tell the reader all of the main points that I will cover later on. The methodology section explicitly tells the reader not only the main points but also the order in which they will be covered and the rationale behind this structure. I did this so that no one would be lost along the way (“Why are we talking about x?”) or, hopefully, fail to see the connection between points as the text progresses. This discursive setup can be seen as a contract that I am offering to the reader: if you read this work, here is what you will learn; continue reading if you agree to the terms and conditions. What follows, starting in this section, is an attempt to fulfill my end of this coherence contract. I uphold my end of the deal if I follow through with my promises, which is to say if I flesh out the outline presented in the methodology section, if that information is presented in the way I said it would be, and if there are no nasty surprises along the way. I fail to fulfill the contract

if I go totally off the rails from what I said I would do, or if I present information that is extraneous or unhelpful. The coherence contract thus refers both to the effective organization and presentation of the contents of a text, and to its basic comprehensibility, or global meaning.

Clearly, it is in the interest of the producer of a text to adhere to the coherence contract. However, “Lunokhod” is an example of text in which the coherence contract is broken.

Consider the following extract:⁴

Source Text	Sample Translation
А потом он в Киур приходит, а ему совет богов и говорит – Энлиль, насильник, прочь из города! Ну а Нинлиль, понятно, за ним пошла... Нет, не слепит. Два других? Ну это уже после того, когда Энлиль сторожем на переправе притворился [...]	Then Enlil arrived in Kiur, and the Council of Gods said to him – Enlil, violator of women, henceforth be gone from here! Well, and Ninlil went after him, of course... No, it’s not blinding. Two others? Well, that was already after, when Enlil pretended to be the watchman at the crossroads [...]

What possible relationship could the story about Enlil have to “it’s not blinding” and “Two others?” “Lunokhod” is full of such apparently random interjections. The utterances in this extract contain clear cohesive links to one another at the purely linguistic and textual levels, which makes their lack of coherence all the more bizarre. It seems as though there is, or must be, some connection, some global meaning, something to extract and understand. This is the reader’s

⁴ These sample translations are conventional, more-or-less literal translations from the Russian intended to illustrate their challenges. These challenges have in no way been *created* as a result of the way in which I have selected example fragments for translation or the way in which I have translated these passages. They are indeed present in the source text itself, and have been mapped over. Appendix 2 contains a more-or-less literal translation of the full source text – readers are free to consult it to see the small extracts presented here in their larger context.

expectation that the writer will adhere to the coherence contract. However, Pelevin instead breaks with the contract. He does not fulfill his end of the bargain: the text is incoherent, and the underlying structure that the reader relies on is missing. The reader is left with no way to make sense of the utterances, because the contract they assume to be operative in the production of the text has been invalidated by Pelevin.

2.1.Crossover to Relevance Theory

In its most abstract sense, a contract represents the imposition of order. Without one, communication would stray towards chaos, and *efficient* communication, a central principle of Relevance Theory, would become all but impossible. The breakdown of this contract in “Lunokhod” can be productively described in terms of Relevance Theory’s conception of the Gricean conversational maxims and the known-new contract. Relevance Theory has its origins in the Gricean theory of verbal communication. Grice believed that communication, rather than a linguistic phenomenon, was first and foremost a psychological phenomenon. One of Grice’s most important assumptions about communication was that “in inferring a speaker’s meaning, the hearer is guided by the expectation that communicative behaviour should meet certain standards” (Wilson, 2017, p. 2). Grice called these standards the Cooperative Principle, or conversational maxims. The four maxims are: quality (do not say anything you know to be wrong or lack evidence of), quantity (say only what you need to say, and no more than required), relation (behave in a way that is relevant, i.e. produce utterances that have a knowable relationship to other events) and manner (avoid ambiguity, be succinct) (Grice, 1975).

Grice’s communication maxims argue that the producer of an utterance should adhere to a certain frame, or coherence contract, in order to maximize the likelihood of successful

communication. But these maxims, and the coherence contract, do not operate on the producer of an utterance alone, because the consumer of a text likewise has an interest in maximizing the chances of successful communication. Their actions are guided by the same maxims, but rather than producing utterances, they consume utterances according to Grice's maxims. They expect the producer of an utterance to adhere to the coherence contract, and they process that utterance accordingly. which causes the coherence contract to act on all communication participants equally.

Whereas conventional writing practices generally produce texts that adhere to Grice's communication maxims, "Lunokhod" runs counter to all of them. Of course, they still operate to an extent – there is, after all, no such thing as total chaos – and individual examples of each maxim can be found. However, Pelevin's overall tendency is non-adherence to these maxims. The maxim of manner is flouted because the entire text is extremely ambiguous. That same ambiguity results in the violation of the maxim of relation, since "Lunokhod"'s ambiguous nature results in countless utterances with absolutely no clear relationship to other utterances or events in the narrative. The maxim of quantity is likewise flouted because, if the story is ambiguous and irrelevant, there is no need for it to be any particular length – if it is all largely meaningless anyway, why not make it longer or shorter? If anything, "Lunokhod" violates the maxim of quantity because it does not provide *enough*, or at least not enough relevant information. The maxim of quality is a more challenging case, and in general it is best suited to more utilitarian text types (for example, not providing incorrect information in a manual for operating heavy machinery) rather than the kind of literature we are dealing with here. Nevertheless, "Lunokhod" is a study in what can happen if Grice's maxims are disobeyed to an extreme level. In so doing, Pelevin breaks with the coherence contract and throws the reader's position into chaos, since the behaviour the reader has been conditioned to expect from utterance producers does not manifest itself.

The coherence contract does not consist solely of Grice's maxims though. Another element of the contract comes from Relevance Theory's concept of the known-new contract. This contract can operate on the level of cohesion (linguistic prediction) and coherence (global meaning). At its most basic level, the known-new contract refers to a way of structuring sentences using strategic repetition in order to maximize coherence. A sentence begins by placing the 'known' in the subject position, followed by the 'new' in the predicate position (Kolln & Gray, 2016, p. 143). Consider the second and third sentences of this paragraph:

(2) Another element comes from [...] the known-new contract.

(3) This contract can operate on the level of cohesion and coherence.

In the first sentence, the new information is 'the contract'. This information is then used as the basis for the next sentence, shifting from predicate to subject. Then a new predicate is added. This repetition is enhanced by the use of anaphoric reference – *the* contract becomes *this* contract. Such a structure maximizes coherence because it creates explicit links between ideas and makes it very difficult for the reader to lose the thread of the argument. It also operates on the basis of several assumptions, including the assumption that the next sentence of a text will relate to the previous one, and that it will also present some new information. While there is a slight risk of redundancy and excessive repetition, adherence to the known-new contract is an effective way to maximize coherence.

In such instances, the known-new contract operates on the level of two or three individual sentences and the connections between them. It often relies on specific structural features of the language (such as the anaphoric reference shown above), which means that it contributes more to cohesion than to coherence.

However, the known-new contract can also operate on a larger scale, which places it in the realm of coherence as well. At the paragraph level, the order generally flips: the topic sentence is the ‘new’, since it presents an argument that will need to be explained, and the rest of the paragraph is the ‘known’, since each additional sentence belongs to the domain of the topic sentence and its relevance should be obvious to the reader (Kolln & Gray, 2016, p. 145). Consider the first two sentences of this paragraph as an example: the opening statement is the ‘new’, and the rest of the paragraph must explain how that information could possibly be true. When the known-new contract operates on the paragraph level, it is not necessarily driven by the same grammatical links as at the sentence level (although such links are still strongly encouraged by writing conventions), so it extends through to the concept of coherence as well. On the highest level, that of whole texts, this is even more the case. The introduction-development-climax-resolution structure of a text is its own macro iteration of the known-new contract.

What happens to the known-new contract in “Lunokhod”? Just as with Grice’s maxims, examples can be found of Pelevin adhering to the known-new contract at all three levels. However, the general trend is one of breaking with the contract rather than adhering to it. At the sentence level, examples of the known-new contract are common:

Source Text	Sample Translation
А при нынешнем принцепсе бояться нечего. Он к нам легатом самого Плиния Секунда прислал [...]	But under the current Princeps there’s nothing to be afraid of. He sent us Plinius Secundus himself as Legatus [...]

Here the known-new link is formed through ‘he’ (i.e. the current Princeps). The relationship between these two sentences is obvious. However, “Lunokhod” also demonstrates examples of a broken known-new contract, which can take the form of a new-known or a new-new contract:

Source Text	Sample Translation
Ой, извините, бригаденфюрер, он сам раскрылся. Удивительный портсигар, блестит, как зеркало. А вы, значит, в пятнадцатом уже лейтенантом были?	Oh, I’m sorry, Brigadeführer, it opened by itself. What a wonderful cigar case, it shines like a mirror. So you were already a Lieutenant in 1915?

The first two sentences could be considered a ‘new-known’ contract, since ‘it’ from the first sentence can reasonably be linked⁵ to the ‘cigar case’ in the second, but the reference is cataphoric, meaning that ‘it’ refers to something that comes later on. This inversion of references is not the most egregious kind of break with the coherence contract, but it does run counter to Grice’s maxim of manner, since the information is not presented in the clearest and most intuitive way possible.

The second and third sentences are an example of the ‘new-new’ contract. Whereas ‘known-new’ implies a connection between two sentences, ‘new-new’ implies that there is no connection. And indeed, what could the connection between the second and third sentences possibly be? Any number of logical connections could be made (see below for a discussion of explicature and implicature), but the lack of clear grammatical or logical connections mean that the maxims of manner and relation have both been violated, and thus Pelevin has broken with the coherence contract.

⁵ Although there is no way to know for sure.

This kind of rupture occurs throughout the text, not only at the level of individual sentences, as the above examples show, but also at the level of paragraph and whole text. This is interesting at the paragraph level since Pelevin literally does away with paragraphs in the conventional sense (no indented blocks of text). If we take ‘paragraph’ in its more abstract sense, i.e. blocks of text, each developing one idea and so on, we could consider each ‘sequence’ to be its own paragraph (see corpus analysis: “Lunokhod” has five sequences, each in a different setting with different characters). At this ‘paragraph’ level, “Lunokhod” actually employs the known-new contract to a large extent. Internally, each ‘paragraph’ features a kind of logical narrative development similar to what one might find in more conventional texts. A story is clearly unfolding, and events build and develop sequentially. At this level, “Lunokhod” is relatively obedient to the coherence contract. Examine these ‘paragraphs’ in the context of Grice’s maxims, though, and a problem emerges: reasonable arguments could be made about their adherence to two of the four maxims, but the maxims of manner and relation do not hold true. This is because “Lunokhod”’s ‘paragraphs’ begin and end essentially at random and in seemingly illogical places. This creates ambiguity and uncertainty (maxim of manner) and calls the relevance of the whole paragraphs into question (maxim of relation). Thus, although “Lunokhod”’s ‘paragraphs’ are internally consistent with the known-new contract, Pelevin nevertheless breaks with the coherence contract by disobeying Grice’s maxims.

At the level of the whole text, “Lunokhod” represents a significant departure from the coherence contract. Internally consistent though the individual ‘paragraphs’ may be, the relationships between those paragraphs are very unclear. One fades into another with no obvious pivot point, seemingly interrupting the narrative. This means that “Lunokhod” flouts each and every one of Grice’s maxims, since without being able to reach a global understanding of the text,

the reader is also unable to determine what information is needed or unnecessary (maxim of quantity), what is true or untrue (maxim of quality) and what is relevant to the discussion (maxim of relation) or to establish any kind of order or logic in the text (maxim of manner). This goes hand in hand with “Lunokhod”’s break with the known-new contract at its most macro level, of course, which generally takes the form of an introduction-development-climax-resolution structure and is absent in “Lunokhod”.

On the level of individual sentences, paragraphs, and whole text, “Lunokhod” breaks with the coherence contract: it does not follow an internal logic; it does not make use of anything resembling a story arc; it lacks conceptual and textual coherence and cohesion; it reflects no interest in communicative efficiency; it demonstrates no cause-and-effect (known-new) structure. The scale of “Lunokhod”’s break with the coherence contract challenges the very belief, central to Relevance Theory, that Pelevin has uttered X because he expects the reader to understand Y. All of this unusual behaviour produces chaos. The breakdown of the known-new structure means that, as the reader moves through the text, what they have just read (the known) is of almost no value for predicting what will come next (the new). The reader is left to flounder among myriad signs that are individually meaningful but cannot be made to cohere in larger units. The breakdown of the coherence contract makes it impossible to establish any kind of global meaning within the text.

2.2.Implications for Translation

The known-new contract is a concept most commonly associated with Relevance Theory, but it also operates, albeit not explicitly acknowledged, in translation. Realign the definitions of ‘known’ and ‘new’, and a similar pattern to the one established above emerges for translation. As

a general rule, the ‘known’ is the source text, and the ‘new’ is the target text. The known operates as the whole predictor, the entire foundation of the new that the translator is trying to create.

This known-new framework can be applied to translation in two ways. The first way involves deriving an understanding of the contents of the known (i.e. the source text) more or less from semantic content alone, and then using this understanding to create the ‘new’. This method establishes coherence in translation at a purely linguistic level. As a translation method, this would be less than ideal – most translation theorists and practitioners would argue for a more wholistic and considered translation approach that moves beyond a purely linguistic focus on coherence. This method would essentially involve a calqued translation that would quickly devolve into an exercise in lexical substitution and fail to interact meaningfully with the text.

This conception of the known-new contract, with coherence at a purely linguistic level, can be applied to “Lunokhod” in translation. Consider the following extract, in which such a lexical substitution exercise is used to translate “Lunokhod”:

Source Text	Sample Translation
Повесточка маленькая такая, а буквы тяжеленные, поглядел – и чуть не выронил. Да. Через оба «и» – Свириденко. Правильный адрес. Иначе и повестка бы не дошла. Нет, спасибо, не курю.	Such a small envelope, but such very heavy letters, I looked – and almost dropped it. Yes. With both “i”s – Sviridenko. Correct address. Otherwise the summons wouldn’t have arrived. No thank you, I don’t smoke.

Ideally, “Lunokhod” would be translated in such a way as to give the target reader a comparable experience to that of the source reader. However, the kind of lexical substitution in the above extract demonstrates no sensitivity to the role of the translator. Anyone who can read Cyrillic

and knows the order of the alphabet in Russian enough to use a dictionary could perform a translation such as the one given above, a process which could be done without truly understanding anything about the global meaning of “Lunokhod”. Even online translation tools will produce decent translations if lexical substitution is the only goal. Furthermore, there is something perverse about taking a text built deliberately on the principle of “novelty” – a “novelty” pushed to the point where movement from “the new” to “the new” shatters coherence – and turning it into a schoolchild’s translation exercise, where the known source can be matched to the new translation with the help of any old bilingual dictionary. Surely there is a better way to proceed.

“Lunokhod”’s break with the coherence contract is an important feature, and one that should be treated carefully in translation. Such an attempt to reproduce “Lunokhod”’s broken coherence contract represents a failure to engage with the material in any nuanced or productive way. Establishing coherence at the purely linguistic level is problematic because “Lunokhod” does not operate according to the principles of conventional, ordered language events. In other words, such an exercise in mechanical substitution operates on the very assumption of textual order that “Lunokhod” challenges. It also operates on the assumption that coherence at the lexical level is the ultimate and final goal of translation, which is not necessarily the case. Such a translation method is therefore completely unsuited to my corpus.

The known-new paradigm can, as alluded to previously, be applied to translation in two ways. The first, shown above, involves establishing coherence in translation at a purely linguistic level and performing highly calqued translations. The second way involves a higher order of thinking. In this scenario, the ‘known’ is not a text-bound feature, but rather a more overarching and nebulous concept of “global meaning”. Global meaning here refers to meaning derived beyond a simple language-based reading of the text – meaning derived from the text’s purpose with respect

to its source readership, and beyond that from the text's still larger purpose as a work of language art and a specimen of a type of literature. If we could use this global meaning as the 'known' to inform the 'new' of the translated text, coherence could be established in translation at a much higher level (i.e. that of global meaning). This would involve making sense of the text as a whole, along with its larger purpose with respect to its source readership, and then eschewing literal translation to report this larger purpose to the target readership. This may involve a potential reinvention (repurposing) of the text at the linguistic level (Mossop, 1983) (Folkart, 1991). Surely this would be more desirable than a lexical substitution translation method.

However, translating a text in a better way, i.e. with respect to its global meaning and target readership context, requires the translator to move beyond a text-based reading of "Lunokhod". Put another way, global meaning cannot be derived from a text-based reading of "Lunokhod" alone. This is in many ways due to "Lunokhod"'s non-adherence to Grice's conversation maxims. Because "Lunokhod" is not a conventional language event and it is therefore not possible to infer a global meaning by simply reading it as if it *were* a conventional language event, the target text cannot be adapted to the target readership in any conventional way.

The problems created by "Lunokhod"'s break with the coherence contract cannot be adequately addressed by any translation approach based on a straight reading of the source text coupled with a desire to map over its basic information content. Whether the translation is source- or target-oriented, a focus on textual information (informative intent) alone is insufficient. We must instead arrive at a global meaning by different means. "Lunokhod"'s global meaning *can* be inferred, and coherence *can* be established at this level in translation. In order to do so, we must look beyond the text itself and into its surrealist purpose: the wilful intrusion of chaos into

otherwise ordered language events. Our notion of “Lunokhod”’s global meaning must therefore be based on the source text’s chaotic intentions.

This leaves us in an awkward situation, since the fork-in-the-path scenario introduced here – lexical substitution versus conventional, adaptive translation – presents two options that are both overly dependent on a text-based reading of “Lunokhod” and problematic in their own way. The following sections on “Lunokhod”’s second and third translation challenges will expand on this false dilemma, adding to and elaborating on the reasons why neither translation option is appropriate for this corpus. And it is indeed a false dilemma, since, as we will discuss later on, there is in fact a third fork in the path.

3. Challenge 2: The Unlimited Possibility of Meaning

The second translation challenge posed by “Lunokhod” lies in its unlimited possibility of meaning. Conventional texts limit their possible meaning at various levels – the coherence contract creates one such structure within which meaning is constrained. As discussed in the previous section, “Lunokhod”’s highest (global) meaning cannot be inferred at the level of textual information alone, since we cannot understand simply by reading. Just as reader understanding is challenged at this level, so too is it challenged at lower levels of meaning. Conventional texts limit text-bound meaning through the use of strong grammatical and logical connections which make certain conclusions, or meanings, impossible. “Lunokhod” exhibits disruptive characteristics at this level by breaking the connections between utterances that restrict meaning in conventional texts.

In “Lunokhod”, Pelevin creates conditions in which the search for meaning is left to the discretion of the reader. That is to say, what Pelevin writes could be made to signify nothing or anything, depending on how much the reader wants to struggle to infer meanings. “Lunokhod”’s half-dialogue format is extremely effective in this regard – it acts as an invitation for the reader to (re)construct a significant part of the narrative. The ‘...’ implying missing dialogue sends the reader off on a quest to establish omitted information. The utterances that Pelevin does provide to the reader are often single words, short phrases, fragments and interjections that build off of some missing input that the reader feels compelled to analyze and understand. However, these utterances are often insufficient evidence with which to reach a satisfactory understanding of the missing dialogue. Links of cohesion – arrived at via text-based grammatical matching activities – cannot be confirmed if half of the matching pair has been omitted. Links of coherence – arrived at via the subjective superimposition of the reader’s unique knowledge set onto the text – can be made *ad*

infinitum. By preventing the reader from matching textual elements while also allowing them to reach endless conclusions about the possible meaning of an utterance, Pelevin plunges the reader into a chaotic environment in which they cannot truly be sure of anything.

Consider the following fragment, and its highly calqued translation:

Source Text	Sample Translation
А это, над глазом – от ледоруба?.. Моя. Там ещё две анкеты было. Теперь сказали: последняя проверка, – и на Байконур. Да. Готов. Так я ведь, товарищ полковник, всё это подробно...	And this, above the eye, – from an ice axe?.. Mine. And there were two forms. Then they said: one final check, and then Baikonur. Yes. I'm ready. But Comrade Colonel, I already gave all the details...

The word “mine” is an example of the difficulty of creating links of cohesion to confirm an inference. The possibilities for what “mine” refers to are essentially infinite. The reader faces a choice. Option one: read the passage, decide that “mine” is meaningless or that there is meaning but insufficient information available to establish what it is, and move on. Option two: read the passage, decide that “mine” has a meaning, which may or may not be important but is probably worth at least trying to understand, and attempt to identify some reasonable meaning. Option one is the presumption of chaos, whereas option two represents the presumption, and in turn the imposition, of order. Option two entails searching for cohesive bonds within the text – “mine” is, after all, a possessive pronoun that must refer to some other thing, and the ellipsis in the text implies that “mine” was uttered in response to something said by the other conversation participant. The reader could thus try to reconstruct that missing dialogue, since, under normal circumstances, dialogue provides opportunities to build grammatical and lexical connections. The reader would

therefore attempt to (re)create any number of options by assuming that there are cohesive bonds implicit in that conversational exchange. Here is one possible reconstruction of events:

Participant A: And this, above the eye, – from an ice axe?

Participant B: Yes. Whose axe was it?

Participant A: Mine. And there were two forms.

In this example, the reader has created a cohesive bond between “ice axe” and “mine” and a conversational exchange in which the utterance “mine” plays a logical role. Since there is no way to ‘check’ the validity of this deduction, the reader can legitimately choose to accept or reject this newfound meaning.

In addition to trying to match textual elements to create bonds of cohesion, the reader may try to understand “Lunokhod” by building links of coherence. For example, when faced with an unexpected utterance after an ellipsis implying omitted dialogue, the reader may attempt to reconstruct that missing communicative output to make sense of the unexpected utterance. An example of this can be found in the following fragment:

Source Text	Sample Translation
Какая свеча толстая... Из чего? Ха-ха-ха, шутите, товарищ полковник... Удивительно. Честное слово, первый раз вижу.	What a thick candle... From what? Ha-ha-ha, you’re joking, Comrade Colonel... Amazing. Honestly, I’ve never seen anything like it.

In this example, there is an ellipsis implying an omitted joke of some kind. Based on co-textual clues, most readers will likely arrive at the conclusion that the missing element involves some kind of joke about the candle and what it was made of. But beyond that, the possibilities of meaning are

essentially endless. Unlike in the previous example, there is no matching of elements. Instead, the reader is left to infer whatever they wish about the omitted utterance, and the only resources they have available to them consist of their general life experience, knowledge and rationality. Meaning in such cases has unlimited possibilities, since there is nothing to base inferences on or confirm them with.

By inviting (although not forcing) the reader to create links of cohesion and coherence based on very limited information, Pelevin creates a text with an unlimited possibility of meaning. The reader can put in as much cognitive effort as they choose. This becomes a problem for translation because, unlike the reader, the translator is compelled by their trade to establish and ultimately recreate those same links of cohesion and coherence in the target language. If “Lunokhod”’s meaning is unlimited and therefore highly subjective, how can the translator possibly produce a translation that is not deeply tainted by the constraints they have no choice but to put on that meaning in order to understand the text in the first place?

3.1.Crossover to Relevance Theory

This notion of the unlimited possibility of meaning has a clear overlap with Relevance Theory. As we saw previously, communication operates within the frame of a presumed contract of coherence, which consists largely of Grice’s conversation maxims and textual formulations such as the known-new contract that allow the reader to build connections and establish meaning. Relevance Theory further develops this idea by arguing that not only is there a contract but also that certain possible interpretations of utterances are favoured over others.

Grice’s conversational maxims were reformulated by Relevance theorists such as Dan Sperber and Deirdre Wilson, who argued that “all of Grice’s maxims can be replaced by a single

principle of relevance” (Sperber & Wilson, 1995, p. 381). Faced with an extreme quantity of inputs vying for attention, as well as to save time and cognitive effort, “the human cognitive system has developed a variety of mental mechanisms or biases (some innate, others acquired) which tend to allocate attention to inputs with the greatest expected relevance” (Wilson, 2017, p. 5).

Relevance Theory postulates that “human communication crucially creates an expectation of *optimal relevance*”, meaning that the hearer can reasonably expect that their attempt to interpret an utterance will “yield adequate contextual effects [and] put the hearer to no unjustifiable processing effort in obtaining those effects” (Gutt, 2000, p. 32), thereby making the proposition relevant. In other words, “the relevance of a proposition increases with the number of contextual implications it yields and decreases as the amount of processing needed to obtain them increases” (Sperber & Wilson, 1995, p. 382). Searching for the relevance of an utterance is a basic feature of cognition, a feature that is often exploited by communicators and that, in turn, creates the expectation that there is a satisfactory understanding to be reached (Wilson & Sperber, 2004).

Relevance Theory defines two principles of relevance. The first principle is the cognitive one, which states that “human cognition tends to be geared to the maximization of relevance” (Clark, 2013, p. 107). In other words, we perform a cost-benefit analysis that favours the meaning “solution” we arrive at most easily and that requires the least effort. This cognitive process is generally seen as automatic, subconscious and most likely the result of human evolution – we gather information from our environment and experience that is in turn applied to new situations to make sense of them. For example, on a camping trip, we see someone eat a mysterious berry, and shortly afterwards they are found dead in their tent. We reasonably conclude that the berry was poisonous. This is a very relevant piece of information, and over time we accumulate many such pieces of data and build a cognitive web of understanding. This web comes into play when

we encounter new pieces of information, because we often need to refer back to it to make sense of new phenomena.

The second principle of relevance is the communicative principle: “Every ostensive stimulus conveys a presumption of its own optimal relevance” (Clark, 2013, p. 108), meaning that the “stimulus is enough for it to be worth the addressee’s effort to process it [and the] stimulus is the most relevant one compatible with the communicator’s abilities and references” (Clark, 2013, p. 108). The addresser believes that what they want to communicate will be of interest to the addressee, and that the effort required of the addressee in arriving at an understanding of it is justified. There is a reason for communication to occur, and there is something to be understood as a result. In other words, we assume that there is order to be found “out there” in any given communication act – we just have to work out what it is. This search for satisfactory meaning is presumed to be worthwhile because it will lead us to reach the interpretation intended by the communicator. We ascribe inherent value to their utterances because we believe they are trying to give us information they think will be of value.

Both of these principles imply certain limits being placed on meaning by the producers and receivers of an utterance. Relevance Theory further analyzes the ways in which meaning can be limited through the concepts of explicature and implicature. Explicatures are the conclusions available to a reader based on analytic implications, which “follow from the propositional form alone” (Gutt, 2000, p. 37). The reader is sent outside the proposition at hand and must consult the co-text to arrive at a satisfactory understanding of the utterance. However, the search for meaning is contained within the text and the reader is not asked to call on their own cultural, linguistic, historical, or other encyclopedic knowledge. Often, this takes the form of matching lexical items (for example, if a character named Johanna is later only referred to as “she”, the reader needs to

match “she” and “Johanna” in order to fully understand the utterance) that occurs subconsciously or very nearly subconsciously. A relatively low degree of effort is usually required to reach rapid, certain and unequivocal comprehension of explicatures.

Implicatures, on the other hand, are the conclusions arrived at through the inferential combination of propositional content and contextual assumptions (Gutt, 2000, p. 29). These conclusions relate to the implied meaning of an utterance (Gutt, 2000, p. 40). Therefore, an implicature is to some extent logically independent from what the author actually says, since the meaning of an implicature cannot be determined solely from the propositional content of an utterance. In other words, a text is not inherently meaningful – its meaning “depends on the ability of the reader to make sense of it by relating it to what s/he already knows or to a familiar world” (Baker, 1992, p. 221). Propositional content is complemented by contextual assumptions based on the cultural, linguistic, economic, political, social or educational background of each individual reader. This patchwork of life experiences and knowledge is sometimes referred to as the receiver’s encyclopedia – i.e., all the information they have available to them to work out the meaning of an utterance. Implicatures send the reader outside the text to retrieve an understanding that can range from less to more certain, depending on how “weak” or “strong” the implicature is. Unlike explicatures, implicatures by their nature generally require a higher degree of effort to understand, since the reader combines clues from the propositional content and their personal encyclopedia. As a general rule, literature has weak implicatures.

Consider the following example given by Clark (Clark, 2013, p. 235):

(At a party, Ken is standing at a barbeque)

Ken: Would you like a burger?

Bev: I’m a vegetarian.

In this example, we have a strong explicature, which could be expressed as “Bev is a vegetarian”. The main implicated conclusion is also relatively strong: since vegetarians do not eat meat, Bev does not want a burger. However, from this first implicated conclusion, Clark goes on to elaborate a whole list of increasingly weak implicatures, such as “Bev will not eat anything with meat”, “Bev will not want a steak”, “Bev has ethical objections to eating meat”, “Bev is interested in environmental issues” and “Bev thinks negatively about globalization” (Clark, 2013, p. 236). Because the main implicated conclusion is relatively strong here, we are not forced to wander into the weaker implicatures in search of meaning. In fact, we do not need to consider them at all to reach a satisfactory understanding of her utterance. Some readers may or may not extend their conclusions down a list such as the one provided by Clark, but when there is a strong implicature, such as in this case, weaker implicatures are generally not necessary to consider according to the presumption of optimal relevance. However, when a strong implicated conclusion is not available, it becomes more and more necessary to create weaker implicatures in order to reach a satisfactory understanding.

The above example is useful to illustrate the concepts of explicature and implicature, but it is a far cry from the unorthodox conversational exchanges in “Lunokhod”. Now that we have a more developed theoretical framework to hand, let us revisit an example from “Lunokhod”:

Participant A: And this, above the eye, – from an ice axe?

Participant B: ...

Participant A: Mine. And there were two forms.

This is the conversational exchange as Pelevin has presented it to his readership. From this information alone, the explicature provided by participant A is almost non-existent. It could be expressed by “This/that thing belongs to Participant A. In addition, there were two forms.” The

implicatures are also extremely weak. Possible implicatures for the first phrase are essentially infinite; “Participant A is informing Participant B that the form contains Participant A’s signature”, “Participant A is claiming ownership of the pen in Participant B’s hand”, etc. Implicatures for the second phrase could be expressed as “Participant A believes Participant B forgot about the forms”, “Participant A wants to remind Participant B about the two forms”, “Participant B mistakenly recalled there was only one form”, etc. Unlike in the previous example from Clark, where the list of implicated conclusions can be arranged in descending order from most to least likely, the implicated conclusions in this case are so weak as to make it impossible to identify one as being more reasonable/likely than the others. We expect utterances to be crafted in such a way as to maximize their relevance, but in this case, there is no solution that can be arrived at following our ingrained cognitive cost-benefit analysis. Pelevin deliberately avoids strong explicatures and implicatures in order to widen the scope of potential meaning and cast the reader adrift.

The reader, for their part, is not conditioned for this experience, and their natural reaction is to proceed with processing “Lunokhod” as they would any other text, by drafting a list of implicatures and choosing the one that makes the most sense. In order to do this, information needs to be recovered, information which, logically, must be contained in the form of input from Participant B. In other words, the reader is incentivized to recreate Participant B’s missing utterances.

The following are two possible reconstructions of the missing exchange:

Reconstruction A	Reconstruction B
Participant A: And this, above the eye, – from an ice axe? <i>Participant B: Yes. Whose ice axe was it?</i>	Participant A: And this, above the eye, – from an ice axe? <i>Participant B: No. And whose signature was on the form?</i>
Participant A: Mine. And there were two forms.	Participant A: Mine. And there were two forms.

The reconstruction of Participant B’s input has significant consequences for the way Participant A’s response is understood, because each version strengthens explicatures and implicatures in different ways and alters the relevance of the utterances. However, readers are entitled to reach their own conclusions and make as much of an effort to derive explicatures and implicatures as they choose, so there is no ‘right’ or ‘wrong’ way to reconstruct missing dialogue. This is exactly the point of “Lunokhod”’s unlimited possibility of meaning – thanks to Pelevin’s use of extremely weak explicatures and implicatures, each individual reader can decide how hard they want to search for meaning and, ultimately, arrive at their own version of the truth. There is nothing inherently problematic with this. However, it has serious consequences for the translation of “Lunokhod”, since the translator is also a reader and therefore cannot help but arrive at their own version of understanding, which is then projected onto their translation.

3.2.Implications for Translation

In Translation Studies, implicature and explicature are often framed in terms of coherence and cohesion. Explicature is related to the concept of cohesion, meaning that inferences are made in-text via repetition and reasoned derivation based on formal textual features (Baker, 1992, p. 190). Textual features considered to be cohesion markers include reference, substitution, ellipsis and conjunction (Halliday & Hasan, 1976). Explicature and cohesion are largely the product of formal textual features that help the reader build relationships between and within sentences. Implicature, on the other hand, is related to the concept of coherence, since the reader is making inferences via their personal encyclopedia and building connections between ideas without reference to formal textual features. That is to say, implicated conclusions cannot be made by simply matching textual elements or relying on textual cohesion (Baker, 1992, p. 235).

When explicatures and implicatures are translated, they tend to become stronger in the target text than they were in the source text (a phenomenon often referred to as explicitation). Explicatures are usually strengthened by adding cohesion markers, using repetition, making cataphoric and anaphoric references unambiguous, and using the known-new contract to create clear transitions and links between ideas. This makes it easier for readers to use surrounding co-text and arrive at a satisfactory understanding of an utterance. Implicatures are often strengthened by many of the same means, as well as via domestication. Domestication, in this context, refers to adapting the target text in such a way as to make it easier for the reader to process using their personal encyclopedia. Implicatures can also morph into explicatures in translation (i.e. an implicated conclusion is added into the utterance itself).

As Mona Baker notes, “English, like most languages, will generally use whatever means are necessary to reduce ambiguity” (Baker, 1992, p. 199). Anthony Pym argues that explicitation

is a kind of risk management on the part of the translator, who is often blamed for all that is ‘wrong’ with a text while the author only receives praise for all that is ‘right’ with a text (Pym, 2005, p. 34). In other words, the target audience, negatively primed against ambiguity by the principles of Relevance Theory, will blame the translator for any perceived textual vagueness, and so the translator reduces this ambiguity via explicitation to minimize their liability according to their professional ethics. This raises interesting questions about why it is that we view ambiguity as a textual and translational flaw that must be blamed on someone. At the end of the day, ambiguity, textual or otherwise, makes people deeply uncomfortable – hence the near universality of explicitation in translation, which puts limits on meaning and attenuates reader ambivalence.

In many types of translation, reducing ambiguity – strengthening explicatures and implicatures – is seen as the logical best practice. Specialized, legal and technical translators, for example, almost universally favour strengthening explicatures and implicatures, since their focus is on transmitting information for a specific, utilitarian purposes. Indeed, the University of Ottawa’s undergraduate translation program often penalizes students for failing to seize opportunities to strengthen explicatures and implicatures (not adding coherence markers, for example, even if these were absent in the source text). After all, surely the task of the translator is predicated on making an effort to understand the text?

The translator, most would argue, takes on a lot of responsibility in the eyes of the source text author and the target text readership. Certainly a so-called ‘professional’ translator who claims to be practicing a trade, which by definition has certain characteristics including a rigorous and defensible method, must approach translation in a rational way. They are not allowed to just shrug and convert word X from language Y to Z unthinkingly, overarching meaning be damned. They must at all times be performing a rational cognitive process to analyze a text, understand its

contents, and attempt to recreate its meaning in another language – a meaning which operates not only on the level of the word but also on the level of the paragraph and the text as a whole. Conventional views of translation therefore often encourage the translator to limit the potential scope of meaning by projecting their view of that meaning onto the text (i.e. strengthening the explicatures and implicatures they personally find most probable and making decisions for the reader). Performed incorrectly, the translator may project an ‘incorrect meaning’ onto the translation, but we tend to operate on the assumption that, with enough expertise and attention to detail, the translator can positively influence the quality of a text through explicitation.

Explicitation is also used in literary translation, although its use in the realm of literature is more controversial. Those who argue against it generally view the strengthening of explicatures and implicatures as a failure to act as a non-partisan rapporteur between the source text and the target reader. In other words, the voice of the source author is supplanted by the voice of the translator and the target reader is unable to experience the text as the source author ‘intended’. In Relevance Theory terms, explicitation makes the translated text more relevant, thus reducing the cognitive effort required on the part of the reader and making their experience of reading and processing the text very different from that of the source text reader.

Theoretical debates aside, the translator must make a practical choice about whether or not to strengthen explicatures and implicatures. Each has its consequences. Let us consider these consequences in light of the extract from “Lunokhod” with the ice axe. For the sake of argument, we will assume that, having drawn up their list of extremely weak implicatures, the translator arrives at the following understanding of the interaction between Participant A and Participant B:

Participant A: And this, above the eye, – from an ice axe?

Participant B: No. But whose signature was on the form?

Participant A: Mine. And there were two forms.

Here we should comment briefly on the consequences of the grammatical structures of Russian versus English. Russian uses a system of gendered vocabulary (masculine, feminine and neuter) that does not exist in English. For instance, in the above example, the ice axe is masculine, and “mine” is in the feminine form. The Russian reader immediately understands that “mine” cannot possibly refer back to the ice axe, since the genders do not match, and can therefore eliminate certain potential meanings based on word gender alone. Thus, depending on how “Lunokhod” is translated into English, semantic matching (and the potential number of explicatures and implicatures) may be far more open-ended for an Anglophone reader. For example, if any iteration of “mine” in any of Russian’s three genders is rendered as “mine” in English, the Anglophone can match it to items that would not be possible to match in Russian.⁶ This reduction in co-textual information would create even more possibilities of meaning in the translated text. On the other hand, the translator could try to somehow replicate the grammatical clues in Russian (for example, translating “mine” as “they are mine” and creating a plural referent to prevent the reader from matching “[they are] mine” with “[an] ice axe”). While this would in some ways be a more faithful translation, it would also involve the translator altering the text significantly and projecting a great number of personal assumptions onto the translated text, assumptions that the reader would have no choice but to unwittingly accept.

For the purposes of illustration, we will assume that the translator has decided that “ice axe” and “mine”, because of the grammatical categories these words fall into in Russian, cannot be matched. The translator has instead decided that ‘mine’ is logically connected to ‘forms’ and grammatically connected to ‘signature’ (which is feminine in Russian, so the words could

⁶ “Mine” by itself can also be plural in English, thus creating vagueness both in gender and number that is absent from the Russian text.

legitimately form a matching pair). What next? The translator faces a choice. They can translate only what information Pelevin provided via his weak explicatures and implicatures, which would essentially devolve into an exercise in mechanical substitution. In this scenario, the translator translates the text despite their own personal understanding (preserving the cognitive effort required for subsequent readers). Conversely, the translator could choose not only to translate the utterances themselves but also to incorporate the tacit understanding they reached in their own search for meaning. In other words, the translator would strengthen explicatures and implicatures in a particular way, according to their own interpretation of their meaning, and in the process distort the source text and impose limits on “Lunokhod”’s possibility of meaning.

Here are the two translations⁷:

Source Text⁸	Sample Translation Not strengthening explicatures and implicatures	Sample Translation Strengthening explicatures and implicatures
Participant A: А это, над глазом – от ледоруба? <i>Participant B: [n/a]</i>	Participant A: And this, above the eye, – from an ice axe? <i>Participant B: [No. But whose signature was on the form?]</i>	Participant A: And this, above the eye, – from an ice axe? <i>Participant B: [No. But whose signature was on the form?]</i>
Participant A: Моя. Там ещё две анкеты было.	Participant A: Mine. And there were two forms.	Participant A: I signed it. And there were two forms.

⁷ In this example, explicitation only occurs in relation to the word ‘mine’, but it could be further strengthened in other areas of the segment. For example, an extreme form of explicitation could involve the translator actually inserting the reconstructed dialogue of Participant B into the translation.

⁸ The text has been modified to follow the structure of the translations for illustrative purposes.

While these two approaches provide the corpus for an interesting study in explication and shifts in meaning *in translatio*, especially when placed side by side, they are unfortunately both inappropriate translation methods for “Lunokhod”.

The explication method is the more overtly problematic of the two. If one of “Lunokhod”’s most distinctive features is its unlimited possibility of meaning, surely any translation that limits its meaning is a bad thing. In our example, the translation has strengthened the explicature; the semantic information contained in “I signed it” is much greater than in “Mine”, thus providing the reader with more information with which to (re)create meaning. The implicatures of this version are also stronger, since it is much easier to construct links between ‘I signed it’ and the subsequent utterance (“And there were two forms”) than between “Mine” and “And there were two forms”. Thus, a translation method which strengthens the explicatures and implicatures in “Lunokhod” acts in opposition to one of its main features, since it limits “Lunokhod”’s deliberately unlimited possibility of meaning and goes against what is ultimately the text’s main goal: to create chaos, discomfort and confusion. By strengthening “Lunokhod”’s weak explicatures and implicatures, the target text becomes less chaotic, less uncomfortable and less confusing. Such a method forces certain conclusions on the reader, thus eroding “Lunokhod”’s chaotic nature (i.e. ambiguity) and replacing it with order (i.e. clarity).

Unfortunately, the other version of the translation is problematic in its own way. Granted, it does not limit “Lunokhod”’s possibility of meaning; the translator may have gone through the process of listing implicated conclusions and arrived at their own understanding of the meaning of ‘mine’, but this search and its results do not filter down to the target reader because the translation preserves “Lunokhod”’s weak explicatures and implicatures. This makes it preferable to

explicitation and the resulting limitation of meaning. However, its *process and principles* are in violation of the spirit of the text.

Mechanical substitution is based on a highly methodical, systematic and ultimately *ordered* approach to language. By its very nature, it implies the primacy of a text's semantic content, which in the context of "Lunokhod" is deeply problematic because its semantic content is only important insofar as it generates an unlimited possibility of meaning (and breaks with the coherence contract). A translation of "Lunokhod" based on mechanical substitution therefore stems from an invalid approach since, while it may ultimately produce a target text that does not problematically limit the possibility of meaning as explicitation does, it nevertheless involves the application of a translation frame (order, primacy of signifieds) to a text in which the core tenets of that frame are broken (chaos, irrelevance of signifieds). Such a method is also likely to be indistinguishable from the kind of translation that would be produced by translation software, the negative consequences of which have already been discussed in the context of "Lunokhod"'s first translation challenge.

Another argument against a mechanical substitution type of translation of "Lunokhod" can be made in the context of relevance. As an untranslated text, "Lunokhod" exists in the world as an isolated and independent manifestation of chaos and irrelevance. However, when "Lunokhod" is translated and thus exists in multiple languages simultaneously, all those individual translations become texts that are perfectly coherent, cohesive and, ultimately, relevant, in relation to their source text – words could literally be matched, adjective by adjective, verb by verb, and order could be found at every level of "Lunokhod". For example, the English translation says "Mine" because the Russian source text says "Моя". This newfound relevance of "Mine" creates order, logic and meaning where there should be none. A conventional/faithful/adequate... translation of

“Lunokhod” thus undermines the chaotic principle of both the source and target texts, since they would come to be perfectly relevant and ordered in relation to one another.

Ultimately, both translation methods available to deal with its unlimited possibility of meaning – translating the gibberish on the page without making any real sense of it (mechanical substitution) or trying to understand and explain the text to the reader somehow (explicitation) – fail to adequately address the challenges posed by “Lunokhod” and the realities of translation as a profession. Furthermore, both methods result in a betrayal of Pelevin’s intention, which is “Lunokhod”’s third translation challenge.

4. Challenge 3: Betraying the First-Person Intention

“Lunokhod”’s first two translation challenges stem from characteristics of the text itself – its break with the coherence contract and unlimited possibility of meaning are facts of the source text which can be discussed in their own right. “Lunokhod”’s third challenge, however, is located squarely within the realm of translation itself. It stems from two of the most basic of questions in the discipline: what is translation, and what is the role of the translator? And unsatisfying though it may appear, the answer to these questions essentially boils down to *expectations*: a translation is anything that is considered to be translation, and the translator’s job is to produce texts that meet the conditions necessary to be considered translations. Modern views on translation invariably consist of a kind of triangulation involving one person (the translator) telling another person (the target reader) about a third person (the source author). And although the act itself clearly involves reported discourse, translations present themselves as if they were direct discourse. In other words, the translator speaks, and translates, as if they were the source text author. Hence the term “first-person intention”; borrowed from the work of Anthony Pym, it describes precisely the expectation that the translator embodies the intention – or enters into the “I” – of the author (Pym, 2004, p. 8).

How does this cause problems for “Lunokhod”’s translation? If the translator is to act (translate) as if they were Pelevin, they must embody Pelevin’s relationship with and intention towards his text. As the previous two sections have shown, Pelevin goes out of his way to flout reader expectations and make the reader ill at ease through his non-adherence to the coherence contract and his unwillingness to limit meaning to a manageable level. He deliberately flouts the norms that dictate textual production and reception. His intention towards his text is therefore one of extreme experimentation and chaos. This puts the translator in an impossible position, since, on the one hand, conventional views on translation dictate that they must approach the translation

with Pelevin's chaotic intention, but on the other hand conventional translation methods are all extremely ordered and therefore run counter to Pelevin's intention. How is the translator meant to translate "Lunokhod", if any conventional translation of "Lunokhod" makes it impossible for the translator to fulfill one of the most universal expectations, namely "first-person displacement", of what a translation is?

4.1.Crossover to Relevance Theory

Although the issue highlighted above is a fact of translation, the underlying idea of expectation guiding textual production and reception does have certain crossovers to Relevance Theory. Relevance Theory has its own sets of expectations that it seeks to describe and explain in the realm of general communication. As the receiver of an utterance, we must operate on certain expectations about the behaviour of the producer of that utterance (I expect to understand the meaning of this utterance to an extent, I expect the author to communicate something of value to me through this text, I expect the author to give me truthful information, etc.). Likewise, the producer of the utterance is also subject to certain expectations regarding their conduct.

We have already discussed these expectations in the form of Grice's conversational maxims, which argue that certain behavior is more conducive to successful communication, and that it is in the interest of all participants to 'follow the rules' and maximize the likelihood of being understood and of understanding. When Grice's maxims were adapted by Relevance Theory scholars into the concept of relevance, they became even more explicitly linked to the idea of expected behaviour. Receivers of an utterance operate on the presumption of optimal relevance, which forces the producer of that utterance to incorporate this expectation into the way they verbalize the utterance in the first place (Gutt, 2000, p. 32).

In addition to successful communication being beholden to certain expectations best defined by Grice's maxims and the concept of relevance, it is also dependent on shared premises. These premises go back to Relevance Theory concepts of implicature and the need for overlapping encyclopedias. Communication cannot succeed if participants do not share extratextual knowledge. Implicatures require the receiver of an utterance to infer meaning based on propositional content and their personal encyclopedia. If the receiver's encyclopedia does not contain the 'entry' that the producer expects them to have, communication breaks down. For example, a producer of an utterance might make a reference to the "Third Rome", which is a name for Moscow commonly used in Russian and in Russian Studies academia. We can reasonably assume that the producer of this utterance does not want the receiver of the utterance to fail to understand their meaning. The only reason they would use the term "Third Rome" is if they were reasonably sure that the utterance's receiver would know what it was due to their shared premises.

Implicit in all these concepts is a very simple "I-you" relationship that forms the basis of any act of communication. All participants of communicative acts want to maximize the likelihood of successful communication, and so they shape their utterances accordingly with reference to the expectations and shared premises operating in their communicative context. The "I-you" relationship represents the unique features of this context that must be considered. Put another way, the nature of "I" and "you" determines the shape of the utterance.

4.2. Implications for Translation

The "I-you" relationship implicit in communication is complicated in the domain of translation by the presence of a third participant. Expectations in the field of Relevance Theory relate to both participants' adherence to certain behavioral guidelines to maximize the chances of

successful communication. Expectations in the field of translation relate to the translator's adherence to certain behavioral guidelines when mediating between two other people from two different cultural and linguistic spaces. These guidelines dictate the discursive configuration of a translation, and by extension the relationship between the translator and the author.

First let us consider the discursive configuration of translations. Most postmodern theories offer convincing arguments about translation being a kind of indirect or reported discourse (the Interpretive School, Brian Mossop's 'translator as rapporteur', etc.) (Mossop, 1983). Its triadic structure – one person (the translator) telling another person (the target reader) about a third person (the source author) – clearly involves the translator reporting a message, which would logically make translation a form of reported discourse. Seen in this way, translation is a form of mediation or transcultural interpretation.

But contrast translation with other forms of reported discourse such as citations, commentaries, analyses or even summaries, and a problem emerges: translations are not *set up discursively* as reported discourse. On a purely textual level, summaries, analyses, etc. employ reported speech, whereas translations do not. For example, a text beginning with "Tolstoy argued that happy families are all alike; every unhappy family is unhappy in its own way", even if the text was the same 800-odd pages long as *Anna Karenina* and contained all the same plot points, would never be viewed *as a translation*. Readers could accept the text as a summary, commentary, etc., but considering it a translation would not be credible. *Anna Karenina*'s translator could argue as much as they wanted about how they were merely reporting, mediating or interpreting Tolstoy's work for a new audience, as most postmodern translation theories would argue. However, the unavoidable fact is that the translator has configured their discourse as if they had *embodied* Tolstoy in order to conform to reader expectations. In other words, the triangle of reported

discourse, whereby ‘I’ (the messenger) report to ‘you’ (the reader) about a ‘third party’ (the author), is actually flattened to a straight line where ‘I’ (the messenger) speak directly to ‘you’ (the reader) *as if I were the author*. This is the most elemental feature of any translation’s discursive configuration and is part of the basic common knowledge about what a translation is.

These expectations have consequences for the relationship between the author and the translator. As alluded to earlier, the term ‘first-person intention’, which is how “Lunokhod”’s third translation challenge has been labeled, comes from the work of Anthony Pym. Pym argues that translations are subject to the expectation that “the first person of the text is the same first person as the anterior text, even when the two texts are held to have been produced by different subjects” (Pym, 2004, p. 8). In other words, not only must a translator configure their discourse as direct speech, but they must also enter into the author’s intention and occupy the same position with respect to the translation as the author does with respect to the source text.

The translator writes as if they were a reincarnation of the author, literally appropriating their “I” (hence the term first-person intention): “The person who says “I am translating”, as an instantaneous present, cannot be the translating translator” (Pym, 2004, p. 8). First-person displacement requires the translator to understand and project the author’s intention onto the translation. Some would consider this to be a problematic endeavour, and indeed Translation Studies scholars often argue against the feasibility of ever truly understanding authorial intention. However, the discursive setup of translations and the consequences of that setup for the relationship between the translator and the author make questions of authorial intention unavoidable.

The next logical question, then, is what Pelevin’s intention is toward “Lunokhod”, since this relationship must be understood if the translator is to enter into Pelevin’s “I”. As we have

already alluded to briefly, “Lunokhod” is first and foremost an homage to chaos – chaos that is caused by the breakdown of expectation. There can be no question as to whether Pelevin did this on purpose: Pelevin’s position as authorial first-person with regards to his narrative is one of creating fundamental and deliberate incoherence. He breaks with the coherence contract, creates an endless possibility of meaning, violates Grice’s maxims and generally avoids fulfilling his end of the bargain, i.e. fulfilling reader expectations and thereby maximizing the likelihood of successful communication. His text is in flagrant violation of the norms governing typical text production and reception. Pelevin’s intention towards “Lunokhod” is therefore to sow disruption and chaos through non-adherence to normed communicative behavior.

Pym’s maxim of first-person intention tells us that the translator must allow the same disruptive and chaotic intention to drive “Lunokhod”’s translation. But how can the translator legitimately claim to be doing this if they use translation techniques (as outlined in the previous section) that run counter to Pelevin’s own intentions regarding his narrative? In this context, both mechanical reproduction and explicitation therefore represent the translator’s failure to embody Pelevin’s first-person intention. Both methods are, in their own way, extremely ordered processes that adhere to norms of communication and seek to maximize understanding. This dissonance between the nature of the corpus and the nature of conventional translation methods creates a tension which can be usefully described through the concept of first-person intention.

Consider the following extract:

Source Text	Mechanical Substitution	Explicitation
Нет, не забыл... Как налево? Понятно. А зачем факел у вас? А электрик...	No, I didn’t forget. What do you mean, left? I see. Why do you have a torch? But the	No, I haven’t forgotten. What do you mean, to the left? Understood. And why do you

ну да, допуск. Посветите, ступеньки крутые... Как у нас на посадочном модуле. Товарищ полковник, так здесь же ту...	electrician... well yes, clearance. Shine the light, the stairs are steep... Like in our landing module. Comrade Colonel, this is a...	have that torch? Didn't the electrician... I see, he needs authorization. Could you shine your light here, the stairs are steep... It's like in our landing module. But Comrade Colonel, this is a de...
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Imagine the kind of cognitive process that must occur in order to produce either of these translations. At the beginning of the extract, Pelevin uses scattered fragments that exhibit very weak explicatures and implicatures, reflecting his chaotic authorial intention. If the translator adopted Pelevin's first-person intention, they would have to continue this chaotic intention somehow. But neither translation does this successfully. In the first, the translator performs an extremely ordered calque of the source text, matching word for word – often using the first dictionary meaning of a word rather than its most natural synonym, for example with the term 'clearance' instead of 'authorization' – and (chaotic) idea for (chaotic) idea. While this method reproduces the chaos in the text for the target reader, who experiences the translation with no reference to the source text, it utterly fails to follow in Pelevin's footsteps and produce the same kind of authorial chaos as Pelevin's "I". The second translation is also deeply problematic. Rather than an ordered process that has few consequences for the translation product, as in the first translation, explication represents an ordered process that has significant consequences on the translation product. It rewrites Pelevin's "I" so that his "I" is covertly distorted and presents itself

as ordered to the target reader. This method represents a complete failure to occupy Pelevin's first-person intention with regards to his narrative, since it essentially tries to correct what it judges to be errors (i.e. ambiguities) in the relationship between Pelevin and "Lunokhod".

The final sentence of the above extract (which is the very end of the story itself) is an interesting case to examine in more detail. The last word in Russian is deliberately cut off, and all Pelevin included are the first two letters: 'т' and 'у' (equivalent to 't' and 'u' in English). This could be the beginning of dozens of different words – туалет (toilet), туман (fog), туристов (tourists), тумбочка (bedside table), туннель (tunnel). Even if Pelevin had one particular word in mind (although the overall nature of the text casts doubt on the possibility), it is impossible to know which one, and selection of a specific word is antithetical to Pelevin's authorial intention to make any assumptions that are then projected onto the target text.

The translator of the first extract has omitted the cut-off word entirely, presumably because they did not want to put words into Pelevin's mouth, so to speak. While this initially seems to be the most reasonable course of action, it is nevertheless problematic in the context of authorial intention: the translator chose to omit the word due to a rational, ordered analysis of Pelevin's text, meaning that the translator's approach to the text was antithetical to Pelevin's approach, and they have therefore failed to embody Pelevin and create the translation as if their "I" was the same as Pelevin's "I". In the second translation, the translator has assumed that the word in Russian that was cut off is "тупик", meaning a dead end. The translator then projected this understanding into the target text, simply copying Pelevin's choice to remove all but the first two letters⁹. In other words, the translator has imposed order on Pelevin's 'ту' by deciding that it really means 'тупик', whereas we have no way of knowing whether this is the case, and indeed Pelevin's intention is for

⁹ An even more extreme example of explication could involve leaving the whole term 'dead end' in the translation.

this to be ambiguous. This translation faces the same pitfalls as the first, since both subject “Lunokhod” to rigorous, ordered examination and use the results of that examination to shape the translation. This represents a failure to occupy Pelevin’s first-person intention in relation to his text, since Pelevin does not subject “Lunokhod” to rational examination. Both translations fail to adhere to reader expectations that the author of the translation enters into the “I” of the source text author, since Pelevin’s “I” is disordered but the translator’s “I” is not.

Conventional translation methods are inherently order-based. Luckily for translators, most authors have an inherently order-based relationship with their texts. When translating such conventional texts, the translator can successfully occupy the author’s first-person intention using conventional translation methods, since both the translation methods and the author-text relationship operate on the same general principles of order. Both adhere to a coherence contract and limit meaning to a reasonable extent. This happy alignment probably does not even cross the translator’s mind, nor does it really need to in most cases.

However, not all authors write texts within such ordered frames. “Lunokhod” is an example of an author undermining and challenging this frame at every turn. And if the frame is invalid in this particular case, so too are any translation theories or practices based on the same ordered paradigm. We have used Relevance Theory to explain the problems inherent in applying traditional translation methods to “Lunokhod”, methods whose ultimate result is the cognitive imposition of order on a chaotic source text and the production of a target text that is completely antithetical to its original spirit of chaos.

But then we, too, have arrived at something of a dead end: if conventional translation methods cannot be used to translate “Lunokhod”, how is the translator meant to proceed? Perhaps

the best place to start lies not in considering what “Lunokhod” *is not*, but rather what it *is*. And “Lunokhod” is, in a word, *chaotic*.

5. The Chaos Principle

Up until now, this work has, in a way, been very unhelpful for my translation of “Lunokhod”. Having framed Relevance Theory as a theory of order – order driven by adherence to the coherence contract, by conventional limitation of meaning and by the translator’s adherence to the maxim of first person intention – and shown how this order breaks down repeatedly in “Lunokhod”, I concluded, more or less, that any conventional translation of “Lunokhod” would not only be in contravention of the nature of the text, but would also fail to resolve its main translation challenges.

It may even seem pointless to have devoted so many pages to the analysis and application of a theory that ultimately seemed unusable. However, the realignment of Relevance Theory as a theory of order is still a very useful frame for my corpus. The frame, if it can be flipped upside down, is entirely valid and very much usable – all the ways in which “Lunokhod” is a chaotic text can be explained in terms of the breakdown of Relevance Theory, i.e., the breakdown of order. After all, things can usefully be defined by what they are not.

Having thus deconstructed and rejected, let us now move on to the reconstruction phase. I have already alluded to a possible counterweight to the order established by Relevance Theory, which I am calling the chaos principle. In order to find a theoretical framework that helps to translate “Lunokhod”, and one which is defined by what it is rather than what it is not, let us consider this chaos principle, its roots, possible manifestations within Translation Studies, and the implications it could have for translating “Lunokhod”.

The term “chaos principle”, used here in its artistic and poetic conception, is a deliberate antithesis: it is perpendicular to the principles of order displayed in most texts. It does not refer to a state in which there is a total lack of order – rather, it refers to a distance from order, a distance

which operates on a scale but can never escape order completely. Textual chaos is always a frame, since there is no such thing as complete textual chaos. This term should therefore be understood in a somewhat mitigated light. Furthermore, it is referred to as a principle rather than a theory because it is a textual phenomenon rather than a system of ideas or series of principles. Just as Relevance Theory is the theory and textual order is a principle within that theory, so too is chaos a principle within a larger whole. That ‘larger whole’, some theory of total chaos, does not exist since its purely chaotic nature would preclude the possibility of deriving principles or procedures, traits of theories that are fundamental manifestations of order. In other words, the notions of chaos and a theory of chaos are mutually exclusive. Accordingly, we have cause to examine the *principle* of chaos rather than an overarching theory of chaos.

It should also be clarified that textual chaos, and indeed textual order, can operate on two levels: material and symbolic. Material chaos refers to chaos at the level of the signifier, which involves interference (and experimentation) on the level of sound and language. Symbolic chaos operates on the level of the signified. Rather than interfering at the material level of sound and language, which follow their own internal logic, symbolic chaos interferes on the higher plane of reader understanding. In texts exhibiting symbolic chaos, signifiers are internally ordered, which creates the expectation of meaning and understanding, but this contingency is broken and produces chaos instead. While both kinds of chaos can exist simultaneously and interact with one another, “Lunokhod” is an example of chaos on the symbolic level only, and so this is the level we will be focusing on.

5.1.Literary Movements

Textual chaos is a very uncommon phenomenon – the overwhelming majority of texts, including literary texts, are manifestations of order. They exhibit ordered features such as cohesion and coherence and relatively strong explicatures and implicatures. Texts situated further along the gradient away from order are rare indeed and tend to belong to one of a few literary genres, including futurism, Dadaism and surrealism.

This shift away from order first occurred in visual arts (fauvism, cubism, etc.), and quickly spread to literature. One of the first literary manifestations was futurism, which took off after F.T. Marinetti's 1909 *Manifesto of Futurism*. Futurism in literature resulted in the creation of new genres such as *parole in liberta*, or free-word poetry (White, 2019). Futurism involved chaos on both the material and the symbolic level. Although the movement originated in Italy, it quickly spread throughout Europe and beyond. In Russia, the most famous futurists were Vladimir Mayakovsky and Velimir Khlebnikov.

The First World War saw the emergence of Dadaism. In his *Dada Manifesto* of 1918, Tzara proclaimed: "To impose your ABC is a natural thing—hence deplorable. [...] Logic is always wrong. It draws the threads of notions, words, in their formal exterior, towards illusory ends and centers. Its chains kill, it is an enormous centipede stifling independence. [...] How can one expect to put order into the chaos that constitutes that infinite and shapeless variation: man?" (Lippard, 1971, pp. 14-15). Dadaism rejected bourgeois values, modern society and contemporary notions of aesthetics and was created partly out of the despair caused by war (Augustyn, 2019). Dadaism was destructive and violent towards formal artistic convention, and reading Dada literature leaves one with a distinct feeling of ambivalence (uneasiness). Dadaism had an interest in revolution and other forms of social dissent, but some within the movement believed that it lacked sufficient

direction and political will, and so they broke away from Dadaism to create surrealism (Trachtman, 2006).

Surrealism was a movement that “rejected a rational vision of life” and championed “the irrational, the poetic, and the revolutionary” (Tate Museum, n.d.). It first took root in France in the 1920s as a literary movement, and quickly spread to other countries and domains as diverse as politics and psychology (Voorhies, 2004). The surrealist manifesto of 1924 stated that:

The greatest virtue [of surrealist images] is the one that is arbitrary to the highest degree, the one that takes the longest time to translate into practical language, either because it contains an immense amount of seeming contradiction or because one of its terms is strangely concealed; or because, presenting itself as something sensational, it seems to end weakly [...], or because it derives from itself a ridiculous formal justification, or because it is of a hallucinatory kind, or because it very naturally gives to the abstract the mask of the concrete, or the opposite, or because it implies the negation of some elementary physical property. (Breton, 1969, p. 38).

Early French surrealist poetry was defined by a “juxtaposition of words that was startling because it was determined not by logical but by psychological—that is, unconscious—thought processes” (Augustyn, 2019). Taken to one extreme, “the viewer is confronted with images (...) that are suggestive but indefinite. As the viewer’s mind works with the provocative image, unconscious associations are liberated, and the creative imagination asserts itself in a totally open-ended investigative process” (Augustyn, 2019). The other extreme is represented by the works of Dali, Delvaux and others, in which; “the viewer is confronted by a world that is completely defined and minutely depicted but that makes no rational sense: fully recognizable, realistically painted images are removed from their normal contexts and reassembled within an ambiguous,

paradoxical, or shocking framework. The work aims to provoke a sympathetic response in the viewer, forcing him to acknowledge the inherent “sense” of the irrational and logically inexplicable” (Augustyn, 2019). Surrealism is thus a manifestation of chaos on the symbolic level that provokes the reader into a state of discomfort, uncertainty and ambivalence.

Although surrealism (and futurism and Dadaism, too) began in Western Europe, it quickly took root in the Russian literary tradition. Russian surrealism did not come out of nowhere – nineteenth century writers such as Nikolai Gogol’ and Fyodor Dostoevsky employed many of the defining characteristics of surrealism in their work – and in many ways it represented a logical development in literature following the Russian Revolution of 1917. In fact, many early Russian surrealists viewed surrealism as a Marxist and revolutionary art form (Karlinsky, 1967, p. 605). Experiments in Russian surrealism continued for a decade or so, but in 1932 the Soviet literary authorities announced an official artistic doctrine called Socialist Realism that discouraged artists from straying from this new doctrine. As a result, surrealism was largely abandoned or practiced in secret. It became a more popular literary movement again towards the end of the twentieth century as the Soviet Union teetered on the brink of collapse. Russian surrealists included Kazimir Malevich and Wassily Kandinsky in the visual arts and Mikhail Bulgakov in literature. The genre survived in the work of dissidents such as Vladimir Voinovich and Viktor Pelevin, the author of “Lunokhod”.

5.2. Pelevin, “Lunokhod” and Surrealism

Links between Pelevin and surrealism have been drawn by academics and literary critics in both English and Russian-speaking circles. Pelevin has been called “an author whose work frequently delves into the speculative and surreal” (Carroll, 2016) and “an undisputed master of

the surreal who revels in pushing ideas to the absurd” (Edel, 2015). Russian scholars often refer to his work as post-Soviet surrealism (Meier, 2008). “Viktor Pelevin’s artistic approach can be called post-socialist surrealism. The emphasis on the reproduction of consciousness and especially subconsciousness, which gives rise to bizarrely distorted combinations of real and unreal objects, is present in all of his works” (Gubanov, n.d.).

Pelevin himself is a very private person – he rarely gives interviews and does not involve himself in literary circles. The few interviews he has given are very “on brand”: Pelevin often derails interviews, giving answers to questions that the interviewers did not ask, interviewing the interviewers, and otherwise creating chaos. Pelevin avoids applying labels to himself or his work, but he has said that Mikhail Bulgakov, arguably Russia’s most famous surrealist, was his biggest literary influence. Pelevin’s interest in cognition and the unconscious aligns his works with the central tenets of surrealism. For example, he once said in an interview:

You are absolutely right when you say that my theme is the primacy of the mind. But the external world is also your mind because the categories external and internal are purely mental. Mind is the ultimate paradox because when you start to look for it you can’t find it. [...] Mind is the central issue that interests me as a writer and as a person. (Pelevin, 2002)

In the same interview, he also spoke of his views on language, words and, although he did not use the actual term, semiotics:

Words can never be reduced to themselves because they simply don’t have anything that could be called a self. They only come into relative existence as objects of your mind and their meaning and emotional charge may vary significantly from one person to another. What exactly can they be reduced to? Words are the only way to deal with the mind, as

mind is also a word and you can only tackle one word with another. However, it doesn't mean that there's nothing beyond words. But it is beyond words only when we are silent about it from the very beginning. (Pelevin, 2002)

Surrealism is a letting go – of understanding, of control, of logic. Pelevin has expressed his view that surrealism is in many ways the opposite of totalitarianism, which derives its power from “its presumed capability to embrace and explain all the phenomena, their entire totality, because explanation is control” (Pelevin, 2002). Good literature, according to Pelevin, invites the reader to throw out these notions of explanation and control, and “to look in a different direction for a moment, [...] to understand that everything you saw before was a hallucination (though what you see in this different direction might well be another hallucination)” (Pelevin, 2002). Hallucination is therefore a kind of freedom from externally imposed rules, and whether or not the hallucination itself is “meaningful” or “accurate” is beyond the point. Pelevin embraces surrealist literature because it has the power to free the mind. Surrealism, defined in this way, is ideally suited to the kind of social and political criticism being undertaken by Pelevin, since the object of his study, the Soviet Union, operated within a totalitarian system in which everything could and needed to be explained. In order to undo all that logic and clarity, Pelevin focuses on the unconscious and breaks down relationships between words to create the absurd, the incomprehensible, the inexplicable – the chaotic.

5.3.A Definition of the Chaos Principle

The chaos principle is therefore alive and well in the literary genre of surrealism and by extension in Pelevin's works as well. But how should the principle itself be defined or described?

At its most basic level, the chaos principle thwarts all the tenets of Relevance Theory we have looked at. Texts exhibiting the chaos principle experiment with ways to break the coherence contract, preventing the reader from drawing definite and satisfying conclusions about the intended interpretation or global meaning of a text simply by reading it. Texts become objectively nonsensical through the rejection of the coherence contract. Whereas Relevance Theory tries to analyze how we understand what other people mean, the chaos principle fosters the very conditions which make that process of understanding not only impossible but also supremely unimportant.

The chaos principle also runs counter to the second element of Relevance Theory that makes it a theory of order by challenging the traditionally limited possibility of meaning in texts. This aspect of the chaos principle manifests itself through textual features such as extremely weak explicatures and implicatures, which prevent the reader from arriving at any one clear understanding of meaning. Whereas conventional textual practices dictate that meaning should be constrained, the chaos principle opens the door to endless possible interpretations of any given utterance, thus resulting in a deviation from the norm and, ultimately, chaos.

The chaos principle's third aspect is its invalidation of Relevance Theory's adherence to certain shared expectations and premises. Whereas Relevance Theory presumes the rational cognitive behaviour of participants in an act of communication, who understand the need for a shared encyclopedia and act according to Grice's conversational maxims (at least to a certain extent), the chaos principle applies to circumstances in which participants do not behave so rationally. As Andre Breton once described surrealism, "in a violent reaction against the impoverishment and sterility of thought processes that resulted from centuries of rationalism, we turned toward the marvelous and advocated it unconditionally" (Breton, 1993, p. 63). Cognition is a naturally chaotic phenomenon, and so the chaos principle, inspired by surrealism, seeks "psychic

automatism in its pure state, by which one proposes to express [...] the actual functioning of thought [...] in the absence of any control exercised by reason, exempt from any aesthetic or moral concern” (Breton, 1969, p. 26). This “control exercised by reason” is the underlying foundation of Relevance Theory – by abandoning it, as well as the norms that dictate conventional communication, the chaos principle allows participants in a communication act to behave irrationally. The chaos principle is therefore in many ways the inverse of the traits of Relevance Theory we have examined so far.

5.4.Crossover to Translation Studies

Although I am presenting it now as a new term, the concept of the chaos principle already exists in small pockets within Translation Studies. In Translation Studies it manifests itself as translation (as a practice) and translations (as products) on a gradient away from order, i.e. from the prototype of what is commonly accepted as (a) translation. The traditional view of translation was one in which “the ideal translation [was] exactly as long as its anterior text, and less-than-ideal translations tapered off in both directions, along continua where texts became progressively longer or shorter than the anterior text”, which meant that “in certain grey areas, receiving subjects would hesitate to give the attribute “translation”” (Pym, 2004, p. 9). This “prototypical quantitative relationship” (Pym, 2004, p. 9) was paired with notions of translations as faithful, adequate, acceptable, equivalent, etc., which reinforced the view of the translation as a quantitatively identical, and by extension qualitatively very similar, reproduction of the source text. From this perspective, translation is necessarily a highly ordered process, since the target text must be relevant to the source text to an extremely high degree. The translator is expected to process the source text, reach a satisfactory understanding of it, which is presumably the meaning the author

had in mind, and then meticulously transfer that understanding into another language while maintaining as close a resemblance (both qualitatively and quantitatively) to the source text as possible.

This focus on faithfulness, adequacy, acceptability, etc. has been fading recently in Translation Studies. Exhibit A for this shift is the ballooning definitions now being presented to address the question of ‘what is a translation’. The expansion of the definition of translation is reflected in the concomitant expansion of the domain of translation. Following the Cultural Turn in Translation Studies and the shift from prescriptive to descriptive translation theories, Translation Studies has expanded into a variety of fields such as anthropology, cultural studies, (post)colonialism, feminism and gender, literary theory, history, law and ethics – these interdisciplinary links emerged before the Cultural Turn, of course, but truly came into their own after it.

However, although the expanding definition of translation does imply a departure from certain norms and paradigms, it does not necessarily mean that the chaos principle is involved. For example, Even-Zohar’s polysystem theory undertakes a massive project of ordered systematization, just using a different frame. While feminist translation proposes a radical departure from traditional translation methods, it does not so much abandon order altogether as create a new order (von Flotow, 1997). Andre Lefevere’s concept of rewriting is based on the fact that “rewritings are produced in the service, or under the constraints, of certain ideological and/or poetological currents” (Lefevere, 2016, p. 4), currents which are part of a larger, ordered whole and whose nature is dictated by that whole.

The expanding definition of translation is an important phenomenon, but it is driven by existential soul searching within the field prompted by its increasingly interdisciplinary nature.

Theories that expand the definition of translation are almost all extremely ordered – they are just ordered according to new paradigms. Therefore, even though many movements within Translation Studies have contributed to the recent expansion of the definition of translation, many of them do so not by embracing the chaos principle but rather by applying new notions of order. It could be argued that such theories do involve the chaos principle by default and to a small extent simply by virtue of their contribution to the expanding definition of translation. However, there is a great deal more room for movement along the spectrum towards chaos.

One translation frame that can be located further along that spectrum is the concept of transcreation. Transcreation most likely originated in India with the works of P. Lal, a translator and academic (Munday, 2013, p. 280). Lal described transcreation as producing “readable, not strictly faithful translation” (Giovanni, 2008, p. 34), and the concept was most commonly applied to the translation of religious texts in the Indian context. Another well-known proponent of transcreation is Brazilian translator and scholar Haroldo de Campos. He argues that some texts, especially texts whose value does not lie primarily in their semantic content (often poetry), are truly untranslatable, and in such cases, the translator must instead turn to creation (de Campos, 2007). The aesthetic information of a piece of literature, “the surprise and the improbability of the order of signs, [...] all that is inherently fascinating in a work of art [...] cannot be codified except in the form in which it was transmitted by the artist” (de Campos, 2007, pp. 312-313). De Campos was himself a respected translator and even translated works by Vladimir Mayakovsky, who, as we mentioned before, was one of Russia’s most famous futurists. He therefore had direct experience translating texts driven by the chaos principle, experience that presumably helped to inform his theory of transcreation. De Campos originally came up with the notion of transcreation in the 1950s and 1960s, and he later reformulated it with a greater emphasis on ideology, politics

and power (Cisneros, 2012). Transcreation eventually morphed into the Brazilian translation school known as cannibalism, which sought to temper the influence of colonial European cultural values and help Brazil move into a new post-colonial phase (Snell-Hornby, 2006, p. 60).

Transcreation is gaining popularity as a buzzword in field such as advertising because it describes very well the kind of translation (and often localization) demanded by the field. Transcreation in advertising is often necessary because of cultural differences (which is not especially relevant for our purposes), but it can also be used when “untranslatable” language is used – for example word play, jokes, and alliteration. A recent study on the various definitions of transcreation provided by different translation and advertising firms found that texts fit for transcreation were typically identified by their “persuasive character and their ability to have a certain effect on the target audience” (Pedersen, 2014, p. 59). In other words, transcreation prioritizes the effect of an utterance over its semantic content. Most of the definitions of transcreation analyzed by Pedersen also allude to the “insufficiency of translation when it comes to certain types of text” (Pedersen, 2014, p. 60).

Clearly, a traditional translation method is not effective for all text types all the time, and transcreation can offer a potential solution for this problem. By prioritizing a text’s effect on the reader, transcreation provides an avenue for creative translation that moves away from its semantic content. Transcreation applies traditional notions of adequacy, acceptability, faithfulness, equivalence, etc. to the genre of the work rather than the semantic content of the source text. A transcreation is adequate, acceptable, equivalent, etc. if it is true to the spirit of the source text’s genre, and the translation itself may take a drastically dissimilar form.

Such a method does not represent total chaos, since it is still guided by certain principles – in this case, recreating the effect of the source text for the target reader. However, it does represent

a manifestation of the chaos principle in three ways. First, it expands the definition of what can be considered a translation. As we saw previously, this expansion is not necessarily chaos-inducing in and of itself, but any departure from preconceived notions and expectations of translation is a good starting point. Second, transcreation expands the definition of translation in such a way as to empower and liberate the translator from their traditional constraints. Third, it challenges the commonly held view of translation that Pym expressed as the maxim of translational quantity – transcreation does not stipulate that the target text must be quantitatively similar to its source text, and indeed by being quantitatively *dissimilar* to its anterior text, the translation can challenge a certain ordered view of the world of translation.

By focusing on the effect rather than semantic content of the text, the translator has many more translation options available to them. Unlike polysystem theory or feminist translation, for example, which still significantly limit the translator's choices because of their own self-imposed norms and goals, transcreation does away with those constraints all together. A joke in a Farsi text can be translated in dozens of different ways in any other language, and the only goal of the translator (and the translation) is to recreate the existence of that joke in the target language. Translation problems open themselves up to creative, and numerous, solutions. Since notions of conventional translation have gone out the window, the translator does not need to concern themselves with notions of faithfulness, adequacy, etc.. Transcreation is an open-ended, inquisitive process that views the target text as a literary phenomenon in its own right. Translation performed in this way is not a process devoid of order, but rather a process that moves away from order by embracing the creative potential of the translator.

5.5. Implications for “Lunokhod”

A transcreation-based approach with my corpus can successfully overcome the translation challenges presented by “Lunokhod” where a more traditional method cannot. The first translation problem with “Lunokhod” is the conceptual one – “Lunokhod” does not adhere to the shared coherence contract that facilitates communication in normal scenarios. Traditional translation methods imply that such a contract operates within “Lunokhod” and must be preserved in translation. Since this contract is repeatedly and systematically invalidated by Pelevin, traditional translation methods cannot be used. Instead, “Lunokhod” can be transcreated in such a way as to produce a target text that violates the coherence contract in similar ways to the source text without being beholden to its semantic content.

Transcreation can also address “Lunokhod”’s second translation challenge. Instead of having to choose between painstaking mechanical reproduction and explication in order to translate “Lunokhod”’s unlimited possibility of meaning, “Lunokhod” can be translated in such a way as to produce an equally ambiguous text with similarly weak explicatures and implicatures. Such a target text is preferable to a conventional translation because a conventional translation, due to its reproduction of the semantic contents of the source text, would, *in translatio*, become perfectly relevant to its source text. The existence of a source and target text whose contents could be matched would represent the creation of order and weakening of chaos. Thus, transcreating “Lunokhod” sidesteps the textual problems caused by “Lunokhod”’s unlimited possibility of meaning.

Transcreating “Lunokhod” is also the best way to address its third translation challenge. A conventional translation of “Lunokhod” would prevent the translator from occupying Pelevin’s first-person intention towards the text, an intention which is deeply chaotic. The translator cannot

embody the same chaotic intention while applying ordered translation methods. Instead, transcreation allows the translator to produce another version of “Lunokhod” in another language, a version which does not betray Pelevin’s first-person intention towards his narrative.

The reader may at this point be wondering why I have advocated for challenging one of the commonly held expectations about translation described by Pym (translational quantity) while upholding the other (first-person displacement). If the chaos principle were to be applied fully, would it not be desirable, and even necessary, to violate both of these maxims, which represent conventional (and therefore ordered) views of translation? While it would certainly be possible to do both, and a reasonable argument could be made for why eschewing the maxim of first-person displacement would in fact move the translation further along the spectrum towards chaos, doing so would ultimately produce a text that was no longer surrealist.

A source text and its transcreated target text can be very different from one another, and, indeed, the greater the difference, the more chaos we are introducing into the ordered paradigm of conventional translation, which is all to the better in the current context. However, the two cannot exist in different universes – if we have a source text and target text that we are going to label as such, there must be some link, some element that acts as an anchor for the target text. As stated above, there is no such thing as total chaos. Without this anchor, any publisher or academic would initially, and not unfairly, view such a ‘translation’ with significant scepticism. In this particular case, the anchor is “Lunokhod”’s genre. All its translation challenges stem from the genre, and so modifying the genre would represent both the ‘easiest way out’ and also a complete failure to legitimately address its challenges. If you were learning a particularly difficult piece of music on the piano, choosing to rewrite it without all the difficult parts would not represent a creative solution so much as a failure of imagination. Since “Lunokhod”’s genre is what makes it so

interesting and challenging in the first place, this is what I have chosen to use as an anchor. Transcreation offers a path forward that does not require the translator to impose order on the text or act as a slave to its semantic contents. Instead, “Lunokhod” can be recreated in another language in such a way as to remain faithful to its genre (effect) rather than its semantic content.

This theoretical rationale for transcreating “Lunokhod” is all well and good, but the question must also be addressed on a practical level. Transcreation is an open-ended process: there are almost infinite ways in which it can be done in practice. The translation that I have proposed in Appendix 3 is just one of many possible forms “Lunokhod”’s transcreation could take, and my translation is ultimately secondary to the theoretical arguments presented above. It serves to illustrate how the chaos principle and its manifestation in translation in the form of transcreation can be applied to a specific corpus. It does not purport to be the best or only translation solution. Nevertheless, it is worth discussing.

As mentioned above, the anchor that I chose is “Lunokhod”’s genre of surrealism. In many ways, “Lunokhod”’s surreal characteristics stem from its pragmatic situation. The half-dialogue format, as we have already discussed, is very fertile ground for breaking with the coherence contract, creating an unlimited possibility of meaning and defying many of the norms that govern conventional textual production. It is also an interesting literary feature that creates a sense of ambivalence and confusion typical of surrealist works. It is therefore a good starting point for my transcreation project. I have also added a third participant to the pragmatic situation – this serves to make it more difficult for the intrepid translation scholar to do a side-by-side analysis and comparison of the source and target texts. Any way in which this attempt can be rendered more difficult and unlikely to succeed represents a step further down the path of the chaos principle.

I have also chosen to experiment with the visual element of surrealism. The source text does not do much by way of visual experimentation, other than presenting itself as something of a visual monolith with only two enormous paragraphs and including an illustration at the beginning of the story (which may or may not have been the author's idea or selected image, although presumably he did approve the final version as it appeared in the literary journal). Surrealism was prevalent in the visual arts as well as literature, and its visual form even seeped into literature. Dali's melting clocks and Magritte's face-concealing apples were transposed into literature as collage, experiments with shape, experiments with font, etc. Visual experimentation in literature also often involved the use of concrete poetry. Concrete poetry is an art form that exploits "the possibilities, not only of sound, sense and rhythm – the traditional fields of poetry – but also of space", which can take the form of the "flat, two-dimensional space of letters on the printed page, or the three-dimensional space of words in relief and sculptured ideograms" (Draper, 1971). Concrete poetry operates on the principle that, unlike symbolic order, words in their material makeup *are* what they signify. An example of a concrete poem would be a poem about money that is presented in the shape of a dollar sign. Since concrete poetry is an offshoot of surrealism, its use in "Lunokhod" is consistent with my translation anchor being "Lunokhod"'s genre.¹⁰

For my foray into concrete poetry, I chose to take what is clearly a *leitmotif* in the source text – the Moon – and express it visually rather than symbolically. All in-text references to the Moon have, in other words, been replaced by a visual representation instead. Each "moon" in the text divides the text in illogical places; just as the source text switches sporadically and vaguely between sections, so too does the transcreated text, and its moons do not correspond to shifts between sections of the narrative. The use of concrete poetry in my experimental translation also

¹⁰ It is also interesting to note that one of key figures surrounding the origins of concrete poetry is that same Haroldo de Campos whose notion of transcreation I am borrowing from for my own corpus (Hilder, 2016, p. 9).

represents an attempt to fuse the actual illustration in the source text (see Appendix 1) with the text itself.

The reader will also notice that the translation is significantly shorter than the source text, thus flouting Pym's maxim of translational quantity. The translation also makes use of different temporal and geographical settings in each section, settings which are completely unrelated to the settings in "Lunokhod". Below is the transcreation of "Lunokhod" in full, followed by a brief analysis of a few segments.

6. Transcreation: “Lunokhod” by Viktor Pelevin

- A glass
of water please... Yes, tea with
honey... Of course we
understand, Comrade... It's very
important to know who it is you're
sending to space, after all. Ha-ha-ha,
we could be anybody... What do you
mean? We didn't... Well yes, of
course... Well, I suppose if we have to
work so closely, that might be
important... Yes, that was my father's
name, too... Yes, he told me about it. So
what should we talk about?... Sounds
easy enough... Yes, but... No... Do you
mean covertly? Of course not... I've
known him for almost ten years. We met
in the academy – the one just outside
Khabarovsk – and trained together every
day... No, that's not what I meant... Well,
I suppose it was bound to come up
eventually. Do you want to explain,
Mitya?... It was in the fall of that same
year, when our company was sent to Hoi
An... No, we had to walk, there were no
city busses yet... Yes, Mr. Nguyen, it
was in all the newspapers... What do
you mean, propaganda? Of course not,
we just... Let me explain – I was
walking one day near the fortress
when I found them there, there was
no one else around, obviously I
didn't touch anything, but ran
straight for the station... No,
that's not how it went!

I specifically remember you
 saying you were with Hoa...
 That's a lie, a total lie!... Sorry Mr.
 Nguyen, I didn't mean... Yes, of
 course, it's all there in the report...
 But what do you mean?... I've never
 seen that shirt before in my life!...
 Well, I guess it couldn't hurt... But like
 I said, we were only playing a game.
 Joao here and I were visiting an
 exposition on Mayan ruins, it was
 unbelievably hot, we stopped in at a café
 for a minute... No, it was a different one.
 That one was destroyed by Cortez,
 remember... Yes, but... No, I'm
 completely sure... I was wondering if I
 might have another... Yes, of course I'll
 keep that in mind. It's just so hot, you
 see... Well anyway, I ordered a beer and
 Raoul got a coffee, right Raoul?... Yes,
 yes, sorry – we'll stick to the point...
 Well, your Honour, we left the café and
 kept walking around, but all those little
 streets in Nezahualcoyotl are a
 nightmare on a good day and we... No,
 Joao... That's a strange book, if you
 don't mind me saying. Can I have a
 look?... Sorry, you're right. I forgot
 where we were... But why do you
 want to know about the tree?
 Why... Yes, please continue...
 Yes, she was the most beautiful
 woman I ever saw...

Well yes, she was wearing a
mask, but even so... It was
blue and matched her dress. I
remember they were both the
exact same color as the little boat
in the canal... No, you weren't
there. I can clearly remember that
the jesters came out and everyone
was dancing... Why, what a
ridiculous thing to insinuate...
Maresciallo, I have no idea what he
means... Of course people get a bit
crazy during carnavale, but I was
standing right there... But wait a
minute, isn't it that gondolier right
there? Was it him you saw?... Anyway,
I left him behind and went for a walk
with the lady. After we passed through
the square she gave me this box and
told me to put it you-know-where and
not say a word to anyone... Yes, now
that you mention it she did have a
strange accent... No, I never saw it
there... Well maybe, but I wasn't
the one running around with a total
stranger... Poison?!... Maresciallo,
I swear... Can you stop talking for
one second, so I can explain
myself?!... Yes, Mitya, I do know
what I'm talking about... I
don't speak any German, how
could I be expected to...

Well, Comrade, it was after
Stalingrad, so I think that
speaks for itself... Sorry,
yes... But I don't... Ha-ha-ha,
but Comrade, you have no
idea... Yes, I think Volodya can
tell you a thing or two about that,
can't you, Volodya?... That's an
excellent song, good choice... Ha,
what a peculiar riddle!... Mitya, do
you think it could have been the
Comrade that we saw?... Ow, what
was that for?... I suppose you might
have a point... Loose ends?... Well,
after you, Volodya... Comrade, I
don't recommend doing that...
Insinuations? But Comrade, all we
want is to be accepted into the
program!... Of course, that would
be a dream come true for both of
us! Right, Volodya?... Hmm, you
might be right... We could just get
the next train to Baikonur by
ourselves... But what a ridiculous
idea! Surely, you can't... Is there
something wrong, Comrade?...
What on earth do you mean a
strange taste, ha-ha-ha... Well,
I suppose it's the least we can
do... No, no, nothing
personal, just business,
you see...

6.1. Textual Analysis

This section would not be complete without a brief textual analysis. The three main translation challenges identified at the beginning of this thesis form, in essence, the most interesting features of “Lunokhod”. They have guided my selection of a translation method, and that method has, in turn, allowed these peculiarities to be preserved in translation.

The first notable feature identified in “Lunokhod” was its break with the coherence contract. My transcreated version of the corpus also breaks with the coherence contract. Consider the following extract:

That’s a strange book, if you don’t mind me saying. Can I have a look?... Sorry,
you’re right. I forgot where we were... But why do you want to know about the
tree?

Conventional communication acts involve both producers and receivers of utterances adhering to the contract and thereby maximizing the likelihood of successful communication, which, after all, is in both their interests. In this example, the producer of the utterance behaves in a way that deliberately fails to maximize the likelihood of being understood. The reader, however, is conditioned to behave as if the contract were still being adhered to. The seemingly random interjections and disconnected ideas – a book, some kind of location-based taboo, a tree – frustrate the reader’s expectation of adherence to the contract. This is heightened by the fact that the utterances in this extract contain cohesive links to one another at the linguistic level. The reader can understand the basic drift of the narrative but cannot make it coalesce into any larger whole. Thus, the transcreation of “Lunokhod” presented above breaks with the coherence contract and produces chaos.

Similarly, both the source and target text versions of “Lunokhod” display an unusually unlimited possibility of meaning. Pelevin generates ambiguous and open-ended meaning by using very weak explicatures and implicatures, which makes it possible for the reader to reach any number of feasible conclusions. The discursive environment of the narrative, and especially its omitted dialogue, makes it impossible to confirm or reject possible meanings in many cases. Consider the following extract from the transcreated version of “Lunokhod”:

Joao here and I were visiting an exposition on Mayan ruins, it was unbelievably hot, we stopped in at a café for a minute... No, it was a different one. That one was destroyed by Cortez, remember...

This particular example hinges on the term “one”. Here, we have two fragments, separated by some unknown utterance whose presence is implied by “...”. The second fragment is presumably in response to this omitted utterance, which the speaker wishes to contradict. The contents of that utterance could be reconstructed in any number of ways, which would significantly alter the meaning of the second half of the extract:

Reconstructed Dialogue Possibility A	Reconstructed Dialogue Possibility B	Reconstructed Dialogue Possibility C
Participant A: Joao here and I were visiting an exposition on Mayan ruins, it was unbelievably hot, we stopped in at a café for a minute...	Participant A: Joao here and I were visiting an exposition on Mayan ruins, it was unbelievably hot, we stopped in at a café for a minute...	Participant A: Joao here and I were visiting an exposition on Mayan ruins, it was unbelievably hot, we stopped in at a café for a minute...

<i>Participant B: Was that the café where you were arrested?</i>	<i>Participant B: Was that the exposition with the reconstructed pyramid?</i>	<i>Participant B: Oh! I meant to tell you that a new ship just dropped anchor in the harbor. I think it was the San Ignacio.</i>
Participant A: No, it was a different one. That one was destroyed by Cortez, remember...	Participant A: No, it was a different one. That one was destroyed by Cortez, remember...	Participant A: No, it was a different one. That one was destroyed by Cortez, remember...

Each of these reconstructions lends a different meaning to the final utterance by participant A, and provides the reader with significantly different information. In each case, the reader identifies (creates) a referent for the term “one” in an attempt to understand it. In the first example, “one” is linked to “café”; in the second, it is linked to “exposition”; in the third, to “ship”. The third case is particularly striking: the “ship” in participant B’s recreated dialogue was not present in the text at all – the reader has generated an entire concept in their attempt to limit “Lunokhod”’s unsettlingly open-ended possibility of meaning.

If each of these examples is a viable option – and this is by no means an exhaustive list of possible reconstructions – how is the reader meant to proceed? Relevance Theory argues that the reader will create a mental list of implicated conclusions and choose the one that makes the most sense and requires the least effort to reach. In other words, three different readers could legitimately arrive at three different conclusions, depending on the assumptions they make and the tools they have available to them. Thus, the transcreated version of “Lunokhod” reproduces the

same unlimited possibility of meaning that makes its source text such an interesting corpus to study.

“Lunokhod”’s third translation challenge, its chaotic first-person intention, is in many ways generated by and reflected in its violation of the coherence contract and its unlimited possibility of meaning. It is very difficult to point to specific pieces of the text as examples of a chaotic narrative intention, since this intention generally manifests as examples of one of the aforementioned categories. The reason why first-person intention is a translation problem is because it is at the mercy of the translator – that is to say, the translator’s method can be used to enter into the author’s “I” or to eschew it. In the section above on the implications that this challenge has for translation, I argued that a translation method characterized by mechanical substitution or by explicitation fails to truly embody Pelevin’s chaotic intention, since both are fundamentally ordered, rational and text-based frames. By using a transcreation method, I am able not only to avoid these pitfalls, but also to successfully enter into Pelevin’s “I” and give the English-speaking reader access to something representative of Pelevin’s own chaotic intention towards his narrative.

The translation of “Lunokhod” that I have presented is unorthodox, and so too is its theoretical rationale. However, transcreation addresses “Lunokhod”’s main translation challenges more successfully than other translation methods. This is because transcreation, a manifestation of chaos in translation, is perpendicular to a frame based on Relevance Theory, which is a manifestation of order in translation. By analyzing “Lunokhod” in terms of how it breaks with the conventions of ordered communication described by Relevance Theory, I have been able to develop an innovative approach to tackling unconventional postmodern literature, an approach whose usefulness will hopefully extend beyond this work.

7. Conclusion

Everything in the universe exists somewhere along the spectrum between order and chaos. On the whole, the scales are definitely tipped in favor of order. This is in part by design, since humanity has a natural inclination to intervene in the face of uncertainty and explain and categorize pretty much anything and everything. This need to impose order has served us well, and so we continue to do it. And it should not escape the reader's notice that the order-chaos spectrum that we have had cause to discuss in the present work is inevitably its own manifestation of order.

Our focus has been on the order-chaos spectrum applied to texts and translation. We have shown that translation theories are deeply rooted in order, and that they inevitably fail us when applied to texts that are not order-based. “Lunokhod” is a case study in what happens when an ordered frame, in this case in the form of Relevance Theory, is applied to a chaotic text. All of “Lunokhod”'s most interesting translation challenges – its break with the coherence contract, its unlimited possibility of meaning and the failure of conventional translation methods to enable the translator to embody Pelevin's first-person intention – can be described productively using the frame of Relevance Theory, but they must be described in the negative, i.e. in the ways that they break with tenets of Relevance Theory. As we have shown, “Lunokhod” cannot be translated conventionally, but there are ways of doing this. The translation proposed in Section 6 is just one example of how transcreation can be used to successfully address “Lunokhod”'s translation challenges.

Recent developments in Translation Studies have been moving further and further from the old conventional and limited definitions of translation (as a process) and translations (as products of that process). The current piece of scholarship in a way contributes to this trend. It has shown that certain text types cannot be translated using conventional methods, since this represents the

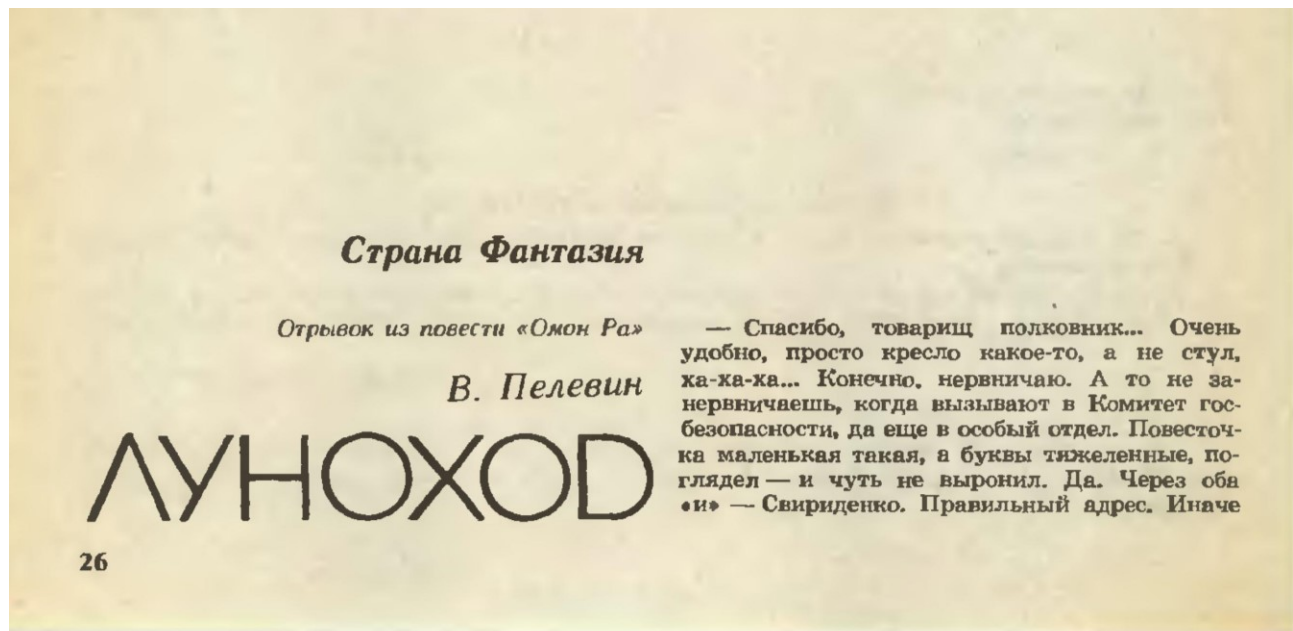
imposition of order onto chaos and nudges such conventional translations along the order-chaos spectrum away from their source texts. It has also shown how two very different texts can legitimately be called a source and target text. Finally, it has pushed the boundaries of what the process of translation can entail, allowing the translator to exercise their creative abilities without being beholden to overly limiting theoretical viewpoints.

But just as there is balance in all things, so too has this work been its own kind of balancing act. On the one hand, it is innovative – it has suggested reframing Relevance Theory as a theory of order, argued for expansionary definitions of translation and translations, and presented a highly unconventional target text that it insists is not only valid, but also unavoidably experimental. On the other hand, it is deeply conservative – after all, what does this work represent, if not an attempt to impose its own kind of order? Perhaps that is the ultimate lesson, then: even in trying not to, we cannot help but impose order on chaos.

8. Appendix 1 – “Lunokhod” Source Text

This appendix contains the first edition of “Lunokhod” as it appeared in the Russian literary journal *Znanie – Sila* in 1991.

The first page is partially cut off because it contained the end of a separate story not relevant to my corpus.



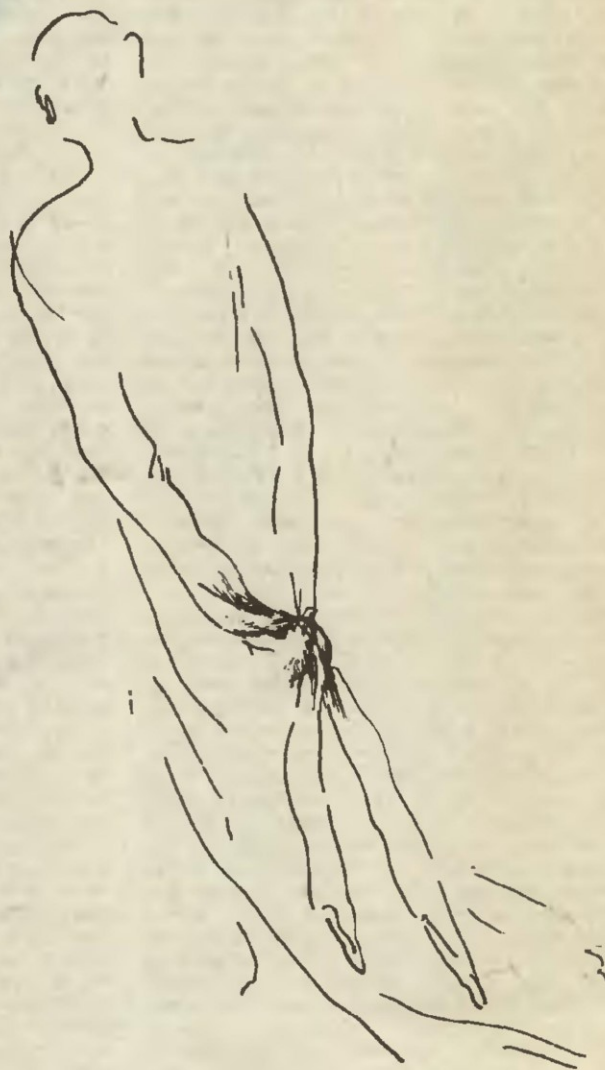


Иллюстрация А. Обросковой

и повестка бы не дошла. Нет, спасибо, не курю. У нас в отряде космонавтов никто не курит — таких не держат... Да, шестой год уже. Скоро обещали доверить. Еще мальчишкой мечтал на Луну полететь... Конечно, конечно. Именно так, как вы говорите, — только людям с кристальной душой. Еще бы — когда вся Земля внизу... Про кого на Луне? Нет, не слышал... Ха-ха-ха,

это вы шутите, веселый вы... А у вас странно как-то. Ну, необычно. Это у вас везде так или только в особом отделе? Сколько ж тут черепов-то на полках, господа, — прямо как книги стоят. И с бирками, ты смотри... Нет, я не в том смысле. Раз лежат, значит — надо. Экспертиза там, картотека. Я понимаю. Я понимаю. Что вы говорите... И как только сохра-

нился... А это, над глазом — от ледоруба?... Моя. Там еще две анкеты было. Теперь сказали: последняя проверка, — и на Байконур. Да. Готов. Так я ведь, товарищ полковник, все это подробно... Просто про себя рассказать, с детства? Да нет, спасибо, мне удобно... Ну, если положено. А вы бы сделали такие подголовники, как в машинах, а то подушечка падать будет, если наклониться... Ага, а я-то думаю: зачем у вас зеркало такое на стене. А вы, значит, другое на стол ставите. Какая свеча толстая... Из чего? Ха-ха-ха, шутите, товарищ полковник... Удивительно. Честное слово, первый раз вижу. Читал только, что так можно сделать, а сам не видел. Поразительно. Как будто коридор какой-то. Куда? Вот в это? Господи Христе, сколько у вас зеркал-то, прямо парикмахерская. Да нет, что вы, товарищ полковник... что вы. Это присказка, от бабки прилипла. Я научный атеист — иначе бы и в летное не пошел... Помню примерно. Я ведь в маленьком городке родился — знаете, стоит себе у железной дороги, раз в три дня поезд пройдет, и все. Тишина. Улицы грязные, по ним гуси ходят. Пьяных много. И все такое серое — зима, лето, неважно. Две фабрики, кинотеатр. Ну парк еще — туда, понятно, лучше вообще было не соваться. И вот, знаете, иногда в небе загудит — поднимаешь глаза и смотришь. Да чего объяснять... И еще книги все время читал, всем хорошим в себе им обязан. Самая, конечно, любимая — это «Туманность Андромеды». Очень на меня большое влияние имела. Представляете, железная звезда... И на черной-черной планете стоит радостный советский звездолет с бассейном, вокруг пятно голубого света, и где этот свет кончается — враждебная жизнь. Но она света боится и может только таиться во тьме. Медузы какие-то, это я не понял, и еще черный крест — тут, помоему, на церковников нарек. Такой был черный крест, крался в темноте, а там, где свет голубой, люди работают, добывают анамезон. И тут этот черный крест по ним чем-то непонятным как пальнет! Целился в самого Эрга Ноора, но его Низа Крит заслонила своей грудью. И наши потом отомстили — ядерный удар по горизонту, Низу Крит спасли, а главных медуз поймали — и в Москву. Я еще читал и думал: как же люди в наших посольствах за рубежом работают! Хорошая книга. А еще другую помню. Там какая-то пещера была, что ли... Или нет, пещера потом была, не пещера, а коридоры. Низкие коридоры, а на потолок — копать от факелов. Это воины по ночам все время с факелами ходили, стерегли господина царевича. Говорили, от аккадов. На самом деле от брата стерегли, конечно... Вы, господин начальник северной башни, простите меня, если я не то говорю, только у нас все так считают — и воины, и слуги. Это сама царица Шубад такой гарнизон здесь поставила, от Мескаламдуга. Он как на охоту поедет, так всегда мимо южной стены проезжает, и с ним двести воинов в медных колпаках — это что ж, на львов охотиться? Все об этом говорят... То есть как? Да вы что, господин начальник северной башни, опять пятилистника нажевались? Нинхурсаг я, жрец Аратты и резчик

печатей. То есть, когда вырасту, буду жрецом и резчиком, пока я маленький еще... Да что вы пишете, вы ж меня знаете. Еще уздечку мне подарили с медными бляхами. Не помните? Почему... Сейчас... Сидели это мы с Намтурой — ну, знаете, у которого уши отрезанные, он меня треугольник вырезать учил. Тяжелый всего для меня. Там сначала делаешь два глубоких надреза, а потом надо с третьей стороны широким резцом подцепить, и... Ну да, а тут снаружи кто-то занавес срывает, нагло так — мы глаза поднимаем, а там два воина стоят. Радость, говорит, какая! Наш царевич теперь уже не царевич, а великий царь Абарагги! Только что отбыл к божеству Нанне, ну и нам, выходит, надо собираться. Намтура заплакал даже от счастья, запел что-то по-аккадски и стал свои тряпки в узел вязать. А я сразу во двор пошел, сказал только, чтоб Намтура резцы собрал. А во дворе — Уршу-победитель! — воины с факелами и светло, как днем... Да нет, что вы, господин начальник северной башни! Конечно, нет. Это просто Намтура так бормочет все время... Нет, и жертв никогда не приносил. Не надо. Я теперь нун великого царя Абарагги, мне так запросто ушей не отрежешь, на это царский указ нужен... Ладно, прощаю. Да, и колесницы с быками уже стоят. Тут ко мне господин владыка засова подходит — на, говорит, Нинхурсаг, кинжал из государственной бронзы, ты уже взрослый. И еще ячменной муки дал мешочек — сварить, говорит, себе еды в дороге. Тут я смотрю, а по двору эти ходят, в медных колпаках. Ну думаю, великий Уршу! То есть великий Ану! Помирились, значит, Мескаламдуг с Абарагги... Да и то — с царем как ссориться будешь, когда у него каждое слово — Ану. Тут мне мою колесницу показали, ну, я на нее и влез. Там еще один мальчик стоял — он быками управлял. Я его раньше даже не видел. Помню только, бусы у него были из бирюзы, дорогие бусы. И кинжал за поясом — тоже только что дали. В общем, оглянувшись я на крепость, взгрустнул немного. Но тут облака разошлись, и в просвете Нанна как засияет... И сразу мне легко стало и весело... Тут в скале возле конюшен плиту отодвинули — а там вход в пещеру. Я и не знал раньше, что там пещера. Правда, не знал... Чтoб мне подвига в битве не совершить! Это же вы и были! Вспомнил теперь. И тут, значит, вы, господин начальник северной башни, к нам подходите с двумя чашами пива и говорите — мол, от царского брата Мескаламдуга. И юбка на вас эта же самая была, только на голове — колпак медный. Ну, мы и выпили. Я до этого пива никогда не пил. А потом второй мальчик что-то крикнул, натянул вожжи, и мы поехали — прямо в пролом в скале. Помню, там дорога вниз вела, а что по бокам — не видел, темно было... Потом? А потом у вас в башне оказался. Это меня от пива так, да?... Накажут? Уж заступитесь, господин начальник северной башни. Расскажите, как все было. Или таблички передайте, раз уж все записали. Конечно, с собой... Нет, вам не дам, сам поставлю. Кто-ж печать-то дает, У... Вот. Правда, нравится? Сам делал.

с третьего раза получилось. Это бог Мардук. Какой забор? Это старшие боги стоят. Вы заступитесь за меня, господин начальник северной башни! Я вам тогда три печати вырежу. Нет, не плачу... Все, не буду. Спасибо. Вы — муж мудрый и мощный, это я всем сердцем говорю. Не рассказывайте никому только, что я плакал... А то скажут, какой он жрец Аратты — напьется пива и плачет... Конечно, кочу. А где? С юга или с севера? А то у вас тут вся стена в зеркалах. Понял... Ну, знаю. Это когда Нинлиль пошла в чистом потоке купаться, а потом вышла на берег канала. Мать ей говорила, говорила, ну а она все равно, значит, на берег канала вышла, ну тут ее Энлиль и оброчкал. А потом он в Киур приходит, а ему совет богов и говорит — Энлиль, насильник, прочь из города! Ну а Нинлиль, понятно, за ним пошла... Нет, не спит. Два других? Ну это уже после того, когда Энлиль сторожем на переправе притворился и когда Нанна у Нинлиль уже под самым сердцем был. Да и потом, эти два — просто разные проявления одного и того же. Можно так сказать: Геката — это темная и страшная сторона, а Селена — светлая и радостная. Но я здесь, признаться, не очень сведущ — так, слышал кое-что в Афинах... Бывал, бывал. Еще при Домициане. Прятался там. Иначе б мы с вами в этом паланкине сейчас не ехали... Как обычно, оскорбление величества. Вудто бы у хозяина во дворе статуя принцепса стоит, а рядом двух рабов похоронили. А у него и статуи такой никогда не было. Даже и при Нерве вернуться опасались. А при нынешнем принцепсе бояться нечего. Он к нам легатом самого Плиния Секунда прислал — вот какое время настало, слава Изиде и Серапнсу! Недаром... Да нет, что вы, отец сенатор, клянусь Геркулесом! Это у меня с Афии, там сейчас египтянин на египтянине... Какие у вас дощечки интересные, воска почти не видно. А львиные морды — из электрона? Скажите, коринфская бронза... Первый раз вижу... Секстий Руфин. Нет, из вольноотпущенников. Все-таки чем паланкин хорош, если рабы, конечно, умелые, — едешь и пиццеш. И светильник горит как в комнате, а мимо пинии проплывают... Вы, отец сенатор, прямо в душе читаете. Постоянно про себя слагаю. Конечно, не Марциал — так, туплю себе стилосы... Песни я пою мелкими стишками. Как когда-то Катулл их пел, а также — Кальв и древние. Мне-то что за дело!

Я стишки предпочел, оставив форум... Ну, я преувеличиваю, конечно, отец сенатор, так на то они и стихи. Я, собственно, по делу о христианах из-за литературы и пошел. Чтоб на легата нашего посмотреть. Великий человек... Ну, не совсем свидетелем. Да нет, все как есть написал — он и правда из Галилеи, Максим этот. У него по ночам собираются, какой-то дым вдыхают. А потом он на крышу вылезает в одних калитах и петухом кричит — я как увидел, так сразу понял, что они христиане... Про летучих мышей приврал, конечно. Чего там. Да все равно им одия дорога — в гладиаторскую школу. А легат наш мне очень понравился. Да... К столу пригласил,

стихи мои послушал. Хвалил очень. А потом говорит: приходи, говорит, Секстий, на ужин. Когда полнолуние будет. Я говорит, пришло... И точно, прислал. Я все свитки со стихами собрал — а ну, думаю, в Рим отправит. Лучший плащ надел... Да как я тогу могу, у меня же римского гражданства нет. Поехали мы, значит, только почему-то за город. Долго ехали, я аж заснул в повозке. Просыпаюсь, гляжу — не то вилла какая-то, не то храм, и факельщики. Ну, значит, прошли мы внутрь — через дом и во двор. А там уже стол накрыт, прямо под небом, и луна все это освещает. Удивительно большая была. Мне рабы и говорят: сейчас господин легат выйдет, а вы ложитесь пока к столу, вина выпейте. Вон ваше место, под мраморным ягненком. Я лег, выпил. А остальные вокруг лежат и на меня смотрят. И молчат. Чего, думаю, легат им о моих стихах порассказал... Даже не по себе стало. Но потом за ширмой на двух арфах заиграли, и мне вдруг так весело стало — удивительно. Я уж и не понял, как с места вскочил и танцевать начал... А потом вокруг треножки появились с огнем и еще люди какие-то, в желтых хитонах. Они, по-моему, не в себе были — посидят, посидят, а потом вдруг руки к луне протянут и что-то петь начнут по-гречески... Нет, не разобрал — я танцевал, мне весело было. А потом господин легат появился — на нем почему-то фригийский колпак был с серебряным диском, а в руке — свирель. И глаза блестят. Еще вина мне налил. Хорошие, говорит, стихи пиццеш, Секстий. Потом про луну заговорил — вот прямо как вы, отец сенатор... Пойдите, так ведь и вы там были, точно. Хе-хе, а я-то все думаю: чего это мы с вами в паланкине едем? Да-а... Так сейчас-то и вас того, а тогда хитон был и колпак фригийский, как на легате. Ну да, у вас еще в руке копье было красное, с конским хвостом. Все мне к вам неудобно было спиной повернуться, только мне легат говорит: погляди, говорит, Секстий, на Гекату, а я тебе на свирели сыграю. И заиграл — тихо так. Ну я глаза поднял, гляжу, гляжу, а потом вы меня про эту самую Гекату и Селену спрашивать стали. И когда ж я к вам в паланкин сесть успел? Все нормально? Ну слава И... Геркулесу, Аполлону и Геркулесу... Ну и хорошо, я их и принес, чтобы легат прочел. А вы, отец сенатор, тоже литературой занимаетесь? То-то я смотрю — вы все пишете, пишете. А-а. На память. Тоже стихи понравились. Этот час для тебя — гуляет Лицей, и царит в волосах душистых роза. Конечно. Давайте даже гемму приложу. Ничего, тут резьба неглубокая, много воска, не надо. Пропечатается. Подъезжаем? Вот спасибо, отец сенатор, а то прическа растрепалась. И сколько такое зеркало в метрополии стоит? Скажите, у нас в Вифинии за такие деньги домик можно купить. Тоже коринфская бронза? Серебро? И надпись какая-то... Ничего, прочту. Так... Лейтенанту Вульффу за Восточную Пруссию. Генерал Людендорф. Ой, извините, бригаденфюрер, он сам раскрылся. Удивительный портсигар, блестит, как зеркало. А вы, значит, в пятнадцатом уже лейтенантом были? И тоже лет-

чиком? Ну что вы, бригаденфюрер, даже неловко. Из-за этих трех крестов даже на задание не слетевешь. «Яков» с «Мигами», говорят, много, а Фогель фон Рихтгофен у нас один. Если б не спецмиссия, я б запленил, наверно, в пустой казарме... Да, пишется как «птица». Мать сначала расстроилась, когда узнала, как меня отец назвать хочет. Зито Вальдур фон Ширах — он с отцом дружил — целое стихотворение мне посвятил. В школах сейчас проходят... Осторожнее, это он из того окна стреляет... Да нет, стена толстая... Представляю, чего б он написал, если б узнал про спецмиссию. Это прямо какая-то поэма была. Я-то поверил, что на Западный фронт переводят, только в Берлине все и узнал. Сперва, конечно, расстроился. Что им, думаю, в «Анэнербе» делать нечего — боевых летчиков с фронта отзывайте... Но когда этот самолет увидел — дева Мария! Сразу... Да что вы, бригаденфюрер, просто жил в детстве в Италии. Да. Сколько летаю, а такой красоты не видел. Потом только разобрался, что это, собственно, Me-109, только с другим мотором и с длинными крыльями... Черт, ленту перекосило... Да ладно, сам... В общем, только в ангар вошел — и сразу дух захватило. Велый, легкий такой и словно светится в темноте. Но что удивило — это подготовка. Я думал, матчасть учить буду, а вместо этого к вам в «Анэнербе» возили, череп мерили, и все под Вагнера. А спросишь о чем — молчат. В общем, когда меня той ночью разбудили, я решил, что опять череп мерить будут. Нет, смотрю — под окнами два «мерседеса» стоят, урчат моторами... Отлично, бригаденфюрер! Прямо под башню. Где это вы так наловчились из этой штуки... Ну, сели, значит, поехали. Потом... Да, оцепление стояло, эсэсовцы с факелами. Проехали, потом лес кончился, здание какое-то с колоннами и аэродром. Ни душой кругом, только ветерок такой легкий и луна в небе. Я-то думал, что все аэродромы под Берлином знаю, а этого никогда не видел. И самолет мой стоит, прямо на полосе, и что-то такое под фюзеляжем у него, тоже белое, вроде бомбы. Но мне рядом даже остановиться не дали, а сразу повели в это здание... Нет, не помню. Помню только, Вагнер играл. Велели раздеться, вымыли, как ребенка... Нет, гранаты потом... Масло в кожу втирали, знаете, чем-то древним пахнет, приятный запах такой. И дали летную форму, только всю белую. И все мои награды на груди. Да, думаю, Фогель, вот оно... Ведь всю жизнь о чем-то таком и мечтал. Потом эти, из «Анэнербе», говорят: ступайте, капитан, к самолету. Там вам все скажут. Руку пожали, все по очереди. Ну, я и пошел. А сапоги тоже белые, в пыль боишься наступить... Сейчас. Подхожу к самолету, а там... Так это ведь вы и были, бригаденфюрер, только не в каске этой, а в таком черном колпаке... И, значит, стали вы мне все это объяснять — взлететь на одиннадцать тысяч, курс на Луну, кнопка на левой панели... А, черт... Чуть-чуть не достал... Ну и планшет этот белый мне дали, а потом — кофе с коньяком из термоса. Я говорю: не надо, не пью перед вылетом. А вы мне так строго: да ты хоть знаешь, Фогель, от кого этот кофе?

Тут я оборачиваюсь и вижу — никогда бы не поверил... Да. Как в хронике, и китель тот самый, двубортный. Только колпак на голове и бинокль на груди. И усы чуть пошире, чем на портретах. Или из-за лунного света так показалось. Рукой так помакал, прямо как на стадионе... В общем, выпил я кофе, сел в самолет, надел сразу кислородную маску и взлетел. И так мне вдруг легко стало — будто в две груди задышал. Поднялся на одиннадцать тысяч, курс на Луну — она огромная была, в полнеба, и вниз поглядел. А там все зеленоватое такое, река какая-то блеснула... Тут я кнопку и нажал. И тут чего-то вправо стало заносить, а как сел — даже не помню... Но зато в самый рав поспел, бригаденфюрер... Пожалуйста... И вы мне черкните что-нибудь на память. Спасибо... А много их к Верлину прорвалось? Да это-то понятно... Ерунда, кирпичной крошкой, наверно. Переносица цела... Ага, вижу — ерунда. С этим портсигаром бриться можно, и зеркало не нужно... Нет, больше не нужно, я ведь и не просил. Это вы сами поставили, товарищ полковник, когда свечу зажгли... Ну, чего дальше — книги читал, потом телескоп себе сделал маленький. В основиом Луну изучал. Даже на утренник в школе один раз луноходом нарядился... Отлично этот вечер помню... Да нет, у нас всегда утренники вечером были, а тогда еще субботу на понедельник перенесли... Все ребята в актовом зале собрались — у них костюмы простые были, танцевать можно было. А на мне такое надето было — встанешь на карачки и, действительно, как луноход. В зале музыка играет, раскраснелись все... А я постоял у дверей и пошел по пустой школе. Коридоры темные, нет никого... Вот так я на карачках к окну подползаю, а за ним в небе — луна, и даже не желтая, а зеленая какая-то, как у Куинджи на картине, знаете? У меня над кроватью висит, из «Работницы». И вот тогда я себе слово и дал иа Луну попасть... Ха-ха-ха... Ну если вы, товарищ полковник, все возможное делаете, точно тогда попаду... Ну что дальше — после школы в летное, потом — отряд космонавтов... Получили? Да я знаю, товарищ полковник, всегда лучше — по-человечески. Вот тут? Ничего, что чернила синие? Правильно. Простая душа, короткий протокол... Спасибо. Если можно, с малиновым. А где вы баллончики берете для сифона? Хотя да... Товарищ полковник, а можно вопрос? Скажите, а правда весь лунный грунт к вам отвозят? Да не помню, кто-то из наших... Конечно, ведь только по телевизору видел... Ух ты... И сколько в такую банку входит — грамм триста? А разве можно? Спасибо... Вот спасибо... Дайте еще листок, чтоб понадежней... Спасибо. Помню. Направо по коридору, к лифтам — и вверх. Не выпустят? Ну проводите тогда... Ух... Нет, никогда. Новая форма? Почему, нравится. У нас ведь в армии уже колпаки были — буденовки. Красиво, только непривычно — козырька нет, кокарда круглая... Нет, не забыл... Как налево? Понятно. А зачем факел у вас? А электрик... ну да, допуск. Посветите, ступеньки крутые... Как у нас на посадочном модуле. Товарищ полковник, так здесь же ту...

9. Appendix 2 – “Lunokhod” Calqued Translation

The following is a highly calqued translation of “Lunokhod”. This translation has been included to give the reader a reasonably accurate impression of the source text. It is being provided for illustrative purposes only, based on the assumption that most readers of this thesis cannot read the text in its original Russian. For the translation of “Lunokhod” actually being proposed, see Section 6, “Transcreation: “Lunokhod” by Viktor Pelevin”.

Lunokhod

– Thank you, Comrade Colonel... It’s very comfortable, like an armchair, ha-ha-ha... Of course I’m nervous. Who wouldn’t be nervous when they’re summoned to the Security Committee, and the special department no less. Such a small envelope, but such very heavy letters, I looked – and almost dropped it. Yes. With both “i”s – Sviridenko. Correct address. Otherwise the summons wouldn’t have arrived. No thank you, I don’t smoke. No one smokes in the cosmonaut unit – they don’t keep people like that... Yes, the sixth year already. They promised it would be soon. Even as a young boy I dreamt of flying to the Moon... Of course, of course. It’s just like that – only people with crystal clear hearts. There’s no other choice – when the whole Earth is beneath you... About who on the Moon? No, I haven’t heard about... Ha-ha-ha, you’re joking, you prankster... But it’s a bit weird in here. Well, unusual. Is it like this everywhere, or only in the special department? There are so many skulls on the shelves, my God, – stacked up just like books. And all the tags, look... No, that’s not what I meant. I’m sure there’s a reason. There are the autopsies, an organizer. I understand. I understand. What are you saying... And how was it preserved?... And this, above the eye, – from an ice axe?... Mine. And there were two forms. Then they said: one final

check, and then Baikonur. Yes. I'm ready. But Comrade Colonel, I already gave all the details... Just tell you about myself, since childhood? No thank you, I'm comfortable... Well, if that's what's required. You should get those headrests, the kind they have in cars, otherwise the pillow will fall if you lean forward... Mhmm, and I was wondering: why you have that mirror on the wall. So, you put another one on the table. What a thick candle... From what? Ha-ha-ha, you're joking, Comrade Colonel... Amazing. Honestly, I've never seen anything like it. I've read about such things so I know it's possible, but I've never seen one. Incredible. Like some kind of hallway. Where? In there? My God, there are so many mirrors, it's like a hair salon. Of course not, Comrade Colonel, of course not... It's just a saying I picked up from my grandmother. I'm a scientific atheist – otherwise I wouldn't have become a pilot... I remember it more or less. After all, I was born in a small town – you know, the ones by railway lines where a train goes by once every three days, and that's it. Silence. Muddy streets, geese wandering up and down. Lots of drunks. And everything is so grey – winter, summer, it doesn't matter. Two factories, a movie theatre. Well, and a park – it goes without saying the park is best avoided. Well so, you know – when there's that buzzing in the sky – you look up. There's no need to explain that... And I also read books all the time, they're the reason for everything good in me. Of course, my favorite book is *The Andromeda Nebula*. It had a huge influence on me. Can you imagine, an iron star... And on the pitch black planet, a happy Soviet starship with a swimming pool, in the middle of an orb of blue light, and where that orb ends there's a hostile life form. But it's afraid of the light and can only lurk in the darkness. Some sort of jellyfish, I don't understand that part, and also a black cross – I always thought that was a reference to the clergy. The cross sneaks around in the dark, and in the blue light there are people working, mining anamezon. And then the black cross shoots them with something! It aims right at Erg Noor, but Niza Krit shields him with her torso. And our guys get

their revenge after that – a nuclear strike on the horizon, they save Niza Krit, catch the jellyfish leaders and then it's off to Moscow. And I read it and thought: our foreign embassies do great work! It's a great book. I remember another book, too. There was some kind of cave or something... Or no, the cave was later, and it wasn't a cave, it was hallways. Low hallways, and there was soot on the ceilings from the torches. The warriors always walked around with torches at night, they were guarding the Lord Prince. They said they were protecting him from the Akkadians. But really they were protecting him from his brother, of course.... Forgive me, Commander of the North Tower, if it's not my place to say, it's just that we all think so –warriors and servants alike. Even if you give the order to cut out my tongue, anyone else will tell you the same thing anyway. Queen Shubad personally set up the garrison here, to protect against Meskalamdug. He claims to be hunting, always passing by the southern wall with two hundred warriors in bronze caps – Is that really necessary? Everyone talks about it... What do you mean? Why, Commander of the North Tower, have you been chewing cinquefoil again? I am Ninhursag, priest of Arrata and carver of seals. Well, I will be when I grow up, I'm still a child... What are you writing down, you know me. You even gave me a copper-plated bridle. You don't remember? Why... Now... I was sitting with Namtura – you know, the one whose ears were cut off – and he was teaching me how to draw a triangle. It's the hardest shape for me. First you make two deep cuts, then you use a wide chisel to force it out from the third side and... Well anyway, someone tore open the curtain from the outside, very rudely – we look up, and there are two warriors standing there. What a joyous day! Our Prince is no longer a prince, but the great King Abaraggi! He had just set out to the deity Nanna and so we also needed to get ready. Namtura even burst out crying with tears of joy, began singing something in Akkadian and tying his things into a bundle. But I went straight out into the yard, only telling Namtura to bring his chisels. And in the yard –

all hail the mighty Vanquisher! – there were warriors with torches, lighting up the whole yard... Of course not, Commander of the North Tower! Of course not. Namtura mumbles like that all the time... No, no sacrifices were made. Don't. I am the Nuun of the Great King of Abaraggi, you can't just cut off my ears, you need a royal decree for that... Very well, I forgive you. There were already chariots with oxen attached. The Lord Overseer of the Bolt came up to me and said – Ninhursag, take this dagger of state bronze, you are a man now. He also handed me a sack of barley flour, and said – You will make your own food along the way. Then I looked around the yard, and those guys, the ones in the bronze caps, were wandering around. Well, I thought to myself, Great Urshu! I mean, Great Anu! That must mean Meskalamdug and Abaraggi made peace... And so it should be – how can you argue with the king, when every word he says is Anu. Someone pointed out my chariot, and I clamoured inside. There was a boy standing there – he was the oxen driver. I had never seen him before. All I remember is he had turquoise beads, expensive beads. He had a dagger in his belt – they'd just given him one too. Well, I looked around at the fortress and felt a bit sad. But then the clouds parted and Nanna shone brightly through... And right away I felt happy and relaxed... Then they moved the stone slab to the side up on the cliff next to the stables – and there was the entrance to the cave. I really had no idea... May I never commit any heroic deeds in battle! But it was you! I remember now. So then it was you, Commander of the North Tower, who came towards me with two cups of beer and said – Here, from the King's brother. You were wearing the same tunic, but you had a copper cap on your head. Anyway, we drank. That was the first time I ever had beer. And then the second boy yelled something, pulled on the reins, and we were off – heading straight for the hole in the cliff. I remember the road went downwards, but to the sides – I couldn't see, it was dark... Then? Then we arrived at your tower. Was it the beer that did this to me?... Will I be punished? Please intercede on my behalf, Commander of the North

Tower. Tell them how it was. Or give them the tablets, since you've written everything down already. Of course I have it with me... No, I won't give it to you, I'll do it myself. Who would give away their own seal, U... Anu the Protector! There. Do you really like it? I made it myself. I got it on the third try. It's the god Marduk. What fence? Those are the Elder Gods. Please intercede on my behalf, Commander of the North Tower! I'll carve you three seals. No, I'm not crying... There, no more. Thank you. You are a wise and powerful man, I say that in all honesty. Please don't tell anyone I cried... Then they'll say, what kind of priest is Aratta – he gets drunk and cries... Of course I want to. Where? To the south, or the north? Your whole wall is covered in mirrors. Understood... Well, I know. It was when Ninlil went to bathe in the clear waters, and came out onto the bank of the canal. Her mother warned her more than once, but still she came out onto the bank, and there Enlil forced himself on her. Then Enlil arrived in Kiur, and the Council of Gods said to him – Enlil, violator of women, henceforth be gone from here! Well, and Ninlil went after him, of course... No, it's not blinding. Two others? Well, that was already after, when Enlil pretended to be the watchman at the crossroads, and when Nanna was already under Ninlil's heart... And later, the two of them are just different sides of the same coin. Put it this way: Hecate is the dark and mysterious aspect, while Selene is bright and joyful. I must admit I'm not an expert in this – I just heard things in Athens... Indeed, I was there. It was during Domitian's time. I was hiding there. Otherwise, we wouldn't be riding in this palanquin... As usual, *lèse majesté*. They said my master had a statue of the Princeps in his courtyard but had two slaves buried next to it. But he didn't even have a statue like that. Even under Nerva we were afraid to come back. But under the current Princeps there's nothing to be afraid of. He sent us Plinius Secundus himself as Legatus – how the times have changed, thank Isis and Serapis! For good reason... Oh course not, Father Senator, I swear to Hercules! It's because of Athens, that place is so full of Egyptians these

days... What interesting tablets you have, I almost can't see the wax. And the lion's muzzles, from electron? Hmm, Corinthian bronze... I've never seen it before... Sextius Rufinus. No, descended from freemen. That's the genius of these palanquins, assuming the slaves are capable – you can write while you go along. And the torch burns like in a room, and the stone pines swim by... You, Father Senator, can read a man's soul. I'm always composing in my head. Of course, I'm no Martialis – I'm just burning through styluses, really... I sing songs in humble verse. Like Catullus used to do, and Calvus and the Ancients. And why should it matter to me?

I, preferring poetry, left the Forum... Well I'm exaggerating of course, Father Senator, it's poetry after all. It was because of literature that I became involved in the trial of the Christians. To look at our Legatus. A great man... Well, not witness exactly. Well no, everything happened just as I described it – he really is from Galilee, that Maximus. A group gathers at his home at night, and they inhale some kind of smoke. Then he goes up on the roof wearing only his sandals and crows like a rooster – That's what I saw, and I immediately understood that they were Christians... I made up that part about the bats, of course. It doesn't matter – they're headed for gladiator training anyways. I really liked our Legatus. Yes... He invited me up to his table and listened to my poetry. He praised it a great deal. And then he said: Sextius, you must come to supper. When the moon is full. I'll send for you... And send for me he did. I gathered up all my scrolls of poetry – I thought he would send them to Rome. I put on my best cloak... But how could I wear a toga, I'm not a Roman citizen. We went out of the city for some reason. We were traveling for a long time, and I fell asleep in the carriage. When I woke up and looked around, I saw some kind of villa or temple and torchbearers. Well, naturally we went inside, through the house and into the courtyard. A table had already been set, under the open sky, and everything was illuminated by the moon. It was unbelievably large. The slaves said to me – The Lord Legatus will be out in a minute, for now lie

down at the table and have some wine. Here is your place, under the marble lamb. I laid down and drank. The others lying there watched me. And didn't say a word. Well, I thought to myself, I wonder what the Legatus told them about my poetry... I became very uncomfortable. But then two harps started playing behind a screen, and suddenly I was so happy – it was unbelievable. And before I knew it, I was on my feet and dancing... And then tripods of fire appeared, and some people in yellow tunics. I think they weren't quite themselves – they sat and sat, then suddenly lifted their hands up to the moon and began singing something in Greek... No, I didn't make it out – I was dancing, having fun. And then the Lord Legatus arrived – he was wearing a Phrygian cap with a silver disk for some reason, and he was holding a flute. His eyes were twinkling. He poured me some more wine. You write wonderful poetry, Sextius, he said. Then he began talking about the moon – just like you, Father Senator... Wait a minute, you must have been there too, yes, indeed. He-he, I keep asking myself: what are we doing riding around in this palanquin? Yes... Well you're wearing a toga now, but before you were wearing a tunic and a Phrygian cap, just like the Legatus. Well, and you were also holding a red spear with a horsehair tail. I felt uncomfortable sitting with my back turned to you, but the Legatus said to me: Look at Hecate, Sextius, and I'll play for you on my flute. And he began to play, very quietly. Well, I raised my eyes, and looked and looked, and then you started asking me about the very same Hecate and Selene. But when did I get in this palanquin? Is everything alright? Praise be to I... Hercules. Apollo and Hercules... Very well, I brought them for the Legatus to read. Do you also have an interest in literature, Father Senator? I see you writing all the time. Mhmm. To help you remember. You liked my poetry too. This hour is for you – Liei walks, a regal and fragrant rose in her hair. Of course. I'll even put my seal on it. It's fine, the matrix isn't very deep, we only need a little bit of wax. There, it came out well. Are we almost there? Thank you, Father Senator, my hair was rather ruffled. And how much

does such a mirror cost in the metropolis? You know, in Bithynia you could buy a little house for that kind of money. Also Corinthian bronze? Silver? And there's some kind of inscription... It's fine, I can read it well enough. So... To Lieutenant Wulf for Eastern Prussia. General Ludendorff. Oh, I'm sorry, Brigadeführer, it opened by itself. What a wonderful cigar case, it shines like a mirror. So you were already a Lieutenant in 1915? And a pilot, too? Well, now, Brigadeführer, you're putting me to shame. Because of these three crosses, I can't fly the simplest assignment. We have plenty of "Yaks" and "MiGs", they say, but we only have one Vogel von Richthofen. If it weren't for this special mission, I'd probably be rotting in some empty barracks somewhere... Yes, it's spelled like "bird". At first, my mother was upset when she found out what my father wanted to name me. Then Baldur von Schirach – a friend of my father's – dedicated a whole poem to me. They study it in schools now... Watch out, he's shooting from that window... Of course not, the wall is plenty thick... I can imagine the kinds of things he'd write if he found out about the special mission. It was a real masterpiece. I really believed they were sending me to the Western Front, I only found everything out in Berlin. At first I was angry, of course. I figured they were so bored in "Ahnenerbe" they decided to bring in pilots from the Front... But when I saw that plane – Holy Mary, mother of God! I immediately... What do you mean, Brigadeführer, I just grew up in Italy, is all. Yes. In all my years of flying, I'd never seen anything like it. I only figured out afterwards that it was an Me-109 with a different motor and longer wings. Damn it, the clip's jammed... It's fine, I'll do it myself... Well anyway, as soon as I entered the hangar, it took the wind out of me. It was white, bright and practically glowing in the dark. But the thing that surprised me was the training. I thought I'd be studying the equipment, but instead they'd just bring me to you in Ahnenerbe and measure my skull, with Wagner playing the whole time. Ask a question, and you'd get silence in return. So when they woke me up that night, I figured they were going to

measure my skull again. But no – I looked out the window and saw two Mercedes cars with their engines roaring... Excellent work, Brigadeführer! Right in the turret. Where did you learn to do... Well, anyway, we got in and drove off. Then... Yes, there was a cordon of SS men with torches. We passed by, then the forest ended, some kind of building with columns and an aerodrome. There wasn't a soul to be seen, just a light wind, and the moon in the sky. I was thinking to myself that I knew all the aerodromes in Berlin, and I'd never seen this one before. And there was my plane, already on the runway, and there was something under the fuselage, also white, some kind of bomb. But they didn't even let me stop beside it, I was led directly into the building... No, I don't remember. All I remember is that there was some Wagner playing. They ordered me to get undressed, they scrubbed me, like a baby... No, we'll use the grenades later... They rubbed some kind of oil into my skin, you know, it smelled like something ancient, a good kind of smell. Then they gave me a flying suit, but it was perfectly white. And all my medals were pinned to it. Yes, Vogel, I thought to myself, this is it... I'd been dreaming of something like this my whole life. Then the people from Ahnenerbe said: Board the plane now, Captain. They'll explain everything. They shook my hand, one after the other. And so I went. The boots were also white, I was worried about stepping in the dust... One moment. I walked up to the plane, and there... Why, it was you, Brigadeführer, but you were wearing a black cap instead of that helmet... So then you were the one who began explaining everything – ascent to eleven thousand, a course for the Moon, a button on the left panel... Oh, damn. I almost had him... And they gave me that white flight bag, and then... coffee with cognac in a thermos. I said: there's no need, I don't drink before flying. And you replied, sternly – do you have any idea, Vogel, who sent that coffee for you? I turned around and saw – I would never have believed it... Yes. Like in all the pictures, and the double-breasted tunic. Only a cap on his head and binoculars at his chest. And the moustache was a bit wider than

in the portraits. Or maybe the moonlight just made it look like that. He waved his hand, just like in the stadium... Anyway, I drank the coffee, got into the plane, put the oxygen mask on right away and took off. And I immediately felt so calm – like my lung capacity had doubled. I ascended to eleven thousand and set a course for the moon – it was massive, filling half the sky – and looked down. Everything below was greenish, a river was glittering... Then I pushed the button. And then I began keeling over to the right side – I don't even remember how I landed the plane... And then I slept, Brigadefuhrer... You're welcome... And you can scribble something for me as a keepsake. Thank you... Did many of them break through to Berlin? Yes, that's understandable... Nonsense, it's probably a piece from the crushed bricks. My nose isn't broken... Mhmm, I see – nonsense. You could shave using this cigar box, and you wouldn't even need a mirror... No, there's no need for any more, I didn't even ask. You put them there yourself, Comrade Colonel, when you lit the candle... Well, what next – I read books, then I made myself a small telescope. Mostly I studied the moon. Once I even dressed up as a lunar explorer for a school matinee... I remember that night perfectly... No, we always had our matinees at night, at that time they'd even moved Saturdays to fall on Mondays... All the kids gathered in the auditorium – they were wearing simple costumes, they could dance. But my costume – on all fours, I really looked like a lunar explorer. Music was playing in the hall, everyone was turning red... I stood by the doors and walked around the empty school. The hallways were dark, there was no one around... I crawled over to a window and looked out at the sky – the moon, and not even yellow, but green, like in that painting by Kuindzhi – you know the one? I have it hanging above my bed, I cut it out of an old edition of Rabotnitsa. That was when I promised myself I would go to the moon... Ha-ha-ha... Well, if you do everything in your power, Comrade Colonel, then I will for sure... What next – after I finished school I went to flying school, and then – the cosmonaut unit... Does that give you a good idea? I understand,

Comrade Colonel, it's always better man to man. Here? Is blue ink a problem? That's correct. A simple soul, a brief report... Thank you. Red, if possible. Where do you get the cartridges for the siphon? Although... May I ask a question, Comrade Colonel? Do they really deliver the lunar soil here, to you? I don't remember, someone from our group... Of course, it's just that I've only seen it on TV... Oh, wow... And how much does that jar hold – around three hundred grams? Could I really? Thank you... Thank you very much... Can you give me another sheet, just to be safe... Thank you. I remember. Right down the hallway, to the elevator – and then up. They won't let me out? Well lead the way then... Wow... No, never. A new uniform? No, it's nice. We used to have caps like that in the army, budenovkas. It's nice, just unusual – there's no visor, and the cockade is round... No, I didn't forget. What do you mean, left? I see. Why do you have a torch? But the electrician... well yes, clearance. Shine the light, the stairs are steep... Like in our landing module. Comrade Colonel, this is a...

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