

UDC 81'23

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**DOI:** <https://doi.org/10.24919/2522-4565.2021.48.15>

**To cite this article:** Orobinska, M. (2021). Paradyhmatychna orhanizatsiia oryhinalnoho tekstu ta yoho perekladu [Paradigmatic organization of a source text and target text]. *Problemy humanitarnykh nauk: zbirnyk naukovykh prats Drohobyt'skoho derzhavnoho pedahohichnoho universytetu imeni Ivana Franka. Seriiia «Filolohiia» – Problems of Humanities. “Philology” Series: a collection of scientific articles of the Drohobych Ivan Franko State Pedagogical University, 48, 115–121.* doi: <https://doi.org/10.24919/2522-4565.2021.48.15> [in English].

## PARADIGMATIC ORGANIZATION OF A SOURCE TEXT AND TARGET TEXT

**Summary.** *Developing the apparatus for estimation a quality of translation is an actual problem of modern linguistics, because of the growing number of translating literature and the necessity of determination what a good translation is in the terms of linguistics.*

*The article discusses the paradigmatic organization of the source text and target text in terms of evaluating translation quality. Paradigmatic organization analysis claims to present a model of text perception. In the course of text understanding, the recipient moves from textual syntagmatics (words are lined up in the text) to mental paradigmatics («subject» images are linked according to the laws of logic and associations). Text understanding depends on paradigms' characteristics and the interparadigmatic links. There is a hypothesis that similarities and differences between source and target texts paradigmatic organizations may be used for evaluation of translating quality.*

*The analysis of the text paradigmatic organization includes individual paradigms distinguishing; characterization of the composition, functions, mode of expression and configuration of paradigms and interparadigmatic relationships.*

*The analysis is based on Joseph Brodsky poem «Ниоткуда с любовью, надцатого мартабря» and two of its translations: Daniel Weisbort translation «From nowhere with love, Marchember the enth» and autotranslation «From nowhere with love the enth of Marchember sir». These translations were chosen because of the exceptional quality noted by many researchers. The author was co-creator of the first translation and made the second on his own. However, there are significant differences in the paradigmatic organization of these works due to the theoretical views of translators, features of the original and target languages on the one hand, and on the other individual properties, which strengthened the role of individual paradigms in the text.*

*Analysis of the paradigmatic organization of the text as a model of text perception provides ample opportunities for further use for comparative analysis not only of the source text and target text, but also for the analysis of idiosyncrasies, works of different directions, etc.*

**Key words:** *paradigm, paradigmatic analysis, translation, autotranslation, perception, translation quality.*

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**Бібліографічний опис статті:** Оробінська, М. (2021). Парадигматична організація оригінального тексту та його перекладу. *Проблеми гуманітарних наук: збірник наукових праць Дрогобицького державного педагогічного університету імені Івана Франка. Серія «Філологія», 48, 115–121.* doi: <https://doi.org/10.24919/2522-4565.2021.48.15>.

## ПАРАДИГМАТИЧНА ОРГАНІЗАЦІЯ ОРИГІНАЛЬНОГО ТЕКСТУ ТА ЙОГО ПЕРЕКЛАДУ

**Анотація.** Розроблення апарату для оцінювання якості перекладу – актуальна лінгвістична проблема, детермінована зростанням кількості перекладацької літератури та необхідністю визначення того, що таке професійний переклад з погляду сучасного мовознавства.

У статті проаналізовано особливості твору-оригіналу та перекладу з огляду на парадигматичну організацію тексту. Аналіз парадигматичної організації тексту репрезентує модель сприйняття тексту. Під час сприйняття тексту реципієнт переходить від текстової синтагматики (слова в тексті розташовані лінійно) до мисленнєвої парадигматики («предметні» образи пов'язуються за законами логіки та асоціації). Характер парадигм та міжпарадигмальних зв'язків зумовлює сприйняття твору. Висунуто гіпотезу, що збіги й розбіжності в парадигматичній організації тексту можуть бути використані під час оцінювання якості перекладу.

Аналіз парадигматичної організації тексту передбачає виділення окремих парадигм, характеристику складу, функцій, способу вираження та конфігурації парадигм і міжпарадигмальних зв'язків.

Матеріалом для аналізу був обраний вірш Йосифа Бродського «Ниоткуда с любовью, надцатого марта» та два його переклади: переклад Данієля Вайсборта «From nowhere with love, Marchember the enth» та автопереклад «From nowhere with love the enth of Marchember sir». Ці переклади обрано через виняткову якість, засвідчену багатьма дослідниками. Автор допомагав із першим перекладом та зробив самостійно другий. Проте є суттєві відмінності у парадигматичній організації цих творів, що, з одного боку, зумовлено теоретичними настановами перекладачів, особливостями мов оригіналу та перекладу, а з другого, – індивідуальними властивостями, посиленням ролі окремих парадигм тексту.

Аналіз парадигматичної організації тексту як моделі його сприйняття надає широкі можливості для подальшого компаративного аналізу не тільки оригіналу та перекладу, а також ідиостилів, творів різних напрямів тощо.

**Ключові слова:** парадигма, парадигматичний аналіз, переклад, автопереклад, сприйняття, якість перекладу.

The article discusses the paradigmatic organization of the source text and target text in terms of evaluation translation quality.

**A statement of the problem.** Nowadays, the quality of text translation is evaluated in terms of multiplicity of different criteria. The most common of them are clarity, accuracy of phraseological expressions translation, a degree of a translation and original text semantic proximity, a presence of mistakes that distort the semantic content of an original text, a presence of mistakes that distort stylistic features of an original text, semantic fidelity, saving and recreation of original pragmatic aspect in translation and etc. (Komissarov, 2013).

**Latest researches analysis.** There are two main approaches to target text estimation in modern linguistics. They are «translation equivalence» (Nida & Taber; Komissarov; Pym and etc.) and «translation adequacy» (Vinogradov; Breus and etc.).

Alexandra Milostivaya and Irina Makhova declare that «equivalence is the condition of trans-

lation», so «the aim is to determine this condition specifying its essence and what is supposed to be preserved in translation» (Olson, 2008, p. 36).

Still there is no comprehensive apparatus for translation quality estimation, based on comparing perception models. Comparative analysis of paradigmatic organization of the source text and target text may be considered to be such an apparatus. The preceding determines the current research **relevance**.

The **purpose** of the study is the ascertainment of specific paradigmatic characteristics of the original text and its translations and estimation of the translation quality.

The perception of the text occurs both at the linguistic and figurative-conceptual levels. Throughout perceiving a text at the linguistic level, the recipient reads the words which it consists of, sequentially, one after another: the first, then the second, the third, etc. Words generate «objective» images in our minds. We understand the text if we link all the images with each other. However, the «objective» images, generated by words, are

connected not only due to language competence. Knowledge of surrounding world phenomena provides these connections. And these «objective» images are not connected consistently. The recipient may connect the first one with the fourth one, ect. Thus, in the course of perceiving the text, it is restructured, i.e. there is a transition from words images connected at the language level to «objective» images connected at the mental level.

The interconnected «objective» images form paradigms. Paradigmatic organization of text is text paradigms and connections between them. It is hypothesised that similarities and differences between a source text and target text paradigmatic organization may be a means of estimating translation quality.

Paradigmatic organization of the text is characterized by paradigm composition, paradigm function, paradigm configuration, paradigm mode of expression and connections between paradigms.

The research is based on Joseph Brodsky poem «Ниоткуда с любовью, надцатого мартабря» and two its translations (by Daniel Weissbort and Joseph Brodsky).

Daniel Weissbort's translation was guided by Joseph Brodsky. Nevertheless «according to Brodsky, Weissbort, his translator, did not succeed in preserving these elements (the retention of metre and rhymes) of Brodsky's verse; however, according to Weissbort, he did preserve the metre and used the solutions for rhyming based on sound and vowel equivalence more appropriate for a translation in English» (Ishov, 220, p. 182).

Still both translations are considered to be distinguished and as a consequence their comparative analysis is a matter of interest.

*Ниоткуда с любовью, надцатого мартабря,  
дорогой, уважаемый, милая, но не важно  
даже кто, ибо черт лица, говоря  
откровенно, не вспомнить уже, не ваши, но  
и ничей верный друг вас приветствует*

*с одного*

*из пяти континентов, держащегося на  
ковбоях;*

*я любил тебя больше, чем ангелов и самого,  
и поэтому дальше теперь от тебя, чем от  
них обоих;*

*поздно ночью, в уснувшей долине, на самом  
дне,*

*в городке, занесенном снегом по ручку  
двери,*

*извиваясь ночью на простыне –  
как не сказано ниже по крайней мере –  
я взбиваю подушку мычащим «ты»  
за морями, которым конца и края,  
в темноте всем телом твои черты,  
как безумное зеркало повторяя*

OBLIVION paradigm starts the poem: *Ниоткуда с любовью, надцатого мартабря, не вспомнить уже, ничей верный друг, дорогой, уважаемый, черт лица*. The author is writing from placelessness and timelessness, which are resembling Lethe (Kosenkova, 2014) or Limbo. And everything has been defamiliarized (Kosenkova, 2014).

This paradigm is closely connected with LOVE paradigm (*я любил тебя, мычащим «ты», милая, твои черты, безумное зеркало повторяя*). Even some elements transfer from one paradigm to another (e.g. an impersonal element of OBLIVION *черт лица* becomes personalized *твои черты* as an element of LOVE).

There is one more interesting transition. The possessive pronoun *ваши* and personal pronoun *вас* included into OBLIVION paradigm are substituted with the possessive pronoun *твои* and personal pronoun *тебя/ты* included into LOVE paradigm. This transformation, this shift decreases the distance between the author and addressee, it's a means of paradigms connection, either. E. A. Kozitskaia-Fleishman states that there are four categories of possible referents for the pronoun «you» in Brodsky's poems: «you» can be understood «as a named / unnamed (tacit) concrete addressee; as an aloof lyrical 'I'; as a reader who has a particular emotional or social experience that brings him together with the author; and, finally, as a person in general». Furthermore, E. A. Kozitskaia-Fleishman considers that sometimes one pronoun within a poem can refer simultaneously to more than one of these categories Kozitskaya-Fleishman, 2003, p. 108).

While the OBLIVION paradigm is unfolding, the lyrical subject is distanced from his past, the world, feelings. But then LOVE paradigm gets stronger, and this opposition leads to generation of the LONELINESS paradigm (*с одного // из пяти континентов, держащегося на ковбоях, дальше теперь от тебя, за морями, которым конца и края, поздно ночью, в уснувшей долине, на самом дне, в городке, занесенном снегом по ручку двери*).

Still some transformations may be observed. Jamie L. Olson states «although the speaker initially claims to be writing from «nowhere», he actually gives a clue to his location when he says that he is writing» (Olson, 2008, p.184). The paradigms OBLIVION and LONELINESS are connected due to this transformation. At first the author states his location as “nowhere” (the element of the OBLIVION paradigm), but then it appears to be Amerika (the element of the LONELINESS paradigm).

The paradigms OBLIVION and LOVE contrast forms the main conflict of the poem.

The paradigm composition is a system of verbal images that generates a system of objective images on a mental level. Logically homogeneous and heterogeneous are distinguished. If there is a logical connection between units of text paradigms, then the composition of a verbal paradigm is logically homogeneous. If the connection between elements of the paradigms is associative, then the paradigm composition is logically heterogeneous. The composition of a paradigm can be motivated by text if verbal images may be combined into a paradigm just in this context, or motivated by extra-textual reality if verbal images may be combined outside the text framework (Stepanchenko et al, 2016, p. 25).

The paradigm composition of Joseph Brodsky «Ниоткуда с любовью, надцатого мартабря» is motivated by the text and logically homogeneous. For instance, elements of the OBLIVION paradigm (*Ниоткуда с любовью, надцатого мартабря, не вспомнить уже, ничей верный друг, дорогой, уважаемый, черт лица*) cannot be united into the paradigm beyond the text, but the connection between the elements is logical.

Depending on the number of functions performed, the paradigms may be monofunctional (performing one function in the text) and polyfunctional (performing several functions in the text). Projective (forming image) and conceptual (defining the concept) are distinguished based on function characteristics (Stepanchenko et al, 2016, p. 43).

The paradigms of the analysed text perform just conceptual functions. E.g. the LOVE paradigm generates the concept of deep affection.

The paradigms configuration is the relationship between separate paradigms. It determines the features of their unification into the hyperparadigm

of the whole text (Stepanchenko, 2009, p. 329). Unconditional and conditional paradigm configurations are distinguished. Texts whose paradigms are connected by relationships that are analogous to parataxis (paradigms complement each other in the composition of hyperparadigms, form an open conceptual series) have unconditional paradigms configuration. Texts whose paradigms are united by relationships that are analogous to hypotaxis have conditional paradigms configuration (Stepanchenko et al, 2016, p. 49).

The paradigms of Joseph Brodsky poem are closely connected to each other. The paradigms configuration is analogous to hypotaxis, hence conditional. Elements of LOVE and OBLIVION paradigms shift to LONELINESS paradigm (see above).

The connection of paradigms in the text may be established at the language level (lexical and grammatical links) and at the mental level (associative and logical connections), and also at both levels simultaneously, (Stepanchenko et al, 2016, p. 50).

The paradigms of the text are connected at both language and mental levels. At the language level paradigms are connected lexically (we may observe transfer of a formal second person pronoun «ВЫ» to informal second person pronoun «ТЫ») and grammatically (elements of the paradigms LOVE and OBLIVION are juxtaposed within one syntagma *я взбиваю подушку мычащим «ты»// за морями*). At the mental level paradigms are connected logically (it's obvious that paradigms LOVE and LONELINESS are antagonists).

The text paradigms are partially implicit. The OBLIVION paradigm includes a subparadigm CRAZINESS. Its elements are found in strong text position: at the beginning (*надцатого мартабря*) and at the end (*безумное зеркало*). A part of this paradigm is implied. This paradigm alludes to Nikolai Gogol's "Diary of a Madman" and superinduces the motive of insanity to the poem.

Hence, the paradigmatic organization of Joseph Brodsky's original poem is the following: the paradigm composition is motivated by the text and logically homogeneous; the paradigms are monofunctional and conceptual; the paradigms configuration is conditional; the paradigms of the text are connected at both language and mental levels; the text paradigms are partially implicit.

Let us discuss Daniel Weissbort's translation of the poem. Daniel Weissbort was one of Brodsky's co-translators and the author of several publications about Brodsky's translation activities.

*From nowhere with love, Marchember the enth,  
my dear respected darling, but it doesn't  
matter who, since to be frank, the features aren't  
distinct anymore, neither your nor anyone  
else's everloving friend, salutations  
from one (on the backs of cowboys) of the five  
continents,*

*I loved you more than himself or his angels,  
and so now am further from you than from both  
of them,*

*late at night, in the sleeping valley, deep,  
in a small town up to its doorknobs in snow,  
writhing on top of the sheets,  
which to say the least, isn't stated below,  
I pummel the pillow, mumbling "you",  
across the seas which have no bounds or limits,  
in the dark, my whole body repeating anew  
your features, as in some crazy mirror.*

The main paradigms of the target text are the same as the ones functioning in the source text: LONELINESS (*neither your nor anyone // else's everloving friend, one (on the backs of cowboys) of the five continents, am further from you, in the sleeping valley, deep, in a small town up to its doorknobs in snow, writhing on top of the sheets, across the seas which have no bounds or limits, in the dark*); LOVE (*my dear respected darling, I loved you more than himself or his angels, my whole body repeating anew // your features, as in some crazy mirror*); OBLIVION (*From nowhere with love, Marchember the enth, but it doesn't // matter who, the features aren't // distinct anymore*).

The paradigm composition is motivated by text and logically homogeneous. Elements of the paradigms cannot be united beyond the text.

The paradigms are monofunctional and conceptual. For instance, the LONELINESS paradigm forms the concept «solitude».

The paradigm configuration is unconditional, there is not much paradigm dependence on one another. The paradigms lost their interdependence due to the specific punctuation Weissbort used. The target text includes redundant commas that increase the "distance" between the paradigms and their independence. The target text paradigms form an open conceptual series.

The paradigms are explicit. The intertext was lost due to the translation.

The paradigms are connected both at mental and language levels. The paradigms are connected within on syntagma (*salutations // from one (on the backs of cowboys) of the five continents*) and logically due to logical opposition «remembering» (as the part of the LOVE paradigm) - «forgetting» (as the part of the OBLIVION paradigm).

Hence, the paradigmatic organization of Daniel Weissbort's translation is the following: the paradigm composition is motivated by the text and logically homogeneous; the paradigms are monofunctional and conceptual; the paradigms configuration is unconditional; the paradigms of the text are connected at both language and mental levels; the text paradigms are explicit.

Z. Ishov claims: «Lastly one must acknowledge that Weissbort did grasp the general tone of the original and that the contrasts of diction which is a constant tool used with Brodsky are preserved in a good balance in the translation» (Ishov, 2008, p. 197).

As for Brodsky's translation technique, «he was a supporter of an adaptive method, which proved to be quite a difficult task due to different trends in English and Russian poetic traditions as well as differences in their grammatical structures» (Adaptive (or mimetic) translation presupposes attempts by the translator to find precise metrical and stylistic equivalents of the foreign original in the target language, both on the level of form and content) (Trkulja, 2017, p. 45).

Concerning self-translation Brodsky is claimed to have «an enormous advantage over other translators» (Trkulja, 2017, p. 39), being an author and translator simultaneously.

*From nowhere with love the enth of Marchember sir*

*sweetie respected darling but in the end  
it's irrelevant who for memory won't restore  
features not yours and no one's devoted friend  
greet you from this fifth last part of earth  
resting on whalelike backs of cowherding boys  
I loved you better than angels and Him  
Himself*

*and am farther off due to that from you than  
I am from both*

*of them now late at night in the sleeping vale  
in the little township up to its doorknobs in*

*snow writhing upon the stale  
sheets for the whole matter's skin-  
deep I'm howling "youuu" through my  
pillow dike  
many seas away that are milling nearer  
with my limbs in the dark playing your  
double like  
an insanity-stricken mirror.*

The same main paradigms are performed in Brodsky's self-translation, but the paradigms' elements and functions do not coincide.

The translation strengthened the OBLIVION paradigm (*From nowhere with love the enth of Marchember, sir, sweetie, respected, darling, it's irrelevant, memory won't restore features*) and weakened the LOVE paradigm (*loved you better than angels and Him Himself, I'm howling "youuu", playing your double, feature, insanity-stricken mirror*).

The LONELINESS paradigm (*not yours and no one's devoted friend, farther off due to, this fifth last part of earth // resting on whale-like backs of cowerding boys, the little township up to its doorknobs in // snow, many seas away*) appears to be a dominant text paradigm (the most important paradigm for text perception, the main idea of the text is closely connected to it).

The paradigm composition is motivated by text and logically homogeneous. Elements of the paradigms cannot be united beyond the text.

The paradigms are monofunctional and conceptual. For instance, the OBLIVION paradigm forms the concept "nothingness".

The paradigm configuration is conditional, the codependence between the paradigms is even more than in the original text. There is an interesting observation: «Brodsky was to remove all the syntactic caesuras – the poem in translation is a one 16-line-long sentence undivided by any punctuation» (Ishov, 2008, p. 211). In general, less punctual marks are used in English, but such neglect of them strengthen subordination connections in the poem.

The paradigms are explicit. All paradigms elements are present in the text.

The paradigms are connected both at mental and language levels. The paradigms are connected within one syntagma (*in the little township <...> I'm howling «youuu»*) and logically due to logical opposition «remembering» (as the part of the LOVE paradigm) – «forgetting» (as the part of the OBLIVION paradigm). Still the

majority of the language connections, presented in the source text, are lost in the self-translation, but the logical connections are strengthened.

Hence, the paradigmatic organization of Joseph Brodsky's self-translation is the following: the paradigm composition is motivated by the text and logically homogeneous; the paradigms are monofunctional and conceptual; the paradigms configuration is conditional; the paradigms of the text are connected at both language and mental levels; the text paradigms are explicit.

**Conclusion.** Despite the fact that both translations have similar paradigmatic organizations to the original text, there are significant differences.

First of all, it's the mode of expression. Both translations lost the part of the implicit paradigm CRAZINESS. The allusion to Nikolay Gogol's work presented in the original text disappeared in both translations. It leads to tension decrease in the target texts.

The paradigm configuration is conditional in Brodsky original text and self-translation, but it is unconditional in Weissbort translation. Conditional configuration strengthens paradigms codependency. As for the analysed poem, it makes the text hyperparadigm more holistic. Loneliness becomes absolute, unquestionable, all-consuming within the framework of Brodsky original text and self-translation. The distance between the paradigms is bigger in Weissbort translation. Loneliness is not so desperate.

Gender shifts are worth mentioning, too. In the original poem the addressee is unclear at first (*дорогой, уважаемый, милая*). It reflects a slightly chaotic world vision, pretending that it is really «не важно // даже кто». It is achieved due to the usage of different genders of adjectives. Of course, this method is impossible in English. It is completely lost in Weissbort translation (*my dear respected darling*), but preserved in the self-translation (*sir //sweetie respected darling*). Brodsky achieves the same depersonalization in English as in Russian due to contrast *sir - sweetie* juxtaposing words referring to people of different sex.

Both translations of Brodsky «Ниоткуда с любовью, надцатого мартабря» are masterpieces, and we may notice similar texts paradigmatic organizations.

Henceforward paradigmatic organization analysis may be used for comparative analysis of works of different genres, idiostyle analysis, etc.

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