

conclusions about the observed differences in the use of different types of grammatical forms. Based on research in the field of historical Chinese grammar, the selected criteria can be considered as a basis for tracing the processes of the gradual disappearing of old linguistic phenomena and the development of new grammatical forms during the period of Middle Chinese and the formation of the modern Chinese language. On this basis, we can also draw conclusions about the language, style, inclusion of archaic elements and colloquial forms of baihua in Feng Menglong's works.

Keywords: Feng Menglong, “Three Sayings”, historical grammar, Middle Chinese language, Chinese “huaben” stories.

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I. E. Tsiperovich and V. A. Velgus — Outstanding Masters of Translating into Russian Novels of Feng Menglong

Many people in our country have read stories of Feng Menglong and Ling Mengchu translated by Izolda Emiliievna Tsiperovich (1918–2000) and Victor Andreevich Velgus (1922–1980) and have forever fallen in love with the marvelous style of those fascinating stories when translated into Russian. I. E. Tsiperovich and V. A. Velgus treated their work very responsibly and made superior translations. They were experts of a unique kind. For example, when preparing the “Pearl Shirt” compilation (1999), Izolda Emiliievna checked some early translations against the Chinese originals to exclude any inaccuracies. As L. I. Men-shikov recalls, “Viktor Andreyevich was exacting in his attitude to work to the extreme extent. For him, the Chinese text was alive and resounding (which is not always the case for many translators...), and he made sure that the sound of the Russian translation produced the same impression upon the Russians as the original sound upon the Chinese”. We believe that the translation decisions and techniques of I. E. Tsiperovich and V. A. Velgus, found in their translations of those novels, deserve in-depth analysis and research. We compiled a small study guide with parallel texts. For this presentation, we analyzed the source texts and the translation of two novels by Feng Menglong “Jiang Xingge Sees the Pearl Shirt Again” translated by I. E. Tsiperovich and “The Oil Seller Conquers the Queen of Flowers” translated by V. A. Velgus. As known, V. M. Alekseev defined the language of such novels as “an intermediate variant between spoken and written Chinese”. When reading the originals, a scholar of Chinese with insufficient training may occasionally find himself at a loss missing the meaning in some instances. And, indeed, it is clear how difficult it was to translate such difficult passages in those times when dictionaries and reference resources were in a very short supply.

Keywords: Feng Menglong, I. E. Tsiperovich, V. A. Velgus, translators, Pearl Shirt.

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Plain Description Art in Feng Menglong’s Novels

Feng Menglong was born in the second year of the Wanli period of the Ming Dynasty (1574) and passed away in the third year of the Shunzhi period of the Qing Dynasty (1646). His compilation “The San-yen (Stories Old and New)” holds a dazzling position in the history of ancient Chinese novels. The San-yen consists of 120 short stories, some of which are rewrites based on existing old copies, while others are original works written by Feng Menglong. It is not an easy task to accurately distinguish between the rewrites and the original works. Here, I will not make such a distinction, but take all of Feng Menglong’s works