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**THE THEME OF SATAN AND HIS SPACES IN TRANSLATIONS OF BOOK I OF J. MILTON'S «PARADISE LOST»:  
CATEGORICAL ANALYSIS**

In modern theory of text as a branch of linguistics, the fundamental investigations get concentrated around such text parameters that are typologically important for a text of any kind – in other words, around such parameters without which not a text can be realized. Every parameter defined in the way given is called a text category.

Text linguistics appears to know about 20 categories at the moment, the most important of them are: cohesion, divisibility, tonality, topic, location, temporality etc. Any category gives the opportunity to compare and contrast any texts – this utterance is supposed to be the basis of the article given.

The idea of using one category chosen to build a comparison between a source text and a text translated seems hypothetically rather applicable to evaluate a certain period of translations presented by one and the same work. As far as the XVIII-th century Russian translations give a vast and mostly unknown pile of materials, therefore, as it is stated in the article, the categorical aspect can be applied for the most certain and precise original-and-translation text analysis.

J. Milton's *Paradise Lost*, first appeared in Russian in Vassily Petrov's translation of 1777, gives an interesting way of synthesizing a prosaic text with a poetic translation – this synthesis reflecting upon all the text categories. For the categorical analysis of the topics of Satan (subjective topic) and of his spaces (attribution-location topic), the method of thematic chains explication is attached, followed with their content-analysis. The results of comparing the chains with each other state the point of Satan's movements, making the topic interwoven with another category – that of the text location (contextual space).