AMERICAN AUTHORS IN SOVIET LATVIA OF THE 1950s: THE CASE OF ERNEST HEMINGWAY

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Abstract

During the years of Soviet occupation (1940-1941; 1944/45-1991) all spheres of human activity in Latvia, literature including, were under ideological pressure. Foreign authors as representatives of the opposite social system were exposed to strict Soviet censorship. On the one hand, translated literature was subjected to less changes from 'the red pencil of censorship' than the original (written in Latvian); on the other hand, one of the main functions of multi-level Soviet censorship was the sanctioning: the selection of authors and works. To be allowed for translation into Latvian, first the literary work had to appear in Russian. The author of the accepted work had to be among 'the friends' of the Soviets or, at least, to sympathize with the socialist course.

The present paper focuses on the phenomenon of Ernest Hemingway who enters the cultural space of Soviet Latvia surprisingly late and, one can state, suddenly; only in the second half of the 1950s two of his works are translated into Latvian and published in a book edition: his novel "A Farewell to Arms" and his short novel "The Old Man and the Sea" (both are published in 1958). The study examines the ways how Soviet ideologists started to create the image of the writer when introducing and even imposing Hemingway on the Latvian public. All stages of the writer's reception process were thoroughly controlled, his life and creative work - verified and 'polished' hence presenting an enhanced version of the writer's biography and creative activity characterized by ideologically biased interpretation. Soviet Latvia periodicals of the 1940s and 1950s were used as a data-collecting instrument.

Keywords: *Ernest Hemingway, Soviet Latvia, translation, ideology, press, reception*

1. INTRODUCTION

The years of Soviet occupation of Latvia (1940-1941; 1944/45-1991) were marked by various tragic experiences, oppressive measures and policies: mass deportations of 1941 and 1949, nationalization of private property, collectivization, attacks on religion, political persecution. The policy of Sovietisation implemented in the all 'fraternal' republics of the Soviet Union did not bypass Latvia as well. It was a large-scale set of activities performed by Soviet ideologists in different domains of human activity to force the people of Latvia not only to adopt a political system based on the model of Soviets, but also the Soviet way of life, the Soviet mentality. To refer to the Latvian professor and literary scientist A. Veisbergs: "Ideologisation extended to all walks of life, starting with the renaming of streets, institutions, villages and towns, mandatory youth involvement in various communist organisations and even absurd demands in science and creative activities" [1]. The process of Sovietisation was accompanied by Russification, socialist propaganda and well-organised mechanism of multi-level censorship which extended to many, if not all, areas of human activity.

Literature, both original and translated, as one of the most powerful and efficient assistants of propaganda was paid a peculiar attention and tirelessly censored. The processes of creative writing, translating and publishing were subjected to a critical, high-level ideological scrutiny. The Writers' Union of the Latvian SSR (founded as one of the first among their own kind already on 26 October 1940 - two months after the Latvian SSR was proclaimed on 5 August 1940) functioned following the directions and guidelines prescribed by the authorities of the Latvian SSR and the USSR: they controlled all literary processes and regularly "issued ideological edicts to the literary world" [2].

Hence, what concerns translation policy, already in the first year of Soviet occupation (1940-1941) Latvian book market overflowed with literature of mostly ideological kind by Soviet, predominantly, Russian authors translated into Latvian. "Western literature was reduced to progressive authors only:

Barbusse's *Under Fire*, Steinbeck's *Grapes of Wrath* and Voynich's *The Gadfly* were published in 1941" [3]. This tendency continued throughout the so-called Stalin era, which in Latvia lasted from 1940 to 1941 and from 1944/45 to1953 (during the Second World war in the time period from 1941 to 1944/45 Latvia came under the power of Nazi Germany). As regards Anglophone authors (British, Irish, Australian, and American), in the years of Stalin regime half of the total are translations of American literature: 24 of the 48 titles.

In the 1950s, with the change of power (after Joseph Stalin's death Nikita Khrushchev took over the power and ruled the USSR from 1953 to 1964), the number of works by Anglophone writers translated into Latvian gradually increased - in total 86 titles, including repeatedly published works, appeared: on average, these were eight books per year, compared to five books per year in the previous period. Besides, more diversity in choice of authors and genres is observed; at last, the Soviet reader has an opportunity to read in Latvian some Anglophone detective stories, adventure literature or science fiction; for example, despite the fact that the Latvian translation of the detective novel *The Hound of the Baskervilles* by Arthur Conan Doyle appeared already in 1903 [4], in the Soviet times it was retranslated and published only in 1957 and it means that only then the Soviet Latvian readership could read the novel (because of Soviet censorship literature translated and published before the Soviet occupation was mostly banned and eliminated from shops and libraries). The American literature was represented by 34 titles. Despite the evident growth of Anglophone literature published in Latvian in the 1950s it should be noted that these were still works written by authors from the Western bloc countries and therefore were thoroughly censored. All stages of reception process were controlled; an author and their life and works were presented to the public in a biased, ideologically determined way. Especially it was true with the living writers. In her *Theoretical Tools for Professional Translators* (2004) Ieva Zauberga emphasizes that the translation situation was trickier with contemporary authors as one could not predict their public announcements or literary works [5].

The present study examines the peculiarities of introducing accepted American writers to the Soviet readership on the example of Ernest Hemingway's entering in the cultural space of Soviet Latvia.

2. MATERIALS AND METHODS

2.1. Materials

To examine the ways Ernest Hemingway was introduced to the Latvian reader and to analyse the writer's reception process organised by Soviet ideologues, Latvian press and socio-political journalism of the 1940s and 1950s were studied. "Soviet newspapers and magazines served as a beneficial platform for establishing a close interrelation between literature and state politics helping the local authorities to implement important tasks set by the Communist Party of the Soviet Union [..]" [6]. In the present report the periodicals, official instruments of the Soviet power, covering some information about Hemingway or including any reference to the American writer or his literary work were the main research source: the monthly of the Writers' Union *The Flag* [Karogs], the weekly of the Creative Unions of the Latvian SSR *Literature and Art* [Literatūra un Māksla], the official daily of information and propaganda of the Latvian SSR *The Struggle* [Cīņa], as well as other Soviet-era press (magazines *The Star* [Zvaigzne], *The Flame* [Liesma], *Leisure* [Atpūta], newspapers *The Soviet Youth* [Padomju Jaunatne], *Free Farmer* [Brīvais Zemnieks], *Bauska Work* [Bauskas Darbs]).

One of the main peculiarities of the Soviet Latvia press of that time was an extensive and intensive republishing of the material from Russian periodicals. Evidently it was the safest way for Soviet Latvian reporters, journalists and editors not to publish something that would not fit into Soviet ideology, especially on topics outside the Latvian context. Hence the publications reporting on Ernest Hemingway were frequently taken from the periodicals of Soviet Russia, translated and republished in the Latvian press.

In the present paper all the quotes taken from Latvian periodicals are given in the article author's translation. Magazine and newspaper names, as well as article headings are also translated in the text, but left untranslated (in Latvian) in the reference list.

2.2. Methods

To find out both the number and the content of the publications referring to Ernest Hemingway in Latvian, approaches of search strategy and analysis and evaluation were applied: online Latvian Library resources and services were used, namely, *National Digital Library of Latvia* and *Primo*, for simultaneous searches of the main master catalogue and databases. The search filters of a term ('Hemingvejs'), language (Latvian) and publication date (1940 -1960) were set. The search results of two periods of the Soviet era - the Stalin years (in Latvia these are the years of 1940-1941 and 1944/45-1953) and Khrushchev's years in power (1953-1964) - were calculated and analysed.

3. DISCUSSION

3.1. Ernest Hemingway in Latvian: The Stalin Years

The famous American writer Ernest Hemingway (1899-1961), whose ways of writing and living excited and influenced both his contemporaries and later generations worldwide, entered the cultural space of Soviet Latvia surprisingly late: he was only 'officially' introduced to a Latvian reader in the end of the 1950s. Having studied one of the most influential and available sources of public information of that time - periodicals - a feeling appears that in Latvia E. Hemingway appears out of nowhere. For the period from 1940 to 1953 (from the first year of Soviet occupation to the year of Joseph Stalin's death), electronic search resources provided by National Library of Latvia showed only six results to compare with the second part of the 1950s when these are already more than thirty entries referring to E. Hemingway. Moreover, the writer's name is mostly not especially emphasized, he is mentioned as one of the 'contemporary American writers' along with Sinclair, Steinbeck or Dreiser.

For example, in 1940 *The Struggle* [Cīņa] presents the discussion on the fiction planned to be published in 1941 and E. Hemingway is mentioned as one of the foreign authors included in the list [7]. It should be noted that this plan was changed, and, in fact, E. Hemingway's works did not appear in a book edition in Soviet Latvia until 1958. Another example refers to the year 1944, when in the article titled *Expansion of American-Soviet Cultural Ties* it is declared that in the Soviet Union, Hemingway, as well as Mark Twain, Jack London, or Dreiser, is being actively read [8]. In this regard, it is important to add that this statement is mostly true of Soviet Russia, as in the 1930s many E. Hemingway's works were translated and extensively published in Russian; in its turn, in Latvia, which during that time period was an independent country, Hemingway was not introduced.

Then, in 1947, in the article *Quo vadis, America?* Hemingway, Dos Passos and Fitzgerald are called representatives of the "contemporary American social novel" who in their work "thoughtfully analyse human inner life and society" [9]. And finally, in 1949, in *The Struggle* [Cīņa] the translation of the Soviet writer and the then chairman of the Union of Soviet Writers Alexander Fadeyev's speech at the U.S. Science and Culture Workers' Congress for Peace is printed which mentions statistics on the publishing of American authors in the Soviet Union. In the publication the name of E. Hemingway appears together with many other American writers whose works had been published in the Soviet Union from 1917 to 1948, "i.e., since the new Russia exists": Fenimore Cooper, Edgar Allan Poe, Mark Twain, Jack London and many others - according to A. Fadeyev, these are 206 American writers [10].

However, two search results referring to E. Hemingway in Latvian during the Stalin era have revealed that at the very beginning of the Soviet occupation - in the first half of 1941 - the name of the American writer appears in the Latvian cultural space not as one of the foreign writers to illustrate some socio-cultural phenomenon in the press, but as an independent and full-fledged author. Since no support had been provided by the main government propaganda mouthpieces such as *The Flag* [Karogs], *The Struggle* [Cīņa], *The Soviet Youth* [Padomju Jaunatne] or *Soviet Latvia* [Padomju Latvija], it was a short-lived presence, not much noticed by both the then society and future generations. It turned out that the translation of E. Hemingway's novel *To Have and Have Not* (in Latvian titled *Mantīgie un nemantīgie*, which literally means *The Wealthy and the Poor*; later, in the 1970s, it was published with the title closer to the original one - *Kam ir un kam nav*) was serialized in one of the Latvian entertainment magazines - *Leisure* [Atpūta] - from January to April 1941, before the Soviet Union was involved in the Second

World War [11]. In the magazine issue, preceding the serialized publication of the novel, an introductory article on the writer and his work is provided with a clear indication that both the information about the author and the text of the novel are taken from the 1938 Russian magazine *International literature* [Internatsionalnaya Literatura]. So, although there is no specific reference and the translator is not indicated, only the name of the illustrator is given - Teodors Gudrups, one can conclude that in the Latvian magazine a translation from Russian but not from the original language (English) is published.

Introducing the author and his work to a reader, Ernest Hemingway is referred to as an 'outstanding American writer'; the evaluation of the author and his novel is taken from the Russian magazine: "There is no doubt that Ernest Hemingway is one of the first in contemporary American and world literature" [12]. The characterisation of E. Hemingway's novel provided in *Leisure* [Atpūta] corresponds to the common practice of Soviet criticism in the assessment of foreign fiction: to emphasize the representation of the social injustice, to highlight the writer's negative attitude towards capitalism, at the same time criticizing the author's indecision in class struggle and his insufficient ideological position, thus reminding that the author comes from an ideologically opposite camp. Admitting Hemingway's mastery of dialogue and description, it is noted that "[..] this Hemingway's novel cannot be recognized as the writer's best work because, due to his excessive 'artistic objectivity', the author has not revealed the ideological partisanship of the party strongly enough [..]" [13].

It was a usual praxis in the Soviet Union - if the work of a foreign author was published, the media provided the 'correct' reception of this author in accordance with the party's guidelines - the reader had to know how to read and what to think about what he read. As it was mentioned before, usually these were such mainstream Soviet Latvian periodicals as *The Struggle* [Cīņa], *The Flag* [Karogs], or *The Soviet Youth* [Padomju Jaunatne]. But this time it was a newspaper called *Free Farmer* [Brīvais Zemnieks] which in March 1941 published the article with a wrong spelling of the writer's name in Latvian - *Ērnists Hemingveijs* (correctly it must be spelled 'Ernests Hemingvejs'). In the article the publication of *To Have and Have Not* in *Leisure* [Atpūta] is mentioned and, in fact, it is the only source found which in the 1940s introduced Hemingway to a Latvian reader: it provides some biography details about the writer, emphasizing the great influence of Hemingway's life events on his works, gives a description of his appearance, numerates the most significant events in the writer's life, and briefly characterizes the specifics of his writing art: the writer's neutrality to good and evil, his ability to "conjure up the atmosphere", and "to describe individuals - shortly, sharply" [14].

To conclude with the Stalin era, one can state that in the cultural space of Latvia a somewhat significant mention of E. Hemingway's name only falls on the first year of the Soviet occupation. Otherwise, it is a period of a completely indifferent attitude towards the 'outstanding American writer'. It is not surprising, as Latvia was forced to follow the course taken in Soviet Russia, but the situation there was as follows: the 1930s, when Ernest Hemingway's works were actively translated and published in Russian, were replaced by the 1940s, when the writer was supposedly forgotten - he was not written about, his works were not republished, and the writer's second boom of popularity was 'organized' in the 1950s. Therefore, it is no wonder that in Soviet Latvia the agitation around the writer's life and works coincides with the second wave of Hemingway's popularity in Soviet Russia, which started in the 1950s but enormously increased in the 1960s and 1970s.

3.2. Ernest Hemingway in Latvian: The Khrushchev Years

Thus, in Soviet Latvia, echoing the changes in the position 'friend - enemy/non-existent person - friend again', usual in the USSR when it comes to famous personalities from the Western bloc countries, these are the years 1955-1959 when Ernest Hemingway is 'officially' introduced to the Latvian society, at first, in a quite unobtrusive way but over time in a more and more convincing and conspicuous manner. In 1954, when Ernest Hemingway gets the Nobel prize, and in Soviet Russia the writer's works are republished, in Soviet Latvia press the first publication of the 1950s referring to the American author appears called *Two Camps in the Literature of Capitalist Countries*. It is translated from Russian, quite critical and, most probably, written as part of the post-war Soviet campaign against the Western world in general and literature in particular. The author of the article employs one of the press clichés of that time - the two-world opposition: either "these two phenomena represent two ideologically opposite worlds - socialist and capitalist" when "comparing and contrasting Anglo-American fiction with Soviet

literary texts demonstrate the benefits of the socialist system and remind the public of the insignificance and decay of Anglo-American bourgeoise art" or "the existence of two separate worlds in the country under imperialistic rule: the world of capitalists supported by 'apolitical', 'exquisite aesthetic', 'cynical', 'reactional' writers and the world of the workers, social thinkers and activists supported by 'progressive', 'brave', 'sound', 'realistic' writers'" [15]. In the named article Ernest Hemingway, once "considered a progressive writer whose voice was heard by the widest masses of workers," is sharply criticized for his latest novel *Across the River and Into the Trees*. It is stated that the novel "gives the impression that the author is trying to ridicule his earlier 'passions'. The beautiful, clear language, both in the dialogues and in the whole narrative, so characteristic of Hemingway in his earlier works, has been replaced by cheap and primitive writing, sluggish and artificial" [16].

Such criticism was not uncommon in the Soviet Union: authors who were actively promoted as friendly and supportive of the socialist regime could quickly earn reprimand and sharp criticism of their work and turn from a friend of the Soviet Union into its enemy and then again into a friend (the similar situation was with John Steinbeck in the 1940s-1960s). The article *On Socialist Realism: the Essence of the Method, the Diversity of Art Styles and Directions*, translated from Russian and published in early 1955 in *The Flag* [Karogs], still continues to apply the same 'two-world opposition' cliché - this time Dmitriy Furmanov's novel *Chapayev* is contrasted with Ernest Hemingway's *For Whom the Bell Tolls*: "Writing about the death of Chapayev the bourgeois writer would try to emphasize the insignificance of human existence, the irony of fate, the bitterness of accidental death after so many victories. The bourgeois writer would try to emphasize that with the death of the hero, the meaning of the book and also the meaning of life itself is exhausted. This is the hopelessness of, for example, E. Hemingway's novel *For Whom the Bell Tolls*. It is completely different with the literature of socialist realism, with the Bolshevik writer D. Furmanov. Although Chapayev dies in his years of maturity and talent, this fact does not cause horror. One person's activity has been tragically interrupted, but others are continuing it, and in the reader's heart not the fear of death is dominating, but the beauty of life dedicated to the people" [17].

However, as early as the same year 1955 (with only some exceptions [18]), Hemingway's name and his works, even though untranslated in Soviet Latvia yet, but those translated in Russia, i.e., in the Russian language, are being mentioned more and more often and in a more favorable way. Hemingway begins to be referred to as a prominent figure, an expert in various fields; he is quoted and mentioned in connection with various events, thus creating and cultivating a certain image of the writer in society. For example, in the article *The Volga River flows into the Caspian Sea* in *The Star* [Zvaigzne], describing his 6000 km long journey along the Volga, the reporter Gunars Ostups mentions his stay in Astrakhan and his visit to the Caviar factory of the industrial complex named for Mikoyan, where he observed fish landings: "The whitefish was not so long - less than three meters. But when one of the workers sat down on it, I realized where the weight came from - his legs did not reach the floor. Hemingway has probably described such a fish in the recently published story *The Old Man and the Sea* [the reporter refers to the Russian translation as in Latvian the story is not translated yet]. The difference is that the American fisherman alone, of course, was not able to do what the Soviet collective, armed with modern technology, makes by playing" [19]. This passage is not surprising at all "as Soviet Latvia press quite skillfully exploited the Anglophone literature, i.e., foreign literature, in promoting Soviet ideals, instilling socialist values and praising life in the socialism system. Soviet propagandists are encouraged to exploit literary texts to address their audience" [20].

Hemingway's sudden popularity is even evidenced by the fact that he becomes a hero of a comic event in the humor columns of the Soviet Latvian press: "A critic has asked the famous American writer Hemingway if he knows all the countries he writes about. Hemingway smiled and said, "Here's a question no one asked Dante when he had written *Inferno*" [21].

Repeating, even copying 'Big Brother's' position in relation to the writer, the agents of the Soviet Latvian information space begin to 'write' Hemingway's biography; as a result, a kind of mythologized personality appears - a great writer with his own special style, a traveler and a brave warrior who supports and sympathizes with the working people and is always ready to defend their interests, the latter being constantly emphasized. Hence in the 1950s only those details of Hemingway's life story

are selected and mentioned which do not contradict the ideological position chosen, while any deviations are either omitted or presented in a distorted way. For example, in the Soviet Union one of Ernest Hemingway's portraits was especially popular among intellectuals - "a famous picture of Hemingway as the grizzled lion in what appears to be a fisherman's turtleneck sweater" taken by Yousuf Karsh in 1957 [22]. By the way, that portrait became the prime icon of Hemingway not only in the USSR. But the fact that the sweater came from Christian Dior in Paris would never be announced in the Soviet Union as the picture was considered to perfectly demonstrate the writer's simplicity: Nobel laureate who needs nothing but a pencil and some paper to be creative.

To refer to Hemingway, clichéd phrases start to appear in the press: 'in Hemingway's influence', 'anti-war writer', etc. Certain ideas are instilled in society: any educated person knows about Hemingway, Hemingway's work is important, Hemingway must be read, Hemingway must be discussed and even Hemingway must be loved. It is important to add here that simultaneously the role of the Russian language is emphasized as the translations into Latvian are only beginning to appear, but many of Hemingway's works mentioned, referred to, or praised in the press are available in Russian. In order to strengthen these ideas, several spheres are involved. In popularizing Hemingway, the public is addressed by the press, literature, theatre, radio. The following examples are only taken from one year - 1958, when the first translation of Hemingway in a book edition appears in the cultural space of Soviet Latvia, and demonstrate the scheme of introducing, even imposing ideas on the society, addressing the widest possible audience and, hence manipulating with the public opinion:

1) In 1958 the Latvian playwright Gunārs Priede's play *Normunds' Girl* [Normunda meitene] is published and the same year staged at the Dailes Theater. It tells about several young people - students, who have come from the city to one Soviet Latvia kolkhoz for work and meet there some locals. In one of the episodes two characters - Normunds, a local young man, and Gundega, a female student from Riga, mention E. Hemingway. It happens when Normunds suddenly decides to compare the local river with a sea:

"N o r m u n d s. The river resembles the sea along which a large fish pulls a boat with Hemingway's old man.

G u n d e g a. Have you read Hemingway?

N o r m u n d s. *The Old and the Sea*, in Russian translation. Do you know? (Gundega shakes her head.) A little book, but powerfully written" [23].

Commenting on the title given by Normunds, it should be noted that in Russian the title of the story is *Starik i more*: 'old man' is translated in one word 'starik,' and Normunds, naming the story in Latvian - *Vecais un jūra*, also uses a one-word calque from Russian 'vecais'; the Latvian title of the later translated story is *Vecais vīrs un jūra*, also *Sirmgalvis un jūra*. But, returning to the episode, it seems as if this sudden, unexpected mention of Hemingway and his story is more a mandatory levy to the ideological requirements of that time than a necessity dictated by the author's creative writing process.

2) In the Soviet times radio listeners, both children and adults, were regularly offered to listen to excerpts from various literary works. So, according to the *Radio and TV program* published in the newspaper, on Saturday, 16 August 1958, from 1.40 p.m. to 4.15 p.m. (it means for about two and a half hours) an excerpt from *A Farewell to Arms*, newly translated and published, had been read [24].

3) In the periodicals fiction by other foreign authors is published containing some positive reference to Ernest Hemingway. It is a noteworthy fact as the material printed in Soviet newspapers and magazines was thoroughly censored, very often, not to exaggerate, word by word. Therefore, in the period of ignoring or even neglecting the writer, nothing would be published containing favorable information about him. But in the 1950s *The Flame* [Liesma] publishes a story of the German writer Walter Gallasch, whose protagonist, when naming his favorite authors, ranks Hemingway immediately after German writers Erich Maria Remarque and Emil Erich Kästner (by the way, both authors were perceived favorably by Soviet ideologists as well): "So I am sitting at my little round table and staring at the sky. Behind me is a bookshelf with books that I love very much. [..] I keep my favorite authors on the left,

the others are on the right. On the left are Remarque and Kästner, then come seven volumes by Hemingway" [25].

4) In Soviet Latvia press, Hemingway's name starts to appear regularly as a kind of obligatory levy. In general, in Soviet newspapers and magazines, it was widespread and even required to refer to the authorities approved by Soviet ideologues. "The press was an indisputable mouthpiece of Soviet ideology; newspapers and magazines were effective in addressing a wide readership when disseminating information corresponding to the official position of the Communist Party, hence with all the material published (articles, reviews, domestic and foreign news, fragments of fiction or short prose, poetry, interviews, etc.) creating a single ideological text. To make their messages more powerful and persuasive Soviet Latvia periodicals eagerly and extensively exploited the so-called 'an authority figure strategy' approved and applied by the Soviets before" [26]. For example, when writing about various literary phenomena, discussing some literary problems and, in general, postulating certain socialist views on literature, it was mandatory either to insert a quote from the well-known Soviet ideologist and man of letters Maxim Gorky or, at least, include a reference to him. Significantly, that starting with the second half of the 1950s the American author Hemingway is also found in the role of 'a very important personage' in the Soviet Latvia press. Thus, in his article published in *The Flag* [Karogs] and devoted to a problem of author in Latvian Soviet prose, the literary scholar and critic Jānis Niedre manages to introduce both of these authorities. Concluding the article, he quotes Hemingway, but one paragraph below - Gorky. The Latvian critic writes: "Through the characters-heroes, the prose author achieves the emotional impact of the writing, as the characters-images and the system of character images name the author's position towards them, make the author choose the author-narrator's image. In this regard, Hemingway comes to mind, in my opinion, his apt judgment about the writer's mastery. Hemingway says: "In writing for a newspaper you told what happened and, with one trick and another, you communicated the emotion aided by the element of timeliness which gives a certain emotion to any account of something that has happened on that day; but you need to dive in the real thing, the sequence of motion and fact which made the emotion and which would be as valid in a year or in ten years …"" ["] [27]. And then, some lines below, at the end of the article J. Niedre sums up: "Concluding the conversation about the author's position in prose, I would like to quote Maxim Gorky, who wrote: "... in a literary work not always the decisive role belongs to the material, but to the master - always" [28]. From Hemingway, one of his tips on how to write fiction is given quoted from his *Death in the Afternoon*, but, because of some paraphrasing, its truncated ending and the context, the emphasis put by the American writer is lost and, in fact, it seems that this reference to Hemingway (in a way, to Gorky as well) is given more for the sake of reference itself than as a logical continuation of the article author's thought.

The same year and in the same magazine the article *Ernest Hemingway on the Writer's Job* comes under the heading of *Beyond Our Borders*. In the article, besides some advice to young writers and the statement that "Hemingway considers the feeling of justice and humanity to be the main writer's qualities," his two works are mentioned which at that time have already been published in Soviet Latvia: *The Old Man and the Sea* and *A Farewell to Arms*, highlighting that "Hemingway has rewritten the last pages of the novel *A Farewell to Arms* 39 times" [29].

In the next magazine issue Hemingway is praised for what in the same magazine he has previously been despised, criticized, and reprehended: for focusing on the subjective world of individual consciousness and the analysis of the psyche of individuals. The emphases are put following the ideological position of that time and Hemingway depicting "deeply unhappy, doomed, lonely people" who have lost any hope and sense in life, represents not a creative failure as it could be postulated before but "reflects, through the prism of the individual, the characteristic features of the capitalist world, the empty aimless lives of the representatives of this society" [30].

Now calling Hemingway an outstanding man of letters and authority, followed and imitated by many writers, *The Flag* [Karogs] criticizes other authors whose positions in the Soviet cultural space have been shaken. So, for example, the Polish prose writer Marek Hłasko is strongly condemned for imitating 'the notorious modern anti-communist libel producer Orwell' and noting "that his latest book [the title is not mentioned but most likely it is about his novel *The Graveyard*] no longer has the influence of

Hemingway that was felt in his collection of short stories *The First Step in the Clouds* [Pierwszy krok w chmurach]" [31].

Ernest Hemingway is now ranked among those authors who unequivocally represent a 'progressive trend in American literature' and 'preserve the best traditions of American literature,' reflecting in his work 'faith in man and freedom' as well as 'great social problems' [32]. It seems that Hemingway has always been in the cultural space of Soviet Latvia and the Latvian reader is well acquainted with both his works and life story. But in fact his appearance is sudden and until a certain point his work is practically unknown to Latvian readers with only two exceptions which did not resonate in society, were not specifically mentioned or referred to, therefore they seem to be left out and not involved in the process of the writer's reception: one is already mentioned translation of the novel *To Have and Have Not* serialized in *Leisure* [Atpūta] in the 1940s and another - serialized publication of *The Old Man and the Sea*, translated by Leonids Ancāns from Russian in the newspaper *Bauska Work* [Bauskas Darbs] in November-December 1955 and in January-February 1956 [33].

But in the publications found in the Soviet Latvia press of the late 1950s, everything related to Ernest Hemingway is presented as a well-known and established fact, as if there was no period of silence or ignoring the great American writer, as if this is a newly appeared talented author. In fact, the myth of Ernest Hemingway is created. It is all the more amazing if to remember, that in Soviet Latvia at the behest of 'Big Brother' the real stir around the writer's name only appears when actually his creative activity has already lessened - in the second half of the 1950s, to be more precise, it is the year of 1958, three and a half years before the writer's tragic death, when the name of Ernest Hemingway starts to sound more convincing and in a more favorable voice in Latvian public space. It can be stated that precisely that year Ernest Hemingway is 'officially' introduced to a Soviet Latvian reader as two of his works are translated into Latvian and published in book editions: his novel *A Farewell to Arms* is published in a separate edition, in its turn, his story *The Old Man and the Sea* is included in the collection of American writers' stories titled *Golden Mirage* [Zelta mirāža]. The clarification about Hemingway's book editions is important because to be published in the Soviet Union meant acceptance and approvement from the regime. An interesting fact that precisely these two Hemingway's works are also translated in Latvian Emigration, only earlier: *A Farewell to Arms* in 1949 in Dzintars Sodums' translation (published in Örebro, Sweden) and *The Old Man and the Sea* in 1953 in Jānis Andrups' translation (published in London, Great Britain).

4. CONCLUSIONS

To sum up, the example of Ernest Hemingway's appearance in the cultural space of Soviet Latvia demonstrates an overall tendency of introducing foreign authors to public in the Soviet Union. All cultural expressions of the Soviet republics were dependent on the socio-political course and ideological guidelines set in the metropolis - Moscow - and controlled by the vast Soviet censorship apparatus functioning throughout the USSR. Latvia was exposed to oppressive measures in all walks of life immediately after the Soviet occupation in 1940. To refer to the Latvian historian Gints Zelmenis: "[..], control over culture in 1940-1941 became total - like it was in the USSR at that time" [34]. The situation did not improve after the Soviet reoccupation in 1944/45. And although Soviet lifestyle was subject to various ideological and political changes during its existence, culture, literature including, was never free from the control of Soviet censorship.

During the Cold War the USA was the main ideological opponent of the USSR, hence any contemporary American author introduced to the Soviet reader entered the cultural space of the Soviet Union very ideologized. Thus, while studying the Soviet Latvia press material related to foreign authors accepted by the regime, a tendency was observed to apply the method very well described by A. Veisbergs in his article *The Translation Scene in Latvia (Latvian SSR) during the Stalinist Years*. The literary scientist writes about the ideologization of translation on both macro level and micro level specifying that: "On the microlevel ideologisation can be seen from introductions or postscripts where the foreign authors are usually characterised as progressive while lacking ideological consistency" [35]. Writing about the Western authors Veisbergs notes that: "Western literature translations were usually supplied with long

paratexts (introductions or postscripts) by Russian critics or ideologues, explaining the progressivity and ideological limitations of the authors and providing the correct emphasis" [36].

The same situation was observed in the press articles devoted to American writers, including Ernest Hemingway. Very often reprints from Russian periodicals are given, as it is with the article *Hemingway and His New Book* in the magazine *Literature and Art* [Literatūra un Māksla]: it is a translation of Viktors Gorohovs' material published in the Russian magazine *The New Time* [Novoje Vremja] [37]. Even the writers who are considered friends of the USSR and who sympathize with socialism, are criticised for their insufficiently strong and determined socialist stance. For example, introducing Ernest Hemingway's *The Old Man and the Sea* and noting that "the story is a vivid confirmation of the writer's talent, in which after a long time he again focuses on the significance of heroic work", it is added that "it must be remembered that the story is set in a class society and in the conditions of monopoly dominance, and the writer's own position is not always entirely clear, because of the contradictions in his worldview" [38].

Following the Soviet Russian model, Ernest Hemingway enters Latvia very ideologized; with ready-made, 'polished' biography data and 'appropriate' interpretation of his creative work. Moreover, although after J. Stalin's death more and more translations of Anglophone authors' fiction started to appear, "in Latvian there was a requirement that only those works which had already been translated in Russian could be translated into Latvian" [39]. This corrupted situation further activated the role of the Russian language. It also happened with Ernest Hemingway in Latvia. Popularising and even imposing on the public the author whose works have been translated in Russian, but not in Latvian yet, moreover not available in English, Latvians are deliberately exposed to Russification. "Russia and Russianness were emphasised in every aspect of life and culture" [40]. Gradually, but the situation changed: Hemingway was intensively translated and in the beginning of the 1970s the collected works of Ernest Hemingway in five volumes were published by Latvian publisher *Liesma*.

Despite the fact that in the 1950s Ernest Hemingway's appearance in the cultural space of Soviet Latvia was determined and dictated by Soviet authorities and his life and work were presented in a biased way, his presence was influential, especially during the next decades. Many Latvian prose and poetry writers, artists, musicians admitted Hemingway's influence on their creative activity [41].

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