

THE CHALLENGE OF CAPTURING VONNEGUT'S SATIRICAL VOICE IN *CAT'S CRADLE*: THE ARMENIAN CONTEXT

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Abstract: *This paper analyzes Kurt Vonnegut's stylistic framework in "Cat's Cradle" and the specific difficulties of rendering his prose into Armenian. As a landmark of twentieth century American satire, Vonnegut's work relies on a unique blend of irony, black humor, and science fiction to critique modern societal absurdities. This study identifies key devices - specifically metaphor, irony, and forms of repetition such as dysphemism, metonymy, and merism - and examines their functional role in establishing the novel's narrative tone. Particular attention is given to the representation of scientific discourse and the symbolic function of "ice-nine." Through a comparative analysis of the Armenian translation, this study demonstrates how linguistic and cultural barriers are navigated to preserve Vonnegut's original impact. The findings suggest that while formal equivalence is often used for direct imagery, dynamic equivalence and cultural adaptation are necessary to maintain the novel's biting humour and emotional resonance. Ultimately, the research highlights that successful translation in this context requires more than linguistic accuracy; it demands the recreation of Vonnegut's complex worldview for the Armenian reader.*

Keywords: *stylistic devices, translation strategies, irony, metaphor, repetition, cultural adaptation, Kurt Vonnegut*

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Introduction

The translation of postmodern American literature into Armenian presents challenges that extend beyond lexical substitution, particularly in the case of Kurt Vonnegut. His novel *Cat's Cradle* combines a restrained narrative surface with dense layers of irony, satire, and philosophical reflection, making it a valuable case study for examining how literary meaning is reshaped across culturally distinct languages (Nida & Taber, 1969). Although Vonnegut's syntax appears simple and accessible, his writing depends on implicit meaning, tonal shifts, and sustained irony, all of which complicate direct translation into Armenian without loss of pragmatic effect.

The main difficulty in translating such texts lies in the transfer of humour, particularly sarcasm and black humour. These forms of expression depend on the tension between literal meaning and intended meaning, which are not always aligned. Understanding sarcasm requires awareness not only of linguistic form but also of contextual cues, narrative voice, and shared cultural assumptions. This becomes especially complex in cross-linguistic transfer between English and Armenian, where pragmatic conventions differ significantly. The two languages appear to differ in their pragmatic conventions for encoding irony, a distinction that warrants closer linguistic investigation. Scholarly engagement with Vonnegut's work in translation has developed along two distinct lines. The first path includes literary and stylistic analyses of the source texts themselves, including Youssef's (2023) pragma-stylistic reading of *Cat's Cradle* and Panhelova's (2019) cognitive approach to the novel's thematic architecture, both of which establish the stylistic complexity that any translator must navigate. The second path addresses Vonnegut's reception in specific linguistic contexts: his Russian translations by Raisa Rait-Kovaleva attracted significant readership from the 1970s onward, and more recently, Hassaan (2025) has studied the Arabic rendition of *Slaughterhouse-Five* from a pragmatics-stylistic perspective, demonstrating both the methodological viability and the cultural stakes of translating Vonnegut's prose into typologically distant languages. What remains conspicuously absent from this body of work is any systematic analysis of Vonnegut in Armenian. The Armenian literary tradition has its own distinct translational history, and the specific challenges posed by rendering English satirical minimalism into a syntactically expansive inflectional language have not previously been examined in relation to Vonnegut's work. The research addresses that gap directly, focusing on L. Zilfugharyan's Armenian translation of *Cat's Cradle* as its primary corpus.

Vonnegut's prose thus offers a particularly relevant case for translation analysis. Its surface simplicity conceals a high degree of stylistic control, where

meaning is often produced through minimalism, repetition, and abrupt tonal shifts. Preserving this balance in translation requires careful negotiation between linguistic fidelity and communicative effect, making the text a useful site for examining how literary style is reconstructed in Armenian.

The research is positioned within several complementary approaches in translation theory that collectively address structural, functional, and ideological dimensions of translation. The first of these is Catford's structural model (1965, p. 20), which defines translation as the replacement of source-language textual material with equivalent target-language material. While this definition provides a useful foundation for identifying structural correspondences and shifts, it remains limited when applied to literary texts where meaning is not reducible to form. In such cases, equivalence cannot be understood purely in grammatical terms.

To address this limitation, Nida's theory of dynamic equivalence (1964, pp. 159–160) is employed. Unlike formal equivalence, which prioritises structural similarity, dynamic equivalence focuses on the effect of the message on the target reader. In literary translation, particularly in texts characterised by irony and humour, this approach allows for necessary departures from literal form in order to preserve communicative impact. The relevance of this model is particularly evident in Vonnegut's prose, where meaning is frequently embedded in tone rather than explicit statement. Venuti (1995, pp. 20–21) further expands the theoretical framework by emphasising the cultural and ideological positioning of the translator. From this perspective, translation is not a neutral transfer of meaning but a process shaped by cultural asymmetries and interpretive choices. The distinction between domestication and foreignisation becomes particularly relevant in the Armenian context, where the translator must balance accessibility with preservation of foreign stylistic identity. Complementing these perspectives, Koller (1979) and Baker (2018) provide a more differentiated understanding of equivalence, distinguishing between denotative, connotative, textual, and pragmatic dimensions of meaning. These distinctions are particularly useful for analysing Vonnegut's layered irony, where literal meaning often diverges from intended implication. In addition, Skopos theory (Vermeer, 1989; Nord, 1997) reframes translation as a purpose-driven activity. From this standpoint, translation strategies are determined by the intended function of the target text rather than by formal correspondence. In the case of *Cat's Cradle*, the primary communicative function is the preservation of satirical and critical effect, which often requires structural adaptation. This understanding of translation as aesthetic reconstruction - in which the translator works not only with meaning but with the sensory and emotional texture of the source text - is developed at length by Boase-Beier (2014),

whose account of stylistic intentionality in translation provides a productive complement to the functional frameworks outlined above.

Recent scholarship has sharpened the theoretical tools available for this kind of analysis in two significant directions that are directly pertinent to the present study. Boase-Beier (2014) argues that style in translation is not a surface phenomenon but a cognitive one: the translator must reconstruct the patterns of mind encoded in the source text's formal choices, not merely its propositional content. This is especially relevant to Vonnegut, whose telegraphic syntax and tonal economy represent a deliberately calibrated stance rather than a neutral narrative vehicle. Chakhachiro (2018), meanwhile, demonstrates that irony between typologically distant languages – where pragmatic conventions for encoding implicit meaning differ substantially – cannot be resolved through formal correspondence alone and must instead be treated as a cultural and pragmatic reconstruction. His findings bear directly on the English-Armenian case examined here, where the two languages diverge not only lexically but in their fundamental syntactic organisation and in their pragmatic norms for signalling ironic intent.

These frameworks, spanning structural, functional, cognitive, pragmatic, and ideological dimensions of translation, collectively form the analytical basis for the examination of Vonnegut's stylistic complexity in the sections that follow. The interaction between structural shifts, functional adaptation, and cultural repositioning is not treated here as a set of discrete operations but as an integrated process of stylistic reconstruction – one that the Armenian translation of *Cat's Cradle* enacts efficiently.

Methodology

The practical analysis is based on L. Zilfugharyan's Armenian translation of *Cat's Cradle*. The corpus consists of selected segments that represent the most prominent stylistic features of Vonnegut's writing. These include metaphor, simile, irony, repetition, ellipsis, dysphemism, paradox, and compressed narrative structures. The selection was made to ensure coverage of both micro-level linguistic features and broader stylistic patterns that contribute to the novel's satirical tone. The analysis follows a qualitative comparative design. Each example is examined in three stages. First, the stylistic device in the source text is identified and briefly contextualised. Second, the corresponding translation is analysed in terms of the strategy employed, with attention to equivalence type, structural shift, or semantic modification. Third, the translation is evaluated in relation to its pragmatic adequacy, focusing on naturalness, stylistic coherence, and preservation of communicative effect.

The methodology prioritises functional interpretation over formal correspondence. This approach is necessary because Vonnegut's stylistic system relies heavily on implicit meaning, tonal economy, and rhetorical repetition, which cannot always be captured through direct linguistic equivalence. As a result, the analysis treats translation as a process of stylistic reconstruction rather than mechanical substitution.

In addition, the study adopts a category-based analytical framework, grouping examples according to their dominant stylistic function. This allows for systematic comparison across different types of figurative and rhetorical devices and enables the identification of recurring translation strategies within the Armenian text. The focus is therefore not only on individual translation decisions but also on broader patterns of stylistic adaptation.

Results and Discussion

The present study draws on L. Zilfugharyan's Armenian translation of *Cat's Cradle* as its primary corpus and examines selected segments through a combined theoretical framework. The analysis is based on Nida's distinction between formal and dynamic equivalence, Catford's model of translation shifts, and Skopos theory as articulated by Vermeer. These frameworks are complemented by a functional analytical procedure that identifies the stylistic device in the source text, examines the translator's strategy, and evaluates the communicative adequacy of the target text.

Vonnegut's narrative relies heavily on figurative language to articulate moral and epistemological critique, particularly through metaphor, irony, and stylistic compression. One of the most consistent conceptual metaphors in the novel is the representation of Dr. Felix Hoenikker as one of the "Fathers" of the atomic bomb. In the source text, "It surely includes the three children of Dr. Felix Hoenikker, one of the so-called 'Fathers' of the first atomic bomb" (Ch. 4, p. 5) is rendered in Armenian as «Այստեղ են, անշուշտ, դոկտոր Ֆելիքս Հոնիքերի՝ ատաղին ստոմային ռումբի հայրերից մեկի երեք զավակները» (Ch. 4, p. 11). The translation preserves the metaphor through formal equivalence, retaining the term *հայր* without modification. This decision is linguistically justified, as the conceptual mapping between creation and parenthood is equally productive in Armenian. The metaphor thus retains its ironic force: scientific authorship is framed through biological kinship, while emotional detachment remains implicit.

A similar strategy of preservation is observed in the handling of paradox. The statement "All of the true things I am going to tell you about are shameless lies"

(Ch. 4, p. 5) is translated as «Բուրբ ճշմարտությունները, որ շարադրելու են, անամոթ ստեր են» (Ch. 4, p. 10). The contradiction between truth and falsehood is maintained without resolution or mitigation. The paradox functions as a structural feature of Vonnegut's epistemological stance, and its translation demonstrates that the tension between semantic opposites is central to the text's meaning rather than an obstacle to it. Intertextuality operates as another key stylistic mechanism. In the passage listing public figures – “Tommy Manville, Adolf Hitler, Benito Mussolini and Barbara Hutton” (Ch. 40, p. 84) – the Armenian translation preserves all proper names through transliteration. «Նախկին՝ ինքնասիրահարված տարիներին բուլվարային մամուլը նրան պակաս տեղ չէր հասկացնում, քան Թոմի Մանվիլին, Ադոլֆ Հիտլերին, Բենիտո Մուսոլինիին և Բարբրա Հաթընին» (Ch. 40, p. 79). The strategy reflects a foreignizing approach, maintaining the intertextual density of the source text. Meaning is not constructed through explanation but through recognition of culturally loaded references, which remain intact in translation.

Temporal expressions often require structural adjustment to preserve pragmatic coherence. In “So I had a night to kill in Ilium” (Ch. 10, p. 21), translated as «Եվ ուրեմն ստիպված էի մի ամբողջ երեկո սպանել Իլիումում» (Ch. 10, p. 24), the shift from “night” to “evening” reflects a necessary structural modification. In Armenian usage, “night” carries stronger associations with sleep and inactivity, which would distort the intended sense of purposeless time. The translation, therefore, prioritises communicative equivalence over lexical fidelity, ensuring that the narrator's sense of idle boredom is preserved.

A comparable strategy is evident in the sentence “Since that moment, every door to opportunity in San Lorenzo has been open wide to me.” (Ch. 39, p. 72), which is rendered as «Եվ այդ պահից Ման Լորենցոյում իմ առջև փակ դռներ գոյություն չունեն» (Ch. 39, p. 75). Here, ellipsis plays a central role. The explicit reference to “opportunity” is omitted, as the metaphor of “doors” already encodes social and professional advancement in Armenian. The resulting structure is more idiomatic and avoids redundancy, aligning with Halliday's notion of cohesion through recoverability. The sentence maintains its pragmatic meaning while achieving greater syntactic economy. Further instances of structural simplification appear in the omission of temporal markers, as in “He won the war today!” (Ch. 6, p. 16), translated simply as «Նա հաղթել է պատերազմը» (Ch. 6, p. 19). The deletion of “today” reflects contextual redundancy rather than semantic loss, since the temporal frame is already established in the narrative.

The use of figurative imagery involving sensory exaggeration also requires careful adaptation. In “Cigar smoke made him smell like the mouth of Hell” (Ch. 5, p. 12), translated as «Միգարի այնպիսի զարշահոտ էր տարածում, ինչպիսի էրևի Դժոխքի դռնից է գալիս» (Ch. 5, p. 16), the metaphor shifts from “mouth” to “gates.” This reflects a culturally grounded adjustment consistent with Nida’s theory of dynamic equivalence. The Armenian image of the “gates of Hell” is more conventional within local religious imagery and preserves the original’s emotional intensity through a different conceptual structure.

Simile-based descriptions are generally preserved with minimal alteration. In “He had a W.C. Fields twang and a nose like a prize strawberry” (Ch. 12, p. 25), translated as «Ռնգախոս էր, ինչպես ծաղրածու Ու.Ս. Ֆիլդըրը, իսկ քիթը նման էր ընտիր ելակի» (Ch. 12, p. 27), both comparative structures are retained. The translation maintains visual clarity and humorous exaggeration while ensuring lexical comprehensibility. Similarly, in “My soul seemed as foul as smoke from burning cat” (Ch. 13, p. 27), rendered as «Հոգիս զարշահոտում էր, ինչպես խանձված կատվի մորթի» (Ch. 13, p. 29), the grotesque imagery is intensified rather than reduced, preserving the disturbing sensory effect characteristic of Vonnegut’s prose.

Repetition functions both as a structural and rhythmic device throughout the novel. In “See? See? See?” (Ch. 5, p. 12), translated as «Տեսն՞ւմ ես, տեսն՞ւմ ես, տեսն՞ւմ ես...» (Ch.5, p. 16), the anaphoric structure is preserved, although adjusted rhythmically to avoid excessive syntactic rigidity. Repetition is similarly present in the dialogue sequence “It would freeze? ... They would freeze?” (Ch. 21, p. 48), where the Armenian version maintains escalation while reducing redundancy for fluency. «Այն կսառչի՞ ... Նույնպես կսառչի ... Նույնպես կսառչեն» (Ch. 21, p. 47). These adjustments reflect Jakobson’s (1960, pp. 350–377) understanding of repetition as part of the poetic function of language, where rhythm contributes directly to meaning: “The puddle would freeze? I guessed. And all the muck around the puddle?” (Ch. 21, p. 48).

Metaphorical compression is evident in expressions such as “bare bones of your story” (Ch. 4, p. 7), translated as «ձեր հուշերի կմախքը» (Ch. 4, p. 12). The conceptual metaphor remains intact, with abstract narrative structure mapped onto a physical frame. Likewise, the elliptical phrase “The day of the bomb” (Ch. 5, p. 9) compresses the historical reference to Hiroshima into a minimal unit, relying on shared contextual knowledge for interpretation. Dysphemistic language presents a further area of pragmatic negotiation. Expressions such as “Goddamn” (Ch.34,

p.63) and “son of a bitch” (Ch. 39, p. 72), translated as «Գրողն ինձ տանի» (Ch. 34, p. 68) and «Ցնդած լրբի վաստակ» (Ch. 39, p. 75), retain expressive force while adjusting register to suit Armenian literary norms. In some cases, moderation is applied to avoid excessive vulgarity, particularly when dysphemism interacts with symbolic or philosophical content. This reflects a balancing of emotional intensity and stylistic appropriateness rather than neutralisation.

A notable instance of ideological contrast occurs in the passage combining dysphemism with sacred imagery. A particularly striking moment of stylistic tension occurs in the passage where dysphemism and sacred imagery converge: “... son of a bitch had a crystal of ice-nine... while under us was God's own amount of water, the Caribbean Sea” (Ch. 39, p. 72), rendered in Armenian as «Այդ փոքրիկ սրիկան ճամպրուկի թերմոսում սառույց-իննի բյուրեղներ ուներ, ... իսկ ներքևում Աստծո ստեղծած ջուրն էր՝ Կարիբյան Ծովը» (Ch. 39, p. 75). The juxtaposition is not incidental. Vonnegut places the profane and the sacred in direct proximity, forcing the reader to measure human scientific ambition against the scale of the natural world – and to find it grotesque.

Ice-nine is not merely a plot device; it is the novel's moral argument in material form. Klinkowitz (2004) situates Vonnegut's fiction within a broader interrogation of American technological culture, reading his satirical method as a sustained critique of the values that made weapons such as the atomic bomb not only possible but celebrated. Ice-nine extends that critique: invented without ethical reflection, distributed through indifference, and ultimately catastrophic, it rehearses the same logic that Vonnegut associated with Hiroshima and Dresden. Morse (2003) frames this as Vonnegut's defining preoccupation – the paradox of a species intelligent enough to unlock the structures of matter and reckless enough to weaponise that understanding against itself. What the Armenian translation must therefore carry across is not simply a colorful epithet followed by a geographical reference, but the full weight of this ironic contrast. The interpretation of the narration preserves the structural opposition between the coarse human act and the divinely scaled natural world, sustaining the ethical charge of the original without deflating it into mere vulgarity or elevating it into abstraction.

Finally, merism and quantitative metaphor are handled through localisation. In “When I was a younger man – two wives ago, 250,000 cigarettes ago, 3,000 quarts of booze ago ...” (Ch. 1, p. 1), translated as «Երբ ավելի երիտասարդ էի՝ երկու կին, երկու հարյուր հիսուն հազար ծխախոտ, երեք ու կես հազար լիտր ոգելից խմիչք առաջ...» (Ch. 1, p. 17), the conversion to specific metric units of life experiences ensures immediate comprehension. Time is measured by quantity,

and the translation preserves this conceptual structure while adapting the unit system to make the target language accessible. The translation demonstrates a consistent orientation toward functional adequacy. While formal equivalence is retained where possible, the dominant tendency is toward pragmatic and stylistic adaptation. This reflects a translation strategy that prioritises communicative effect over structural fidelity, ensuring that Vonnegut's satirical force, tonal irony, and conceptual density are preserved in a linguistically natural Armenian form.

The Linguistic Mindset and Stylistic Transfer in Vonnegut's Translation

Translating Kurt Vonnegut into Armenian involves difficulties that arise less from lexical gaps than from deeper differences in how the two languages organise expression and tone. In Vonnegut's English, meaning is built through linear, highly economical syntax. His sentences are short, structurally restrained, and often deliberately unadorned. Irony in such a system is not signalled overtly; it emerges through understatement, abruptness, and the deliberate withholding of elaboration. Armenian, by contrast, is structurally synthetic and comparatively expansive. Its inflectional system and flexible word order allow for a more layered articulation of meaning, often producing a fuller rhythmic and expressive contour than the English source. Even when the propositional content is preserved, the Armenian rendering may naturally sound more resonant or interpretively shaped. This structural tendency creates a persistent tension in translation, since Vonnegut's stylistic effect depends precisely on restraint rather than elaboration.

Within this context, his telegraphic prose must be understood as a controlled stylistic stance rather than a simple reduction of language. It produces irony through compression and tonal distance. When such sentences are rendered into Armenian without careful regulation, the result can shift unintentionally towards a more interpretive or emotionally weighted style. The central challenge, therefore, lies in moderating the inherent expansiveness of Armenian in order to preserve the clipped and detached rhythm of the original. This can be described as a form of stylistic regulation, where expressive tendencies are consciously restrained to maintain tonal equivalence.

The issue becomes especially visible in figurative expressions and culturally embedded imagery. The phrase "mouth of Hell," for instance, cannot be transferred directly without disrupting its conceptual grounding. The Armenian rendering «Դժոխքի դռներ» ("gates of Hell") reflects a necessary shift in imagery rather than a literal substitution. The adjustment replaces a Western anatomical metaphor with a threshold-based structure more consistent with Armenian conceptual

tradition. What is preserved is not the lexical form but the functional intensity of the image within a different cultural framework.

From an educational perspective, this study can be approached as a structured model for developing translational sensitivity rather than as isolated instances. Their analysis proceeds through a sequence of interpretive stages. The first involves contextual reading, where attention is directed to the cultural and pragmatic load of individual expressions rather than their dictionary meanings. In the case of “mouth of Hell,” this step requires recognising the cultural specificity of the image and its limited direct transferability. The second stage focuses on pragmatic adjustment, where the priority shifts from formal correspondence to communicative effect. The substitution of “gates of Hell” exemplifies this move, as it preserves the expressive force of the image while adapting it to Armenian conceptual patterns. The third stage concerns tonal control, in which the translation is evaluated according to rhythm, cadence, and delivery. In Vonnegut’s prose, these elements are integral to meaning, and any expansion of structure must be carefully managed to avoid diluting the characteristic staccato flow. Sarcasm introduces an additional layer of complexity because it depends on implicit contradiction rather than explicit linguistic markers. In English, it is often conveyed through understatement or reduced emphasis, allowing irony to emerge without structural signalling. Armenian tends to express ironic intent more visibly through syntactic arrangement or lexical emphasis, which can alter the subtlety of the effect if applied mechanically. The Armenian translation examined here shows that syntactic flexibility can be used strategically to preserve this dimension. Controlled variation in word order allows ironic meaning to be suggested without the addition of explanatory material, which would otherwise disrupt Vonnegut’s minimalist style. In this sense, grammar functions not only as a structural system but also as a stylistic resource capable of carrying tonal information.

The translation of Vonnegut into Armenian, therefore, demonstrates that equivalence operates on multiple levels simultaneously. It is not limited to lexical or grammatical correspondence but extends to rhythm, restraint, and pragmatic effect. Maintaining these elements requires continuous negotiation between two languages with fundamentally different expressive logics, where fidelity is achieved not through replication of form, but through careful control of stylistic behaviour.

Conclusion

Ultimately, *Cat's Cradle* is, in itself, a “provocation”. Vonnegut's metaphor, irony, repetition, and dysphemism are not decoration – they are the argument.

Hoenikker's role as the atomic bomb's creator, and ice-nine as its logical extension, states more about human pride and irresponsibility than any direct accusation could. Rendering it in Armenian is an act of interpretation, not transcription. The shift from “mouth of Hell” to “gates of Hell” illustrates a recurring structural tension: Armenian elaborates where Vonnegut withholds, and Zilfugharyan's translation must hold that tendency in check throughout. Every device demands a considered choice about where faithfulness ends, and adaptation begins. Formal and dynamic equivalence are not opposites here – they are positions along a continuum, negotiated device by device. Some features survive the crossing with minimal loss; others, such as dysphemistic register and tonal understatement, require more radical reconstruction to preserve the irony that gives the novel its force. Vonnegut's meaning does not transfer on its own – it has to be carried across languages and cultures with care. That effort, it turns out, mirrors precisely what the novel itself asks of its reader.

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Ա. Պապոյան, Ի. Բուռնազյան, Լ.Բոստանջյան - Վոնեգութի երգիծանքի վերարտադրումը «Կատվի ճոճք» վեպի հայերեն թարգմանության մեջ. – Սույն հոդվածում ներկայացվում է Քուրտ Վոնեգութի «Կատվի ճոճք» վեպի ոճաբանական միջոցների թարգմանության դժվարությունների ու առանձնահատկությունների վերլուծությունը: Վոնեգութի այս ստեղծագործությունը հանդիսանում է XX դարի ամերիկյան երգիծական գրականության գլուխգործոցներից մեկը՝ շնորհիվ հեղինակին բնորոշ ոճի՝ սև հումորի և գիտական ֆանտաստիկայի յուրօրինակ համադրությամբ, ինչպես նաև ժամանակակից հասարակության քննադատությամբ: Ուսումնասիրությունը բացահայտում է հիմնական ոճական հնարքների՝ փոխաբերության, հեգնանքի և կրկնության ձևերի դերը վեպի ձևավորման մեջ: Առանձնակի ուշադրություն է դարձվում գիտական դիսկուրսի ներկայացմանը և «սառույց-իննի» խորհրդանշական գործառույթին: Այս վեպի թարգմանության վերլուծությունը ցույց է տալիս, թե ինչպես են հաղթահարվում լեզվական և մշակութային արգելքները՝ Վոնեգութի ստեղծագործության բնագրի ոճը պահպանելու նպատակով: Հետազոտության արդյունքները փաստում են, որ թեև հաճախ կիրառվում է ձևական համարժեքության սկզբունքը, վեպի սուր հումորն ու էմոցիոնալ հնչեղությունը պահպանելու համար անհրաժեշտ են նաև դինամիկ համարժեքության և մշակութային ադապտացիայի կիրառվումը: Ամփոփելով՝ հարկ է նշել, որ այս համատեքստում Վոնեգութի բարդ աշխարհայացքի հաջողված թարգմանությունը պահանջում է ավելին, քան լեզվական ճշգրտություն:

Բանալի բառեր՝ ոճական միջոցներ, թարգմանության ռազմավարություններ, հեգնանք, փոխաբերություն, կրկնություն, մշակութային ադապտացիա, Քուրտ Վոնեգուտ

А. Папоян, И. Бурунзян, Л. Бостанджян – Трудности перевода сатиры Курта Воннегута в романе «Колыбель для кошки» на армянский язык. – Данная работа посвящена исследованию стилистических средств, используемых Куртом Воннегутом в романе «Колыбель для кошки», и анализу трудностей их перевода на армянский язык. Воннегут, являясь одним из самых ярких и оригинальных голосов американской литературы XX века, использует нестандартный стиль повествования, сочетая сатиру, иронию, а также элементы научной фантастики и черный юмор для критики абсурдности современного общества. В работе рассматриваются ключевые стилистические средства, такие как метафора, ирония, повторение, а также дисфемизм, метонимия, эллипсис и меризм, и анализируется их функция в романе, раскрывая особенности повествовательного тона и характеристику человеческого поведения. Особое внимание уделяется представлению научного дискурса, сатирическому изображению реальности и символическому концепту «лед-девять». Авторы

статьи акцентируют внимание на стратегиях, применяемых в переводе романа на армянский язык, и показывают, как переводчик преодолевает лингвистические и культурные различия, пытаясь сохранить тон, юмор и художественное воздействие оригинала. Результаты исследования свидетельствуют о том, что при переводе используются как формальная, так и динамическая эквивалентность: некоторые стилистические средства передаются посредством прямого соответствия, тогда как другие требуют семантических сдвигов, парафразирования или культурной адаптации для сохранения эмоционального и контекстуального эффекта. В целом, работа подчеркивает взаимосвязь между стилистической формой и смыслом в романе «Колыбель для кошки», акцентируя внимание на том, что успешный перевод требует не только языковой точности, но и воссоздания юмора, иронии и мировоззренческой перспективы произведения для армянской аудитории.

Ключевые слова: *стилистические средства, стратегии перевода, ирония, метафора, повторение, культурная адаптация, Курт Воннегут*