

FIGURATIVE EXPRESSIVE MEANS AS A SUBJECT OF COMPARATIVE STUDY (BASED ON L. DURRELL'S “BALTHAZAR” AND ITS FRENCH TRANSLATION)

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In this article, the study is carried out within the framework of hermeneutics understood as a comprehensive method of philological analysis of a work of verbal creativity. As the art of interpretation, philological hermeneutics aims to uncover both the content and the expressive layers of a literary work. The goal of the article is to explore the aesthetic impact of figurative expressive means present in a work of literature by conducting a comparative analysis of the original and its translation. In this framework, the translation is treated as a parallel text, whose comparison with the original enables to identify expressive and aesthetic elements that might otherwise go unnoticed if examined within the framework of a single linguistic context. The study focuses on the English original of Lawrence Durrell's "Balthazar" and its French translation. Through detailed analysis of examples, the article demonstrates that the full potential of figurative expressive means is most effectively revealed through comparative analysis. Moreover, comparing the translation with the original not only highlights the figurative richness of expressive means in the source text but also enhances their aesthetic impact upon the reader. It stands to reason to believe that the effective realization of the goal set in the present article will contribute to the solution of the all-important linguistic problem of understanding and interpreting a work of Verbal art.

Key words: *Verbal Art, philological hermeneutics, figurative expressive means, comparative study, interpretation of a work of verbal creativity, Lawrence Durrell, “Balthazar”*

Introduction

A work of literary art presents a generalized yet self-evident image of the world, expressed in linguistic forms and illuminated by poetic consciousness. Appearing in an unfamiliar environment of the literary work, ordinary words are transformed acquiring a new essence and producing not only cognitive but also aesthetic impact. New semantic layers transform and enrich the structure of the words of everyday language. Words that are neutral from a semantic point of view can manifest a sharp expressive-

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imaginative character in a work of literary creativity. It is the revealing of these very semantic layers that encompasses an inquiry into the study of literary works (Vinogradov, 1963).

According to the stylistic framework of the literary work, expressive-evaluative overtones of speech characterize the individual style of the writer. This vibrant use of expressive devices, which is an important feature of the language of literary creativity, is aimed at influencing the reader's imagination as well as creating an expressive impact on him (Budagov, 1980).

The aim of the article is to reveal such figurative expressive means in a work of verbal creativity, the literary effect of which emerges as a result of the comparative study of the original and its translation. The analysis is carried out within the framework of hermeneutics as a comprehensive method of analysis of literary works.

In this article, the above-mentioned issues are examined from the standpoint of comparative analysis, studying the same phenomenon in English and French literary contexts. The comparative analysis is carried out based on the English version of the novel "Balthazar"¹ by L. Darrell and its French translation which, being rich in many figurative means of expression, create fertile ground for study.

The choice of the method is conditioned by the fact that the translation of the original in the original-translation-original framework functions as a parallel text. This allows carrying meaningful comparisons between the original work and its translated version, making it possible to reveal expressive and emotional overtones across linguistic boundaries.

Philological Hermeneutics as the Art of Interpreting a Work of Verbal Art

Philological hermeneutics² is the art of interpreting the content and meaning of literary works. Its development was initially driven by the need to analyze complex literary, religious, philosophical, and historical writings. The emergence of hermeneutics as a comprehensive method of textual analysis is associated with the name of the German philosopher, theologian, and orator Friedrich Schleiermacher.

Schleiermacher considered hermeneutics to be the art and theory of interpretation. He introduced the term "interpretation" into philosophical discourse. According to him, the art of comprehending the meaning of texts was the practical aspect of text interpretation, while the study of their principles was the theoretical dimension, which was conditioned by understanding the methods of interpreting specific texts (Schleiermacher, 1998).

The main focus of Schleiermacher's approach was the idea of the dialogue between the interpreter and the text, however, of equal importance was the dialogue between the author and the interpreter. He argued that any work of verbal creativity reflected a particular mentality. As a linguistic expression, it should be interpreted grammatically,

¹ "Balthazar" is one of the four novels of "The Alexandria Quartet" by the British writer Lawrence Durrell, published between 1957 and 1960.

² The origin of the term "hermeneutics" is associated with the name of the god Hermes in ancient Greek mythology, who was considered the mediator between the gods of Olympus and humans. Hermes was obliged to make people aware of the will of the gods, to interpret their language. Therefore, the term "hermeneutics" means interpretation, translation (Schleiermacher, 1998).

while as a reflection of thought, it required psychological interpretation. According to him, true understanding lied in the synthesis of those two approaches, i.e. grasping both the language and the intention behind it (Schleiermacher, 1998). Thus, the German scholar defined the main goal of hermeneutics as understanding the author and his work better than the author himself.

In the course of development of hermeneutics, the prospects of its application broadened. Any text that could be interpreted became a subject of hermeneutic inquiry. Hermeneutics was gradually shaping into a general methodological and theoretical framework.

One of the fundamental questions of hermeneutics dealt with the number of word meanings. How many meanings are there in a word? Two main approaches emerges in relation to this question. The first approach assumed the presence of only one meaning in a word, its objective meaning, while the second one focused on the polysemy of the word, highlighting the importance of subjective-psychological factors in the process of text interpretation (Kuznetsov, 1991: 15).

Flacius Illyricus, who made significant contributions in the development of hermeneutic theories, attempted to resolve this debate. As an important hermeneutic requirement, he raised the issue of the relationship between the part and the whole - the interpreted expression and the context. Such an approach implied that in studying a text the context of the words, the idea of the text, the relationship of the part to the whole should be taken into account. In other words, any word, expression, or idea could convey different meanings in different contexts. The meaning depended largely on the context. Thus, the texts of the Holy Scripture had one sacred meaning (the literal meaning), the semantic variants of which depended on the context. Ultimately, philological hermeneutics aims to uncover the author's intended meaning (Shpet, 1989: 242). In this respect, J. Culler in his book *Literary Theory: A Very Short Introduction* writes: "If we must adopt some overall principle or formula, we might say that meaning is determined by context, since context includes rules of language, the situation of the author and the reader, and anything else that might conceivably be relevant" (Culler, 2000: 76).

Peculiarities of Comparative Analysis in the Process of Analyzing the Original and Its Translation

Many works have been dedicated so far to the comparative analysis of languages. In recent decades, this approach has been applied to the study of stylistic phenomena as well. Thus, for instance, Sh. Bali conducted comparative research of the stylistic features of the French and German languages. According to him, figurative means of expression of the native language are perceived subconsciously. A deeper perception of stylistic devices often becomes possible when they are studied in parallel with those of another language. The comparative perspective allows the identification of differences between imagery and figurative expressive means (Bali, 1961).

The role of comparative analysis is also highlighted in the study of a work of verbal creativity. According to Zadornova, only through the comparative analysis of the original and its translated versions does the integrity of the stylistic features of the work emerge, which plays an essential part in the comprehensive understanding and interpretation of the work of verbal art (Zadornova 1992, Kukuryan 1990).

Comparing the translation with the original allows for the identification of the most significant stylistic features of the source text. Through the comparative analysis, the subtle stylistic and semantic interactions of linguistic units are exposed, which makes it possible to reveal the key aspects of the author's stylistic mindset. It is through the comparative study of the original and the translation that such stylistic markers appear which might otherwise remain unnoticed if studied only within the framework of a single language. Such linguistic elements, though seemingly insignificant and minor, often play a crucial role in shaping the overall style of the work. Therefore, comparative study acts as a valuable method in uncovering the finer nuances of the work of verbal art.

In this article, the translation acts as a lens through which certain key features of the original work emerge. A deep and objective understanding of the source text becomes possible only by comparing it with the translation, since the translation serves as a mediator, which contributes to the maximum perception and interpretation of the meaning embedded in the original. It should also be noted that the horizontal context³ plays a crucial role in identifying verbal images, without which many of them would remain obscure or lose significance.

Let us study a few examples:

In L. Durrell's "Balthazar", one of the central characters, Leila, is portrayed in bright colors. In her youth, she stood out among Coptic women for her exceptional beauty and charm. Defying tradition, she abandoned the veil and pursued education. Even after marriage, Leila frequently travelled to Europe, subscribed to magazines in four languages, and had a wide circle of friends and personal interests:

As a girl, Leila had been both beautiful and rich. The daughter of a blue-stocking, convent-bred and very much in society, she had been among the first Coptic women to abandon the veil and to stare to take up the study of medicine against her parents' will.

(Balthazar, p. 259)

However, the severe illness that struck her ultimately took all of that away. The author highlights this throughout the work using different wording and figurative expressions.

The black hideous veil, which so long had seemed to her a symbol of servitude, became now a refuge in which she could hide the ruins of a beauty, which had been considered so outstanding in her youth. She had not the heart now to parade this new melted face through the capitals of Europe, to brave the silent condolences of friends who might remember her as she had once been.

(Balthazar, p. 260)

The beauty of her youth has fallen victim to smallpox. The veil, which she used to perceive as a symbol of humility, now conceals the ruins of her lost beauty. The disease has ravaged her beauty. The image of her beauty, which is reduced to ruins, is very powerful. A beauty that has not withered or disappeared over the years, but has

³ According to Boldyreva, horizontal context represents the work of verbal creativity in its entirety, while vertical context reflects the era in which the work was written, in its historical and cultural entirety (Boldyreva, 1997).

been destroyed, like cities or castles. The epithet “*ruins of a beauty*” acquires vivid expressiveness in this context.

To describe the same phenomenon, the author uses also a metaphor:

Her beauty, of which until then she had taken no particular account, as is the way with the beautiful, had been suddenly ravaged by a confluent smallpox which **melted** down those lovely features and left her only the magnificent eyes of an Egyptian sibyl.

(Balthazar, p. 259)

The disease has melted away the beautiful features. Let us consider the dictionary meanings of the word “melt”. Webster’s New World Dictionary offers the following meanings: (1) to dissolve; (2) to disappear; (3) to soften, become gentle and tender (figurative).

As we can see, the word “melt” in English has the meanings of “to dissolve”, “to disappear,” as well as a figurative usage. Thus, we may dare to claim that all the tree meanings of the word “melt” are intertwined in this metaphor – her beauty has disappeared, dissolved, leaving only expressive eyes as a remnant of the ruins.

We face a different picture in the French translation:

Sa beauté, dont elle ne s'était pas particulièrement souciee jusqu'alors, comme toutes les femmes vraiment belles, se trouva soudain ravagée par une petite vérole confluyente qui brouilla ses jolis traits et ne lui laissa que les yeux magnifiques d'une sibylle égyptienne.

(Balthazar, p. 296)

In the French translation, the word “blurred” (*brouilla*) is used instead of the word “melted” (which blurred her lovely features). Unlike “melt,” the word “blur” lacks the sense of gradual transformation or dissolution. The choice of the word “blur” in French translation creates a neutral background, which in turn enhances the figurative power of the original English metaphor.

In the narrow philological context, it is revealed that Leyla no longer appears in public due to her illness, and people remember her almost as a legend.

She was now never seen in society and had become something of a legend amongst those who remembered her in the past, and who indeed had once nicknamed her the ‘dark swallow’.

(Balthazar, p. 260)

The epithet “dark swallow” in the above passage is especially striking. Covered in her long black Coptic dress and her face concealed, she truly resembles a swallow. At the same time, it can be assumed that the phrase may be the variation of the well-known English expression “dark horse,” implying mystery, as Leila remains an enigma to those around her.

Another striking image is created with the word “dark” in the following example:

But when he raised his head to look at him, you saw at once what it was that had ruled Narouz’ life like a **dark star**. His upper lip was split literally from the spur of the nose – as if by some terrific punch: it was a hare-lip which had not been caught up and basted in time. It exposed the ends of a white tooth and ended in two little pink tongues of flesh in the center of his upper lip, which was always wet.

(Balthazar, p. 252)

As we can see, the passage is rich in diverse means of expression: “what it was that had ruled Narouz’ life like a dark star” (metaphor, simile, epithet), “pink tongues of

flesh” (epithet). All these devices enhance the expressive power of the epithet “dark star”.

Let us begin with the horizontal context. In the work, Narouz, although a secondary character, is portrayed in vivid and expressive tones. He is Leila’s youngest son and was born with a cleft lip, which severely distorts his appearance. In an attempt to conceal his defect, the young man grows a mustache, but the ugly lip remains visible, protruding from beneath the mustache. The author depicts this image using rich, figurative language, while the use of the simile enhances the vividness:

He had grown a ragged and uneven moustache over his upper lip, *as someone will train ivy over an ugly wall* – but the scar showed through wherever the hair was thin; and his short, unsatisfactory beard too was a poor disguise: looked simply as if he had remained unshaven for a week.

(Balthazar, p. 252)

Now let us examine the definitions of the word “dark” in Webster’s New World Dictionary, which, among many other meanings, includes the following figurative ones: (1) hidden, secret; (2) gloomy, hopeless; (3) angry, sullen; (4) evil, sinister.

It can be assumed that the epithet “dark star” carries the metaphorical connotations commonly associated with the word “dark,” which empowers the epithet with expressiveness, imagery and emotional depth. As they say, everyone is born under a certain star – symbolizing fate and destiny. Naruz, however, was born under a star that brings him misfortune; hence the author’s use of the adjective “dark.” Naruz’ unhappiness stems from his doomed fate: he is basically sad because he is hopelessly in love with a woman but is unable to express his feelings. The unfulfilled love makes him feel deeply unhappy.

Let us now examine the French translation in parallel:

Mais quand il leva la tête pour regarder son frère, on voyait tout de suite quel *sombre destin* pesait sur la vie de Narouz.

(Balthazar, p. 288)

As we can see, in the French version, the epithet “dark star” is translated as “sombre destin” (dark fate).

According to the French-Russian dictionary (1967), the word “sombre” has the following meanings: темный (dark, gloomy), мрачный (grim), угрюмый (somber), печальный (sad). The synonyms are closely interconnected and derive from one another. Sadness is inherently linked to a gloomy mood and sad expression. Notably, the English word “star” is rendered as “fate” in the French version, which highlights the symbolic interpretation of “star” as destiny – an association that is currently present in the English language.

Thus, the analysis of the above examples allows us to assert that the full potential of figurative means of expression is revealed most effectively through comparative analysis. Moreover, it is the comparison with the translation that helps to enhance the impact of the figurative devices of the original.

Conclusion

Considered an art of perception and aimed at elucidating the content of a work of verbal creativity, philological hermeneutics represents the practical dimension of text interpretation. It is shaped by the interpreter’s knowledge of methodologies for

analyzing specific texts. At its core lies the dialogue between the author and the interpreter – a principle of interpreting texts that enables to understand the author and his work better than the author himself. The thorough and multifaceted study of figurative expressive means, the disclosure of their creative essence within the framework of philological hermeneutics enhances the appreciation of literary art and fosters the development of philological culture. In this article, a comparative analysis of the original English version of L. Darrell's "Balthazar" and its French translation is undertaken with the aim to uncover those implicit means of expressiveness that would have remained hidden or would not have been perceived deeply if studied only within the framework of a single language. It should be noted that the application of the comprehensive method of comparative analysis to a work of literary art allows a profound understanding and fuller interpretation of the artistic text. In this study, the translation functions as a parallel text, on the basis of which the figurative means of expression of the original acquire greater potential and expressiveness. The comparative analysis reveals that the figurative expressive means acquire inner strength and more deeply convey the entire mechanism of the author's imaginative worldview and his philosophical conviction.

ԱՆՈՒՇ ԱՅՈՒՆՅԱՆ – Պատկերավոր արտահայտչամիջոցները որպես զուգադրական ուսումնասիրության առարկա (Լ. Դարրելի «Բալթազար» ստեղծագործության անգլերեն բնօրինակի և դրա ֆրանսերեն թարգմանության հիման վրա) – Սույն հոդվածում ուսումնասիրությունն իրականացվում է հերմենևտիկայի՝ որպես գեղարվեստական ստեղծագործության բանասիրական վերլուծության համապարփակ մեթոդի, շրջանակներում: Համարվելով ընկալման արվեստ՝ բանասիրական հերմենևտիկան միտված է մեկնաբանելու գեղարվեստական ստեղծագործության բովանդակային և արտահայտչական շերտերը: Հոդվածի նպատակն է բացահայտել քերթողական արվեստի ստեղծագործության մեջ առկա պատկերավոր արտահայտչամիջոցների գեղագիտական ներգործությունը՝ բնօրինակ և թարգմանություն տեքստերի զուգադրական դիտարկման միջոցով: Սույն ուսումնասիրության մեջ թարգմանությունը դիտարկվում է որպես բնօրինակին զուգահեռ ստեղծագործություն, որի հետ համեմատությունը հնարավորություն է տալիս բացահայտել այնպիսի գեղագիտական, ներդրողական արտահայտչամիջոցներ, որոնք աննկատ կմնային կամ չէին ընկալվի առավել խորությամբ, եթե ուսումնասիրվեին միայն մեկ լեզվի շրջանակներում: Հոդվածում վերլուծության են ենթարկվում Լոուրենս Դարրելի «Բալթազար» ստեղծագործության անգլերեն բնօրինակը և դրա ֆրանսերեն թարգմանությունը: Օրինակների վերլուծությունը վկայում է, որ փոխաբերական արտահայտչամիջոցների ողջ ներուժը առավել լիարժեք բացահայտվում է զուգադրական վերլուծության շնորհիվ: Ավելին՝ թարգմանության հետ զուգադրումը ոչ միայն ընդգծում է բնօրինակի արտահայտչական հնարքների պատկերավորությունը, այլև ուժեղացնում է դրանց գեղագիտական ներգործությունը: Սա, իր հերթին, կնպաստի քերթողական արվեստի ստեղծագործության խորացված ընկալման ու մեկնաբանման՝ որպես գրականագիտական առանցքային խնդրի, արդյունավետ լուծմանը:

Բանալի բառեր – քերթողական արվեստ, բանասիրական հերմենևտիկա, պատկերավոր արտահայտչամիջոցներ, գուգադրական ուսումնասիրություն, գեղարվեստական տեքստի մեկնաբանություն, Լոուրենս Դարրել, «Բալթազար»

АНУШ АЮНЦ – *Образные средства выражения как предмет сравнительного изучения (на материале английского оригинала произведения Л. Даррелла «Бальтазар» и его французского перевода)*. – В данной статье исследование осуществляется в рамках герменевтики как комплексного метода филологического анализа художественного произведения. Будучи искусством восприятия, филологическая герменевтика стремится интерпретировать содержательные и выразительные слои художественного произведения. Цель статьи – раскрыть эстетическое воздействие образных средств выражения, присутствующих в произведении литературы, посредством сравнительного изучения оригинала и перевода. В данном исследовании перевод рассматривается как произведение, параллельное оригиналу, сравнение с которым позволяет выявить такие эстетические образные средства выражения, которые остались бы незамеченными или не были бы восприняты глубоко, если бы изучались только в рамках одного языка. В статье анализируются английский оригинал произведения Лоренса Даррелла «Бальтазар» и его французский перевод. Анализ примеров показывает, что весь потенциал образных средств выражения наиболее полно раскрывается посредством сравнительного анализа. При этом сравнение с переводом не только подчёркивает образность выразительных средств оригинала, но и усиливает их эстетическое воздействие. Можно полагать, что эффективная реализация поставленной в настоящей статье цели будет способствовать решению важнейшей лингвистической проблемы понимания и интерпретации произведения словесно-художественного творчества.

Ключевые слова: *Словесно-художественное творчество, филологическая герменевтика, образные средства выражения, сравнительное изучение, интерпретация художественного текста, Лоуренс Даррелл, «Бальтазар»*

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