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Translating Terminology
of Media Texts Dealing with Art and Culture
(in German-Russian Texts)

ALBINA BOYARKINA

SAINT PETERSBURG STATE UNIVERSITY

Abstract: This article discusses the problems of translating Russian-German media texts related to culture and art. In the descriptions of artistic works and their impact, we find a large amount of emotional-expressive vocabulary, adjectives, extended metaphors and comparisons, and on the level of syntax - a large number of parallelisms or emotional reversals, which cause certain difficulties in the process of translation. However, sometimes translating special terminology is no less difficult, especially when the terms are new and do not have established equivalents recognized by the scholarly community or even when, rarely though, terms are used with ironic nuances. In this case translators resort to transliteration or borrowing. However, the use of calques in the translation of new terminology leads to the violation of the norms of the target language and inaccuracies in the transfer of meaning. The professional jargon acquires an additional contextual meaning, which is not always detected and appropriately rendered by the translator. The translation of texts containing terms relating to culture and art requires consultation with a specialist in the field who will be able to interpret the terminological meaning of the lexical unit and help translate it accurately.

Key words: translation, media texts, texts related to culture and art, specific terminology, musicological terminology

1. Introduction

Media texts dealing with art and culture are often considered quite difficult to translate. The specific content and terminology of such texts must be taken into account by the translator. What's more, in the descriptions of works and their impact, we find a large amount of emotional vocabulary such as sometimes exaggerated positive assessments, extended metaphors and comparisons, various clichés, and at the level of syntax - a large number of parallelisms or rhetorical questions. Archaic vocabulary, which is characteristic of scientific discourse on a given topic, is less common in media texts. And while in more professional texts the adherence to a lofty style remains relevant, in newspaper and magazine articles on culture and the arts the main stylistic colouring approaches the colloquial which also causes certain translation difficulties.

Using the example of German and Russian-language media texts from 2020-2021 relating to culture and art (the sections "Art" and "Culture" in the news magazines *Kommersant*, *Vedomosti*, *Spiegel*, *Stern*, *DW*), this article examines the problems of translation of special terminology, which in the Russian-language scientific literature

are addressed in the following publications: Komissarov 2011, Kutina 1964, Leichik 1973, Leichik 1991, Lotte 1982, Superanskaia 2012.

2. Special Terms in Texts Dealing with Art and Culture

One of the peculiarities of the texts about culture and art is that they are highly terminological. The vocabulary related to art has no rigid boundaries within the term 'field of art' and can refer simultaneously to several fields (music, theatre, ballet, painting, cinema, etc.). This can be called general art terms and it refers to different types of art and can be used in new contexts, often with metaphorical transposition. General art terms as well as specialist terminology and professionalisms cause major problems in translation.

Traditionally, art terminology in Russian in different spheres has had many borrowings from different donor languages - ballet terminology is based on French, music terminology on Italian, art terminology proper has Greek and Latin roots. For example, in Russian media texts related to ballet, the specific terminology is usually left in French, and written either in Roman letters or transliterated: 'па-де-дё' (Fr. 'pas de deux'), 'фуэте' (Fr. 'fouetté') and 'Арабеск' (Fr. 'Arabesque'). Musical performance terms are either written in Italian or transcribed: 'allegro' (It. 'Allegro'), 'adagio' (It. 'Adagio'). When translating this vocabulary, the main techniques are transposition (direct transfer of a lexeme) and transcription.

New interpretations of terms or completely new terms are much more problematic in translation. For example, new terms, such as those associated with management in the arts (appointments in the theater, a company's name) or terminology associated with new dance trends find their way into Russian from English and are often simply transliterated. For instance, there is no unambiguous translation into Russian of the English term 'director' as far as ballet is concerned. In Russian opera and ballet theaters or ballet companies, it is hard to know exactly what the director manages. At the Bolshoi Theatre the ballet company has an artistic director and a head. The same is true for the Mariinsky Theatre. At the Mikhailovsky Theatre in Saint-Petersburg there is an artistic director of the theater, and a chief ballet-master. At the Paris Opera, this position is called Directeur de la Danse (Director of Dance), at the Metropolitan Opera, it is Dance Director, at Covent Garden, simply Director. The transliteration of this term into Russian does not give a full idea of what is meant, whether it is the artistic director of a theatre, the managing director, or just the director of a ballet company. The same issue arises with the terms choreographer/balett-master, director/producer, and theatre designer (production designer, costume designer, lighting designer).

A separate translation issue is the translation of new special terms. For example, the designation of names to the new trends in dance and bodybuilding causes great difficulty for translators. Terms like the English 'bodywork' (practical exercises for the body aimed at deep relaxation and general health), 'mind body' (a discipline aimed at conscious work on the body), 'sensory awareness' (a 'sensual consciousness' system of exercises with a meditative orientation, aiming at reviving a natural perception of the world) are all terms relating to part of a trend of body-oriented therapies, which is new

in Russia. These terms have not yet found an unambiguous translation in scientific use. Thus, the term 'bodywork' is often simply transcribed and grammatically adapted as 'бодиворк.'

The term 'mind body' is either transliterated or translated literally as 'тело-ум' (literally 'body-mind'), which conveys no meaning in Russian. If the original English word is not provided in brackets, such translation is likely to be seen as a mistake. 'Sensory awareness' is translated literally as 'чувственное сознавание,' and it is only the specialists of the field that can associate it with a new trend of body-oriented therapy.

Because there are no Russian equivalents for these terms, most of the time translators resort to transliteration, but transliteration often does not make complete sense. These new concepts must first undergo scientific 'adaptation,' more specifcially, they must be approached from a scientific standpoint in order to find their final form in the target language and to function as a term on their own. Probably the only way to translate them at this stage is to provide a detailed description.

3. Musicological Terminology

Musicological terminology in Russian is traditionally preserved in Italian or is transliterated from Italian, such as tempo designations 'andante,' 'presto,' or genres such as 'sonata,' or musical forms such as 'rondo' and 'aria.' Along with Italian musical terms we use terms in Latin and Greek (e.g. the names of the parts of a mass: 'Kyrie eleison,' 'Gloria,' 'Agnus Dei') and borrowings from other European languages ('suite' from the French 'suite,' 'Singspiel' from German). That is to say musical terminology is not quite homogeneous in itself. However, it has already gone through a period of scientific adaptation and when translating traditional musical terms, translators usually have no issues whatsoever.

A comparative analysis of articles about music in German-language and Russian-language media (*Коммерсант*, *Ведомости*, *Spiegel*, *Stern*) reveals the following features: these texts have a high proportion of borrowings from English, especially in German-language texts. We find both borrowings and hybrid forms, with elements of adaptation (soapig die Handlung, Echo-Klassik-Verleihung, die Top-Interpreten, ein Open-Air-Konzert, Crossover, Superstars, Elektrosound, Sound, Songs, im Musical, E-Gitarre, Pin-up). In German-language texts we also find new names for musical genres (die Medienoper, Liebestragikomödie, die Jugendstiloper, Märchenoper, Sprechoper) and a large number of authorial vocabulary expressed by composites (Bühnengeschichte, Operninszenierung, Musiktheaterinszenierung, Bühnen-Essay, Bühnen-Ballettauftritt, Stimmvirtuosen, Personenregie). In Russian-language media texts, terms borrowed from English can also be found, but in articles about music there are far fewer of them than, for example, in articles about films or contemporary art.

A certain author's musical terms that can be found in scientific literature, such as 'Klangschlüssel' in the theory of the German musicologist Hugo Riemann, translated into Russian as 'созвук,' 'sonic,' 'sonorous' (Boyarkina 2014), are not used in media texts.

On the other hand, musical texts contain quite a lot of bold authorial vocabulary (продолжают ставить узловые вещи, обильное сценическое мельтешение, тягучее статично-разреженное марево - keep staging knotty things, abundant stage flicker, lingering static - sparse morass) and professionalisms (низы, верха, лирико-колоратурный окрас, верхние ноты, грудные ноты, драмсопрано, меццовые обертона - lows, tops, lyric-coloratura, top notes, chest notes, dramasoprano, mezzo overtones). The latter present great difficulties in translation, especially given that they are not always recognized as professionalisms, not only in media texts, but even in scientific or memoir-epistolary literature (Boyarkina 2015).

A comparison of the original and translated texts in the culture section (as in the German and Russian versions of the *Deutsche Welle* website) reveals the following features:

1) In translation there is a fairly flexible approach to the overall structure of the text - the entire text fragments or parts of sentences are eliminated, while there is a 'smoothing' of ideological accents, simplification of the text by reducing the detail, proper names are ommited. There are possible replacements of syntactic structures, unreasonable transformations, free translation.

2) Inaccurate and semantic errors in translation appear due to the use of loan tranlation, which leads to atypical combinations (**отрасль** культуры) and the violation of the norms of the target language (**kein Gehör** zu finden - чувствовать себя неуслышанной; **legt** dann nicht mehr unbedingt den Fokus auf Beethoven - и фокус уже совсем не обязательно будет **лежать на** творчестве Бетховена). The desire to explain realities and terms leads to unwarranted lexical additions and explications (Das ist interessant zu beobachten - Интересно наблюдать за **актуальной дискуссией**; üben ohne Tastatur - без прикосновения к клавишам **фортепиано**).

3) Two opposite phenomena are observed: on the one hand, English-language borrowings are replaced by their analogues (**Star-Pianist** Daniil Trifonov - Даниила Трифонова называют одним из самых ярких современных пианистов и непревзойденным виртуозом; ich **Hardcore Star-Wars-Fan** bin - я **заядлый фанат** 'Звездных войн'), on the other hand, borrowings from English are actively used (Sie haben einmal vom 'mentalen **Üben**' gesprochen - Как-то вы говорили о так называемом 'ментальном **тренинге**'), which are sometimes left untranslated (Sie sind in Berlin zuletzt mit dem **Opus Klassik** ausgezeichnet worden - Недавно вы были удостоены престижной премии **Opus Klassik**).

4) The style of the translated text approaches the spoken word (Das Coronavirus **brachte** einige Aufnahmeprojekte **zum Stillstand** - Из-за пандемии коронавируса **застопорилось** несколько моих проектов).

5) New terms are actively introduced, which are thematically related not only to art, but also to the current situation in the world - pandemic and coronavirus, in doing so variability and duplicuty of the introduced terms can be observed.

4. Conclusion

To conclude, we would like to emphasize that in the translation of specialized terminology in texts related to musicology and dance, translators tend to use variants that already exist and can be found in dictionaries. Translation problems arise either when the terms are new and do not have 'scientifically established' equivalents - translators then resort to transliteration or borrowing - or if the terms are used humorously, which is very rare.

In music, terms of professional jargon or slang (especially vulgar expressions), are unofficial synonyms of other terms. They indicate the use of a term but indirectly or contextually so. However, they are not always detected and treated appropriately by the translator. That is when a creative approach is required, as is, of course, consulting a specialist in the field, who will be able to give the whole expression if needs be, estimate the register, and help translate the terminological meaning of the lexical unit.

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ON AN ARMENIAN TRANSLATION OF SEUMAS MACMANUS'S
THE OLD HAG'S LONG LEATHER BAG[1]

ALVARD JIVANYAN

YEREVAN STATE UNIVERSITY

Abstract: MacManus's *The Old Hag's Long Leather Bag* is a unique text in terms of style in the first place. The study of its translation into Armenian is of interest since it is the very first Irish folk tale translated into Armenian. As many renderings of folktales of the time it is an indirect translation mediated by the Russian version. The translation of each particular folktale is of interest, however a number of features of the text, which are held to be resulting from the translator's individual style are in fact conditioned by the nature of the translated text as a distinct text type.

Key words: mediated translation, folklore, accepting culture, cross-cultural text

1. Introduction

The present article will deal with one of the best-known Irish folk tales *The Old Hag's Long Leather Bag* from Seumas MacManus's *Donegal Fairy Stories* collection (MacManus 1915) and its Armenian translation. The ATU catalogue classifies *The Old Hag's Long Leather Bag* as Tale Type 480 *Kind and Unkind Girls* (Uther 2004:281-2).

An old hag disguised as a beggar woman steals the bag of a widow leaving her and the three daughters destitute. One by one the daughters abandon their mother's home to seek their fortune. They all go into service in the house of the old hag, who had stolen their mother's gold, find the stolen bag and try to return home. However, only the youngest daughter succeeds in carrying out this plan because she does not refuse any help when she is asked for it.

Two extremely dissimilar settings are found in the tale: the familiar world where the widow lives with her daughters and where the three sisters return at the end of the story, and the uncanny milieu where the hag, the talking animals and objects are found, an otherworldly place, which is located "*...far further than I could tell you, and twice as far as you could tell me*" (MacManus 1915:234).

The temporal arrangement of the tale is quite unique. On the one hand, as in any fairy tale, the time of the story is presented very roughly in the opening part of the text: "***Once on a time, long, long ago*** *there was a widow woman, who had three daughters ...*" (ibid., 233), *on* the other hand we find very accurate time descriptions further in

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the text, which create an illusion of time precision: "***A year and a day had gone by after the eldest daughter left home***" (ibid., 242). The mentioned time formulas make a remarkable contrast. It must be mentioned though that they are functionally different, especially in terms of the poetics of the tale text. The time formula ***once on a time, long, long ago*** opens the story, the phrase '***a year and a day***' starts a new episode and can be seen as a unique cohesive device linking the successive episodes together and contributing to the integrity and continuity of the text.

The tale is worth analyzing in the first place in terms of its language and style. MacManus was not only a folklorist, but also a gifted storyteller, a *seanchaí* and the text bears the imprint of his narrating style.

The Old Hag's Long Leather Bag is a remarkably musical text and helps the reader to enter a kind of trancelike state owing to a series of consistent stylistic repetitions:

> She traveled away and away. (MacManus 1915:232)
> Rub me! Rub me! For I haven't been rubbed these seven years. (ibid., 237)
> O, shear me! Shear me for I haven't been shorn these seven years (ibid.)
> O, change my tether! Change my tether! For it hasn't been changed these seven years. (ibid.)
> O, clean me! Clean me! for I haven't been cleaned these seven years. (ibid.)
> O, milk me! Milk me! for I haven't been milked these seven years. (ibid., 238)

as well as many instances of alliteration and consonance:

> **L**eft her a **l**on**g** **l**eather ba**g** fi**ll**ed with **g**o**l**d and si**l**ver. (ibid., 233)
> **Ba**ke me a **b**anno**ck** and **c**ut me a **c**allop. (ibid., 234)
> With my ti**g**, with my ta**g**, with my lon**g** leather ba**g.** (ibid., 238), etc.

However, as any fairy tale text *The Old Hag's Long Leather Bag* shapes mainly at the expense of two major fantasy tropes: anthropomorphism and metamorphosis. The animals and the inanimate objects in the story are personified and talk to the three sisters. The elder sisters do not respond. The youngest, however, not only talks to them thus appearing in the same dimension with them, but seems to be aware of the correct speech etiquette of the strange Otherworld.

Anthropomorphism is a common trope in folklore genres of most cultures: fables, legends and fairytales in particular. However in MacManus's tale the humanization of animals and inanimate objects is consistently shown as a major property of the uncanny world the sisters find themselves, traveling "*far further than I could tell you, and twice as far as you could tell me.*" The idea of an otherworld inhabited with anthropomorphic animals deprives the above mentioned space hyperbole of its possible conventional meaning: such a weird place should in fact be incredibly far. On the other hand, its remoteness makes the existence of talking animals and objects more credible.

The way the inhabitants of the Otherworld (the hag, the animals and the enchanted objects) communicate, is of peculiar interest. In the tale we observe a specific otherworldly discourse, which is rhymed and metrical as different from the three siblings' conversation with their mother, for instance. Little can appear in a folk tale at the teller's whim, the latter being merely the bearer of the tradition (Holbek 1987:40).

Rhymed, metric speech often sounds when the protagonists address otherworldly creatures or find themselves in an otherworldly domain. Below are some excerpts from the dialogues between the hag and the magic kiln, and the sheep and the youngest sister:

> Lime-kiln, lime-kiln of mine, did you see this maid of mine, with my tig, with my tag, with my long leather bag, and with all the gold and silver I have earned since I was a maid? (MacManus 1915:241).

> Cow, cow of mine, did you see this maid of mine… (ibid.)

> Then she went on, and it wasn't long before she met the sheep, who said: "Oh, shear me, shear me! for I haven't been shorn these seven years" (ibid., 237).

> "O, poor sheep, poor sheep," she said, "I'll surely do that," and she laid down the bag, and sheared the sheep (ibid., 250).

Metamorphosis is another fantasy trope found in MacManus's tale. It can be defined as a unique fairy tale trope belonging to the plot and the rhetoric of the tale equally (Jivanyan 2012:248). The two elder sisters are petrified by the hag. They are turned into stone later to regain their human shape. It is interesting that the wording of the trope is partly 'borrowed' from the previous passages of the text. Thus as the two elder sisters meet a horse, they strike it with a stick and when they meet a goat they fling a stone on her:

> But she had not gone far when she met a horse grazing in a field, and when he saw her, he said: "Rub me! Rub me! for I haven't been rubbed these seven years" (ibid., 237).
> But she only **struck him with a stick she had in her hand**, and drove him out of her way (ibid., 244).
> She met a goat tethered, and he said: "O, change my tether! Change my tether! for it hasn't been changed these seven years." (ibid.)
> But she **flung a stone at him**, and went on… (ibid.)

Further in the story the hag, when she finds the runaway elder girls, strikes them with a rod and turns them into stone: "*She went in and **struck her with a white rod, and turned her into a stone.** She then took the bag of gold and silver on her back, and went away back home"* (ibid., 249).

This can be seen both as an expression of justice: punishment is imposed on the siblings with the help of the objects they used when maltreating the animals, and as a more efficient use of the word stock since the folktale is an economical genre. Being turned into stone symbolizes their unwillingness to talk and their inappropriate, unfit silence when compassionate words were wanted. The rod in the tale can even be held as a kind of '*rod of justice*.'

2. The Armenian Translation

MacManus's *The Old Hag's Long Leather Bag* was translated by a celebrated Armenian poet and writer Hovhannes Toumanian (1869-1923) known for his brilliant translations of German, Italian, Russian and Japanese tales. Toumanian translated MacManus's tale from the Russian version of Semyon Zaymovsky, a literary critic and translator of fairy tales (MacManus n.d.: 205-208). The translation was first published in 1914, in Tiflis in the children's magazine *Hasker* (Toumanian 1914:73-78).

Evidence suggests that Toumanian showed some interest in Irish history and folklore. In his private library, which is now hosted by Toumanian Museum, Yerevan, books related to Irish history are found, among them Georgiy Afanasyev's *Istoriya Irlandii (History of Ireland)* (Afanasyev 1907) and three collections of MacManus's tales (MacManus 1910a; MacManus 1910b; MacManus n.d.).

The translation of each folk tale is interesting in its own right; however, the modifications found in the target text would be more comprehensible in case we viewed the translated folk tale as a specific text type endowed with a number of major qualities. The Armenian translation of MacManus's tale is not an exception.

The translated tale is the intertextual double of the source text.

In his work *The Poetics of Motif* Igor Silantyev claims that intertextual analysis dissolves the notion of plot in the notion of text (Silantyev 2004:60). Thus intertextuality can help us examine and interpret fairy tales not only as stories but as texts as well. Any text is intertextual but literally every fairy tale is webbed in a coat of intertextual relations with myriads of almost identical, similar or related texts, which differ from each other but seldom swerve from the main story line.

The translated tale is an intertextual parallel of the source text and as such it fits perfectly into the system of intertextual web of the fairy tale. The Armenian translation of MacManus's tale can be seen as a very close intertextual counterpart of the original text and the mediating Russian version.

The translated folk tale is the 'transform' of the source text.

The fairy tale is endowed with a high degree of transformabilty. Vladimir Propp in his *Morphology of the Folktale* claims that in terms of morphology there is only one fairy tale as all fairy tales conform to one morphological pattern. He put forward the theory that the endless variety of fairy tale tradition had been produced gradually by the process of incessant transformation. In the forward to his study Propp writes:

Nevertheless, I feel that in the present form this study is accessible to every fancier of the tale, provided he is willing to follow the writer into the labyrinth of the tale's multiformity, which in the end will become apparent to him as an amazing uniformity (Propp 1986:xxvi).

Such an approach to the study of fairy tales makes it possible to hold Toumanian's translation as a very close interlingual and intercultural 'transform' of MacManus's original text.

The translated folk tale is dependent on the folklore of the accepting culture.

The translator of the tale is under constant influence of the folklore traditions of the accepting culture and the translated tale is often adapted to a relevant folk tale in the target culture. This is especially noticeable at the level of the supernatural personnel of the tale. Lubomír Doležel (1998:20) claims that supernatural characters reside within language and do not have language independent referents.

This statement becomes even more essential in the field of translation since change of language seriously influences the naming of the supernatural creatures in folktales. The passage from one language to another is a perilous 'journey,' which often harms the illusive nature of imaginary creatures. Often it is utterly difficult to find true equivalents in the target language especially when distant cultures are involved. Hence the translator often replaces the name of the supernatural character by a more familiar cultural equivalent. However, such choice may inevitably result in semantic changes, make the translation covert and obscure the source mythology.

Although throughout the Russian translation MacManus's *hag* is introduced as *ved'ma* (witch), at the very closing of the text Zaymovsky unexpectedly 'russifies' this character by introducing the character of *Yaga*, the Slavonic equivalent of the Hag (the word has several rather well-known versions such as *Yaga-Baba, Yegi-Baba, Yagaya, Yagishna*).

Toumanian does not acknowledge Zaymovsky's choice knowing quite well that translation presents a passage not only from language to language but also from culture to culture. He avoided the undue localization of the word using a more neutral Armenian word *kakhard* (*witch*).

Under the influence of folklore of the target culture essential modifications reveal themselves at the level of poetics of the text, opening and closing formulae in particular. Highlighting the distant temporal character of a tale, the opening formula of MacManus's "*Once on a time, long, long ago*" is replaced in Toumanian's translation by the traditional Armenian opening formula, which focuses on the improbability of the events rather than on their temporal distance: '*Linum en, chen linum mi parav mard u knik*' (*There was, there was not, there were an old man and a woman*[2]) (MacManus 1915:233; Toumanian 1914:73).

The choice of the source folk tale is dependent on the repertoire of previously translated tales in the target culture.

On the level of an individual translator this would mean that the choice of MacManus's tale by Toumanian might be influenced by a comparable tale, known from the Brothers Grimm collection as *The Hut in the Forest* (No. 169 = ATU 431 'The House in the Forest') which Toumanian had translated six years before he started *The Old Hag's Long Leather Bag*. It was first published in the children's magazine

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[2] Charles Downing in his forward to *Armenian Folk tales and Fables* makes a brief reference to Armenian Idioms and tale formulas. He chooses to translate the most common opening formula of Armenian tales literally although in many collections it is replaced by its English equivalent *'once upon a time.'* Downing writes: 'There are other typical Armenian expressions in the translations to follow, but it is hoped that, though strange, they will be readily intelligible' (Downing 1972:xi)

Hasker in Tiflis, in 1908 (No. 2; Grimm 1908). The translator was apparently attracted by ST Q2 motif *Kind and Unkind* (Thompson 1955-8, Q. Rewards and punishments).

The translated folk tale is a cross-cultural text.

This is especially true in regard to mediated translations. If translation studies often view indirect translation as inferior to direct translation, students of cross-cultural studies suggest mediated translation plays an important role in connecting distinct cultures. Here it is not so much the quality of the translation or its fidelity to the original that is seen as important, but the potential of the source text to modify.

Transferring from one language to another the texts convey the source story almost unchanged, but acquire a new poetics and a new rhetoric. Additionally, mediated translations of fairy tales could sometimes be seen as successful when they are performed by celebrated literary figures; such was the outcome of Toumanian's translation of MacManus's tale.

The translated folk tale is a text of collective authorship.

The translated tale is undoubtedly a result of 'collective work' involving at least two, in the case of MacManus's Armenian translation, three tellers: MacManus, Zaymovsky and Toumanian. If collective authorship is a criterion for identifying the text as a folklore narrative (Zipes 1979:11), the translated tale is in a certain sense rather close to it.

The translated folktale is no longer folklore.

The translated folktale is no longer folklore for two reasons. It stops being anonymous since the translator takes on an indirect 'authorship' of the translated version and it is no longer perceived as an oral narrative, since it enters a printed domain. Even the source text is not an authentic folktale in the exact meaning of the word because it is already related to the name of the person who has recorded and subsequently published it. Both the printed source text and the translated texts provide the survival of the folktale and at the same time put an end to its oral transmission and anonymity, the latter being one of the major qualities of a folktale (Zipes 1979:11; Jivanyan 2007:11). *The Old Hag's Long Leather Bag* is already associated with MacManus's name and its Armenian telling with that of Toumanian.

The translated folk tale is an addressee dependent text.

A number of changes may appear in the translation depending on the potential reader of the translated text. Seumas MacManus was a folklorist and a storyteller and the performing aspect of the folktale was of major importance for him. One of his goals was to be as faithful to the style of the Irish storytellers as possible, to preserve the formulaic expressions and repetitions of episodes as important elements of storytelling.

Toumanian was translating for child readers. The age of the intended audience was a prime issue influencing his interpretation. The poet was more interested in keeping MacManus's story exciting and legible for his audience than focusing on the style of the narrative. Such an approach has caused a series of changes in the volume of the text. Thus, in the original text the sisters having left the hag's house meet the horse, the

cow, the sheep, the goat, the limekiln, and finally the mill, which ask for help. In his enumeration of the characters above, Zaymovsky adheres to the original. Toumanian reduces their number (in the Armenian text we do not find a cow and a limekiln) implying a shorter text is preferable for the young audience.

Surprisingly, MacManus's name was not included into the first edition of the Armenian translation. This was the result of the unaccountable editorial policy in Russian and Armenian children's magazines of the time: children's texts were often published anonymously. For some reason information concerning the authorship of the texts was considered to be irrelevant to child audience.

The translated folk tale is dependent on the mediating text.

A number of alterations in the Armenian translation of *The Old Hag's Long Leather Bag* are conditioned by the modifications made by Zaymovsky in the Russian version. Thus, for instance, the Russian text lacks the Irish time formula '*She travelled away and away before her, further than I could tell you, and twice as far as you could tell me, until she came into a strange country'* (MacManus 1915:234). It is replaced by the brief statement '*Shla ona dolgo*' *(she walked for a long time)* (MacManus n.d: 206).

A very similar replacement is found in the Armenian text. If not for the change in the Russian text, Toumanian would presumably have used the traditional Armenian time formula, which is semantically closer to the time expression of the source text '*odsn ir portov, havqn ir tevov cher karogh hasnel' (the snake with its navel and the bird with its wing could not reach there).*

Following Zaymovsky, Toumanian shortens the episode of the tale, where MacManus introduces the dialogues between the middle sister and the animals, which literally repeat the conversations with the first sibling: "*Gnum e: sa el e mets qroj nman varvum u nra bakhtin arzhananum*" (*She goes and behaves like her elder sister and shared the same fate*) (Toumanian 1914:77).

In the hag's speech in the source text there are a number of formulaic, almost untranslatable rhythmical phrases: "*O, goat, goat of mine, have you seen this maid of mine, … **with my tig, with my tag,** with my long leather bag, and all the gold and silver I have earned since I was a maid?*" (MacManus 1915:238). Since the latter were not translated into Russian they are not found in Toumanian's text either.

Illustration in the translated folktale.

Illustration can be seen as a visual recreation or intersemiotic translation of a text. It is only natural that like other intersemiotic translators (fashion designers using fairy tale motifs, for example), illustrators 'translate' only discrete episodes. Hence illustration can be held as episodic or discontinuous translation.

While interlingual translation suggests total change of the source textual material, illustration may remain the same for both source and target texts, as is the case with *The Old Hag's Long Leather Bag.* Both Russian and Armenian translations are accompanied by Frank Verbeck's drawings, as was MacManus's English text. Additionally, the first Armenian edition opens with the ornaments of Vrtanes Akhikian, a celebrated Armenian artist, the illustrator of *Hasker,* probably to hint at the cultural shift (see images 5, 6).

3. Conclusion

MacManus's *The Old Hag's Long Leather Bag* is a unique tale in terms of style in the first place. The study of its translation into Armenian is of importance since we believe it is the first Irish folk tale translated into Armenian. As many renderings of folktales of the time it is a mediated translation drawing in terms of its language and style on the Russian intermediary version. The translation of each particular folktale is of interest, however many features of the text, which are held to be resulting from the individual style of the translator are in fact conditioned by the general characteristics of the translated text as a distinct text type.

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THE CONTRASTIVE STUDY OF THE CONJUNCTION 'AND' IN ENGLISH AND ARMENIAN

ANAHIT HOVHANNISYAN

M. NALBANDYAN STATE UNIVERSITY OF SHIRAK FOUNDATION

Abstract: In linguistics the structuring role of conjunctions is emphasized, whereas their pragmatic and contrastive study is often foregrounded. Conjunction may be prerequisite for contrastive study.

The present research is mainly aimed at establishing semantic - functional characteristics of the conjunction 'and,' as well as identifying its equivalents in Armenian translation. In other words only one translation direction is investigated, namely English to Armenian. The merit of this research lies in the fact that the study of conjunction from contrastive perspective reveals structural similarities and dissimilarities of the source language and the target language.

Contrastive study can be used to get new insights into syntax and the findings of this analysis can prove to be useful in such fields as comparative grammar, pragmatics, second-language teaching, etc.

Key words: contrastive study, coordinative conjunction (and), semantic range, pragmatic marker, stylistic device

1. Introduction

Grammatical structure is a reverberation of our worlds vision that is characteristic not of an individual but of a whole nation. If grammar is the body of a language then syntax is the soul of this body. The latter breathes the art of our cognition, the scent of our culture.

Morphology of a language is filled with knowledge of *parts of speech* as the waters cover the sea. Despite efforts made by various linguists, parts of speech still remain in many respects as one of the controversial problems in grammar.

Parts of speech are unanimously defined as lexico-grammatical grouping having categorial meaning primary syntactic function. The interaction of the two factors both the semantic content of the word in language and the function of this content in speech make a part of speech. Formation comes to be part of speech constants which creates the morphological paradigm (Koshevaya 1982:60).

Primary *syntactic functions* are: subject, object and predicative for nouns; attribute and predicative for adjectives; adverbial modifier for adverbs (Anward 1997).

Classification of parts of speech:

All parts of speech in English are subdivided into *notional (open) and functional (closed)*.

Notional parts of speech are open classes - new items can be added to them, they are indefinitely extendable. Functional parts of speech are closed systems, including a limited number of members. They cannot be extended by creating new items. The main

notional parts of speech are nouns, verbs, adjectives and adverbs. Members of these four classes are often connected by derivational relations: strength - strengthen.

A word in English is very often not marked morphologically and it is easy for words to pass from one class to another (round as a noun, adjective, verb and preposition). Such words are treated either as lexico-grammatical homonyms or as words belonging to one class (Ivanova 1981).

Functional parts of speech are prepositions, conjunctions, articles, particles. The distinctive features of functional parts of speech are: 1) very general and weak lexical meaning; 2) obligatory combinability; 3) the function of linking and specifying words. Pronouns constitute a class of words which takes an intermediary position between notional and functional words. On the one hand, they can substitute for nouns and adjectives, on the other hand, pronouns are used as connectives and specifiers. There may be also groups of closed-system items within an open class (notional, functional and auxiliary verbs) (Studiopedia.su 2014:16).

2. General overview

This part of the research gives an overview of current work sourced from a wide spectrum of theories on this topic. Leung states that conjunctions have been studied under various labels and have drawn much attention from various scholars in the field of English/Linguistics over time (Leung 2005). It is common knowledge that conjunction is a grammatical class of words whose task is to join other grammatical units and structures together (Jeffries 2006). On contrary, Alexandrova and Komov (1998) label them as "lexico-grammatical class." It becomes clear that the authors think of conjunction from another standpoint, describing them as lexico-grammatical. This suggestion is acceptable for us as the definition "lexico-grammatical" overlaps both lexical (categorial meaning) and grammatical characteristics of conjunctions. Apart from this the definition "lexico-grammatical" goes in harmony with the same labelling of other parts of speech. Halliday and Hasan treat them as "linguistic devices that create cohesion." A general survey on English conjunctions as means of textual cohesion can still be considered a true landmark in the study of the syntax and semantics of conjunctions. According to Aidinlou and Reshadi, conjunctions are a "semantic connection between two clauses." A wider cross-linguistic perspective is adopted by Lehmann 1991, who focuses on its semantic and structural role in complex phrases and complex sentences.

D. Schiffrin studies conjunctions in the frame of discourse. From this point of view conjunctions are worded as discourse markers obtaining a wider functional status since they operate at the level of utterances rather than at the level of sentences.

Pons Bordería provides a clear discussion of the differences and similarities between connectives and discourse markers. Although conjunctions are used mainly for linking, a number of researchers distinguish their *grammatical, syntactic and functional* features and claim that there are differences between *conjunctions and connectors*. It is therefore essential to understand the differences of conjunctions and connectors in order to have a better knowledge and thus usage of these coordinators (Pons Bordería 2001).

In the present study, we are in the line with the linguists claiming that connectors are defined as linguistic items which signal a two-place relation between segments of text above the level of the phrase, i.e., between sentences or chunks of discourse (Blakemore 1999). The meaning of a connector is procedural, not conceptual: it does not change the propositional content of any of the segments it relates. Connectors thus reveal or make explicit the connections already operating in a text. To put it simply, conjunctions conjoin related or unrelated units together in a sentence; connectives conjoin units that are somewhat related or to show the reason or result for something (such as *therefore*, *thus* and *as a result*)

Conjunctions fulfill the functions of coordination and subordination within a sentence and within different clauses of complex sentence between separate sentences (Alexandrova and Komova 1998:67)

The subordination in syntactic structure is another of the recursive features of human language and one that allows us to make an infinitely large number of utterances out of a large but finite stock of units (Jefferies 2006:144).

Coordination is the process of joining two grammatical units or structures of the same level (i.e. word, phrase or clause) together by the use of a coordinating conjunction (Jefferies 2006:228). The coordination does not change the structure in any significant way, but simply adds some content to it. The units that are being coordinated we call conjoins (Aarts 2001:46). Coordination is expressed by *and, but or.* Among these three conjunctions is of great functional use the onjunction 'and.'

The further step of the analysis reveals the semantic scope of the conjunction '*and*' and its renderings into Armenian.

3. Semantic-Functional Spectrum of the Conjunction '*and*'

- **The conjunction '*and*' can conjoin or link words, phrases, sentences, etc.**

Coordination can operate at any level of language structure: at the level of word, at the level of word combination and at the level of sentence.

a)   At the level of word more than two units of equal syntactic status are strung together with the coordinator:

Conscience and cowardice are really the same things, Basil. (Wilde 1891:9)
Խիղճն ու վախը փաստորեն նույն բաներն են, Բեզիլ: (Wilde 2012:14)
The ugly and the stupid have the best of it in this world. (ibid., 5)
Այս աշխարհում միշտ շահում են այլանդակներն ու հիմարները: (ibid., 9)
The harmony of soul and body, - how much it is! (ibid., 14)
Հոգու և մարմնի ներդաշնակություն . . . Ինչ գեղեցիկ է ինչում: (ibid., 19)
He has a simple and a beautiful nature. (ibid., 18)
Նա պարզ և գեղեցիկ հոգի ունի: (ibid., 25)
Lord Henry smiled and looked at Dorian. (ibid., 21)
Լորդ Հենրին ժպտաց ու նայեց Դորիանին: (ibid., 27)
Lord Henry took up his hat and gloves. (ibid., 22)
Լորդ Հենրին վերցրեց գլխարկն ու ձեռնոցները: (ibid., 28)
I like tea and coffee. (ibid., 39)

Ես ամենից շատ թեյ և սուրճ եմ սիրում: (ibid., 42)
Rouge and esprit used to go together. (ibid., 45)
Այն ժամանակներում «rouge» և «espirit» հասկացությունները անբաժան էին:
(ibid., 72)
Soul and body, body and soul – how mysterious they were! (ibid., 58)
Հոգի և մարմին, մարմին և հոգի . . . ի՞նչ հանելուկ է դա: (ibid., 87)
The pulse and passion of youth were in him. (ibid., 58)
Նրա մեջ ամբողջովին պատանեկան ավյուն ու կիրք էր: (ibid., 58)
The gallery and pit were fairly full. (ibid., 47)
Վերնասրահը և վերջին շարքերը լի էին մարդկանցով: (ibid., 74)
Women went about with oranges and ginger- beer. (ibid., 47)
Շարքերի միջով անցնում էին նարինջ և իմբիրի զարեջուր վաճառող կանայք:
(ibid., 74)

b)   Word combinations (Phrasal coordination)
A specific type of syndetic coordination in the sequence of which are linked phrases as conjoins:

I remember her bringing me up to a most truculent and red-faced old gentleman. (Wilde 1891:10)
Հիշում եմ, թե ինչպես նա մի անգամ ինձ ներկայացրեց շքանշաններով ծածկված կարմրադեմ ու ահեղ մի ծեր ջենտլմենի: (Wilde 2012:6)
There is a fatality about all physical and intellectual distinction. (ibid., 5)
Մարդկանց ճակատագրում, որոնք ֆիզիկապես և հոգեպես կատարյալ են, օրհասական մի բան կա: (ibid., 5)

In this sentence the attributive phrase is transformed an attributive clause in the target language.

With his beautiful face, and his beautiful soul, he was a thing to wonder at. (Wilde 1891:58)
Գեղեցիկ դեմքով և գեղեցիկ հոգով այդ պատանին կենդանի հետաքրքրություն էր առաջացնում իր հանդեպ: (Wilde 2012:58)
Oh, she was so shy, and so gentle. (ibid., 52)
Օ՛, նա այնքան ամոթխած և այնքան հաճելի: (ibid., 80)
Don't run down dyed hair and painted faces. (ibid., 50)
Մի արհամարհեք ներկած մազերը և շպարված դեմքերը: (ibid., 77)

c) Sentences of independent status are linked involving an overt coordinator:

A portrait like this would set you far above all the young men in England, *and* make the old men quite jealous. (Wilde 1891:4)
Այս դիմանկարը քեզ վեր կբարձրացնի Անգլիայի բոլոր երիտասարդ նկարիչ-ներից *և* կշարժի ծերերի նախանձը: (Wilde 2012:8)
I choose my friends for their good looks, my acquaintances for their characters, *and* my enemies for their brains. (ibid., 11)

Որպես բարեկամ՝ ես ընտրում եմ գեղեցիկ մարդկանց, որպես ընկեր՝ լավ համ-
բավ ունեցողներին *և* որպես թշնամի՝ խելացիներին: (ibid., 16)

You will bitterly reproach him in your own heart, *and* seriously think that he has
behaved very badly to you. (ibid., 16)

Քո հոգու խորքում դու դառնորեն կհանդիմանես նրան *և* ամենալուրջ ձևով
կմտածես, որ նա ինչ – որ բանով մեղավոր է քո առաջ: (ibid., 22)

I went to look after a piece of old brocade in Wardour Street, *and* had to bargain for
hours for it. (ibid., 43)

Գնացել էի Ուորդոր սթրիթ՝ հինավուրց դիպակի կտոր դնելու *և* ստիպված էի
սակարկել ժամերը: (ibid., 70)

I go to see her act every night of my life, *and* every night she is more marvelous. (ibid.,
53)

Ամեն երեկո գնում եմ նայելու նրա խաղը, *և* ամեն երեկո նա ինձ թվում է ավելի
հիանալի: (ibid., 81)

You will always be loved, *and* you will always be in love with love. (ibid., 47)

Ձեզ միշտ սիրահարվելու են, *և* Դուք միշտ սիրահարվելու եք սիրուն: (ibid., 73)

- **The conjunction 'and' as a temporal marker**

The conjunction 'and' does more than conjoin the two clauses. It can often express
temporality, locating events on time span or describe the temporal sequence of states of
affairs. In this case the main function of the conjunction is to simply narrate events. In
case of strong arrangements of the events in temporal relations the structuring role of
conjunction does not work anymore.

1. *Sequencing of events*. Relationships of sequence indicates (signals) explicitly the
order in which actions' states occur. They also mark how one action leads to another. It
is a chunk of actions in which all chains are interwoven with each other and any shift in
the direction of this narration can break the logical statement of affairs.

The chronology of events finds its *syndetic counterpart* in the translations, as:

The boys stopped their play *and* flocked about the prince. (Twain 1997:10)
Երեխաները խաղը դադարեցրին *և* խառնվեցին արքայազնի շուրջը: (Twain
1980:23)
Tom slept again, *and* after a time he had this pleasant dream. (ibid., 41)
Թոմը նորից քնեց *ու* մի քիչ հետո մի նշանավոր երազ տեսավ: (ibid., 92)
I grew afraid, *and* turned to quit the room. (ibid., 9)
Ինձ համակեց զարհուրելի սարսափ, *և* որոշելով հեռանալ՝ ուզում էի շարժվել
դեպի դուռը: (ibid., 13)

Though in the above-mentioned sentence the sequence of events finds the same
location in the past span in the target language, the temporal sequence of states of
affairs implies in the deep structure argumentation which in the translation is framed as
a verbal phrase - որոշելով հեռանալ.

Lord Henry smiled, *and*, learning down, plucked a pink-petalled daisy from grass, and
examined it. (Wilde 1891:9)

Լորդ Հենրիին ժպտաց, *և* թեքվելով՝ խոտի միջից քաղեց մի վարդագույն մար-
գարտածաղիկ: (Wilde 2012:12)
I turned half - way round, *and* saw Dorian Gray for the first time. (ibid., 8)
Շրջեցի *ու* առաջին անգամ տեսա Դորիան Գրեյին: (ibid., 13)
He glanced quickly round, *and* rose to his feet. (ibid., 42)
Դորիանն արագ շրջվեց *ու* ոտքի ելավ: (ibid., 68)
I really went in *and* paid a whole guinea for the stage- box. (ibid., 46)
Ես իսկապես ներս մտա *և* մի ամբողջ գինեա վճարեցի բեմի մոտ գտնվող օթյա-
կի համար: (ibid., 73)

b) Asyndetically
Very often one may come across sentences which are coordinated but do not have
any coordinator between them; coordination being singled only by punctuation.
In the below-mentioned sentences the conjunction 'and' is omitted in Armenian
translations.
Because of the absence of explicit link independent clauses begin to act as main
clauses, that is clauses can form whole sentences of their own:

Julia took a cigarette *and* the young man struck a match for her. (Maugham 1937:3)
Ջուլիան մի սիգարետ վերցրեց: Երիտասարդը կրակ մատուցեց նրա համար:
(Maugham 1985:6)
The door opened *and* Michael Gosselyn looked up. (ibid., 3)
Դուռը բացվեց: Մայքլ Գոսսլինը գլուխը բարձրացրեց: (ibid., 5)
But he had moved the table, *and* he was on his knees, and she was in his arms. (ibid., 67)
Բայց տղամարդն արդեն մի կողմ էր տարել սեղանը: Ծնկի էր իջել Ջուլիայի
մոտ ու ձիրքն էր առել նրան: (ibid., 104)

In this sentence the conjunction shows temporal relation. Also the omission of '*and*'
sets forth the transformation of the sentence:

At last he heard a light step outside, *and* the door opened. (Wilde 1891:41)
Վերջապես դրսից լսվեց ոտնաձայն: Դուռը բացվեց: (Wilde 2012:67)

2 Temporal relations may imply narration of past events that are architectured
either syndetically or asyndetically both in the original and in mother tongue.

• Syndetically (clauses are coordinated by the use of the conjunction). In
  sentences with conjunctions the syntactic bond that connects the independent
  clause of a compound is very tight:

Roger was seventeen now *and* in a year would be going to Cambridge. (Maugham
1937:66)
Ռոջերը այժմ տասնյոթ տարեկան է *և* մեկ տարուց գնալու է Քեմբրիջ:
(Maugham 1985:12)
Lord Henry elevated his eyebrows, *and* looked at him in amazement through the thin
blue wreaths of smoke that curled up in such fanciful whorls from his heavy opium-
tainted cigarette. (Wilde 1891:3)

Լորդ Հենրին զարմացած բարձրացրեց հոնքերը *և* Բեզինին նայեց կապույտ ծխի քուլաների միջից, որոնք արտասավոր օղակներով բարձրանում էին նրա՝ ափիոնով ներծծված սիգարետից: (Wilde 2012:7-8)

He spoke very slowly, *and* the words seemed wrung out of him almost against his will. (ibid., 18)

Նա խոսում էր շատ դանդաղ, *և* կարծես բառերը դուրս էին գալիս հակառակ իր կամքի: (ibid., 25)

- Asyndetically (clauses are coordinated by the use of commas alone or coordinated clauses are simply placed next to each other in the target language):

It was getting on for Easter, *and* Jimmie Langton always closed his theatre for Holy Week. (Maugham 1937:20)

Մոտենում էր զատկի տոնը: Ջիմմի Լենգթընը միշտ զատկի նախորդ՝ չարշարանաց շաբաթվա ընթացքում, փակում էր թատրոնը: (Maugham 1985:33)

But all things must have an end, *and* so in time Tom Canty was in a condition to get out of bed. (Twain 1997:41)

Բայց աշխարհում ամեն բան վաղ թե ուշ վերջանում է: Թոմ Քենթին էլ վերջապես հնար ունեցավ անկողնից վեր կենալու: (Twain 1980:95)

Some days passed, *and* one morning, while Julia was reading a play, they rang through from the basement to ask if she would speak to Mr. Fennell. (ibid., 65)

Մի քանի օր անց առավոտյան, մինչ Ջուլիան պառկած մի նոր պիես էր կար-դում, ընդունարանից զանգեցին հարցնելու, արդյոք ցանկանո՞ւմ է խոսել միստր Ֆեննըլի հետ: (ibid., 101)

- **The conjunction displays principles for argumentation**

It is commonly assumed that argumentation as a general notion is concerned with *reasoning;* a process of arguing in favor of or against an action, an opinion, tricky cases, etc.

Syntactic argumentation is about reasoning in the domain of syntax (Aarts 2001:171). Let us look at the following example:

If you stay any longer in this glare you will be quite spoiled, *and* Basil will never paint you again. (Wilde 1891:27)

Եթե Դուք մի քիչ էլ երկար մնաք արնի տակ, բոլորովին կփչացնեք Ձեր դեմքը, *և* Բեզիլն այլևս չի ուզի Ձեզ նկարել: (Wilde 2012:35)

The reasoning beyond the analysis was the fact that the latter part of the utterance (*you will be quite spoiled*) is set to complement the meaning of the former part *(If you stay any longer in the glare…).* The former and the latter parts express cause-result relation here. Resultative phrases are always predicated of. Curiously, however, there is nothing that can be predicated of. This is a proposition, mainly the proposition "*that he will be spoiled and…*" and this proposition is not necessarily wrong. The flood of information and argumentation on English reader create similar reactions for Armenian readers.

Argumentation runs much in the same way in the rest examples:

Resist it, *and* your soul grows sick with longing for the things it has forbidden to itself. (Wilde 1891:24)

Փորձիր ընդդիմադրել, *և* հոգիդ կիյուծվի՝ ձգտելով արգելվածին: (Wilde 2012:31)

He was bareheaded, *and* the leaves had tossed his rebellious curls and tangled all their gilded threads. (ibid., 27)

Նա գլխաբաց էր, *և* ճյուղերը դիպչում էին նրա անհնազանդ գանգուրներին և խառնում ոսկեթել մազերը: (ibid., 34)

They are all men of some intellectual power, *and* consequently they all appreciate me. (ibid., 11)

Նրանք բոլորն էլ մտածող մարդիկ են, *և* բավականին ինտելիգենտ, և այդ պատճառով էլ կարողանում են գնահատել ինձ: (ibid., 16)

- **The conjunction implies condition**

The conjunction 'and' can be translated as 'իսկ' especially at the beginning of the sentence. As we know there is a persistent belief that it is improper to begin a sentence with a conjunction 'and.' But he research data show that taking the initial position in the sentence the conjunction operates as a pragmatic marker testifying once again that any specific instance of language use in neither wholly grammatical nor wholly pragmatic (Ariel 2008).The encoded message in such types of utterances is peppered with pragmatic flavor. Semantics always goes with grammar as the sun goes with the moon. This relationship unleashes the correlation between a form of a linguistic unit and its use: the relevant use of conjunction embroiders the utterance with temporal meaning of futurity showing that one thing will take place on the condition of the other.

Target language equivalence of 'and' completely renders the same situation as in the original.

In terms of usage and frequency of occurrence 'and utterances' with condition are widely used in dialects and in reported speech:

"*And* I- I ", she thought. (Maugham 1937:25)

«*Իսկ* ե՞ս . . . ե՞ս», — մտածեց Ջուլիան: (Maugham 1985:32)

And if takes me for a second year I'm to get three hundred. (ibid., 25)

Իսկ եթե ինձ պահեն նան երկրորդ տարվա համար, ես կստանամ երեք հար-յուր: (ibid., 41)

"*And if* he rings up again?" (ibid., 166)

-*Իսկ եթե* նորի՞ց զանգի: (ibid., 252)

- **'And' conjunction expresses speaker's outrage**

'And' can be artfully used for creating a new effect as in the below-adduced examples. This function is fulfilled indirectly and points to an expressive function of the conjunction, implying speaker's attitude towards the objects or phenomena of the word. Such utterances review the stylistic potentialities of connectors when accumulated and interpreted within the message of the whole.

In Armenian translations there are no obvious losses both on plane of content and that of stylistic effect:

I have just been telling him what a capital sitter you were, *and* now you have spoiled everything. (Wilde 1891:20)

Ես հենց նոր նրան ասում էի, թե Դուք ինչքան հիանալի եք բնորդում, *և* ահա Դուք Ձեր փնթփնթոցով ամեն ինչ փչացրեցիք։ (Wilde 2012:26)

Words! Mere words! How terrible they were! How clear, and vivid, *and* cruel! (ibid., 25)

Իսկ այստեղ խոսքեր էին,սովորական խոսքեր, բայց որքանա սարսափելի, պարզ, կենդանի *և* միաժամանակ դաժան։ (ibid., 26)

4. Conclusion

The conjunction 'and' can function as a subordinator, as an adverb, etc. In contrast to but, or, *and* has highest distribution. Conjunction 'and' has the least specific meaning. It can also express temporality, locating events in time or describing the temporal sequence of states of affairs. In contrast to well-established conditions, conditional sentences with *and* are emotionally loaded expressing also speaker's/ writer's attitude to the events, states implied in the frame of the given sentence. Even the conjunction operates as an argumentative marker. The conjunction '*and*' does much more than conjoin the two clauses. It functions also as an 'emotional device' expressing the speaker's surprise, outrage. The data obtained show that the conjunction can often find its counterpart in the target language being rendered as *իսկ, և, ու, բայց* or in some cases it can be omitted and the omission of the conjunction is compensated by a punctuation mark. In Armenian, punctuation is logical and obligatory. One must follow strictly the rules of punctuation. In the English language punctuation is not mandatory. It has both grammatical and semantic-stylistic function. As the conjunction is context dependent, the implied meanings are rendered differently.

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LOCALES AND INTERLANGUAGE COMMUNICATION

ANDREI ACHKASOV

HERZEN STATE PEDAGOGICAL UNIVERSITY OF RUSSIA

Abstract: Traditional approaches fail to grasp the essential drivers and turns of interlingual communication in a wide context of current technological, marketing and economic processes. New scenarios of cross- and interlanguage information distribution, prevalence of functionality, timeliness, relevance, predictability, relevance and marketing function of selling texts over standards of quality, do not comply with any types of equivalence and adequacy. The concept of 'locale' is used in a variety of research, including Translation and Localization Studies, Marketing, Sociology, Political Science, etc., and allows to identify new variables, qualities and functions of interlanguage communication, embedded into technologically and economically driven processes of content and products distribution. Such parameters of locales as purchasing power, size, stronger or weaker communicative potential of languages, etc., account for asymmetries in interlingual communication and provide for the conceptualization of new patterns of content production and consumption across languages.

Key words: locale, translation, interlanguage communication, content distribution

1. Introduction

Since 1990s the digitalization of communication and emergence of translation and localization industry have reshaped the scenarios of cross- and interlanguage communication and given rise to alternative forms of distribution of information across language borders. Human translation has long been a privileged means of communication between nations and cultures, however it has been gradually marginalized within the diversified field of language services. Localization as adaptation of digital products had been the first palpable challenge to conceptualization of translation as a dominant practice in multilingual communication. The concept of translation as a measurable relation between the source and the target texts and an individual creative act, as well as messianic conceptualizations of translation as a means of "the construction of a borderless world" (Cronin 2013:5), tend to become obsolescent in the contexts of cross-market multilingual copywriting, MT-mediated communication (including instant machine translation, and post-editing practices), international news distribution, multilingual natural language generation as "automatic production of texts in various languages within a single system" (Bateman et al. 1999:607), cross-lingual summarization, etc. The ideal of interlanguage communication as a relatively independent and self-sufficient process, that shapes cross-cultural understanding, is sidelined within technological, marketing and economic contexts.

The discourses of Translation Studies coined and borrowed a bundle of terms (transcreation, transadaptation, rewriting, versioning, transrepresentation, etc.) in an attempt to conceptualize the trends of diversification in the language industry (Adams 2013), however the traditional approaches fail to grasp the essential drivers and turns of actual processes of interlingual communication. Currently a new interdisciplinary research paradigm is emerging based on the shift from language- and culture-centred studies to a wider economic, marketing and technological context of interlingual communication. In fact, translation today may be defined as a function of global processes, providing for the movement of products, services, capital and ideologies across locales. The interdisciplinary concept of 'locale' has been used in a variety of research, including Translation and Localization Studies, Marketing, Sociology, Political Science, etc., and in particular in a seminal work by Pym (Pym 2004b). However, the potential of this term has been generally under-evaluated and deserves attention.

2. The Origin and Extension of the Term 'Locale'

Since 1980s the term 'locale' has been used in software engineering and localization industry to denote "a collection of standard settings, rules and data specific to a language and geographical region" (Esselink 2000:471). Such settings include language code, data formats (date, time, numbers, units of measurements), line and word breaking, etc. The term retains this narrow meaning in IT engineering and localization industry in contexts related to localization proper. The term refers to "a set of parameters that define the user's language, region and any special variant preferences that the user wants to see in their user interface" (Meiert 2020:110), "the combination of a sociocultural region and language in industrial settings" (Jiménez-Crespo 2013:12), "cultural and linguistic setting applicable to the interpretation of a character string" (Wright 2015:548).

Since 2000s the practice of localization expanded to other of digital products, such as websites and games. Preparing a website or a game for a new locale involves the modification of a broader set of locale-sensitive features, including color schemes, images, gender aspects, cultural conventions, ideological issues, storylines in games (Bernal-Merino 2015:174), etc. The dialogues and marketing texts in such projects are modified or completely rewritten to meet the needs of the target audience. At this point localization industry adopted the practices and terminology of cross-cultural marketing and copywriting and, in particular, the term 'transcreation' (Spinzi 2018) defined as a "top-level process" that involves "rewriting in another language, changing the message itself if needed, to adapt to cultural differences" (Haberstroh 2015). Transcreation

> "could be seen more as copywriting than as translation. It's a service performed primarily by in-market writers, not linguists. That's why transcreation is often synonymized with 'cross-market copywriting' and 'international copy adaptation'" (Fairman 2019).

Within localization projects 'translation proper' is opposed to transcreation as a non-creative process of encoding "the same information from one language to another" (Haberstroh 2015), or "taking written words from a source language and conveying them in a target language" (Fairman 2019). This "naïve substitutionalism" (Cronin 2006:30) prevailed in industry-based conceptualizations of translation until the 2010s and has been much debated in Translation Studies.

The scope of the term localization expanded within this broad approach and is currently used to refer to dubbing, subtitling, comics, text genres, news distribution, and customization of any products that involves modification and adaptation of content. In consequence the scope of the term 'locale' was also expanded to grasp the sets of parameters that may not be reduced to language and regional requirements sufficient in earlier projects of software localization. Locales refer "to a collection of people who share a language, writing system and any other properties which may require a separate version of a product" (Sandrini 2005), "social places where sets of cultural, linguistic and economic parameters coincide for the purposes of attaining specific mutual benefits" (Pym 2004a:16-17), "the combination of a sociocultural region and language in industrial settings" (Jiménez-Crespo 2013:12). Broadly defined, locale is a "reception situation" (Pym 2004b:1) including economic, political, cultural, legal, ethical, linguistic, marketing, etc. features, that shape the process and results of communication. Similar conceptualization of the term 'locale' is relevant to spheres beyond language industry (economics, political studies, sociology), whenever it does not suffice to refer to geographical or economic 'region,' 'culture' or 'language community.' A. Giddens, for example, prefers the term 'locale' to that of 'place'

"because it is more than merely a 'positional' term. The locales of collectivities are integrally involved with the structural constitution of social systems, since common awareness of properties of the setting of interaction is a vital element in the sustaining of meaningful communication between actors" (Giddens 1981:39).

In the most general sense,

"a 'locale' is a virtual rather than a physical location, where a group of people share certain cultural and linguistic conventions in a consistent way so that the localization industry is able to identify the locale and distinguish it from other, maybe neighbouring, locales" (Budin 2006:290).

3. Purchasing Power and Asymmetry

Similar generic definitions of the term 'locale' are rare in research and industry discourse. In practice, the set of parameters delimiting locales, depend on a particular product to be localized or a text to be modified for a particular market and 'reception situation.' The key parameters are typically reduced to language and culture/country, as in locale IDs in IT engineering (en_US, en_UK, etc.) 'Culture' in such contexts is taken broadly, as a collection of localizable element plus cultural conventions and specific marketing, social, etc. features. Whenever a more detailed description of a

particular reception situation is necessary, the concept of locale may be represented through a number of hyponymic terms, such as 'language locale,' 'legal local,' 'professional local,' 'indigenous locale,' 'marketing locale,' etc. In each particular case variables delimiting a target locale overlap but are not identical in terms of regional, linguistic, legal, ethical, etc. aspects. The concept of locale "thus becomes fundamentally empirical: locales do not exist until they show themselves by resisting some process of distribution" (Pym 2004b:22).

Language and cultural conventions are not of critical priority as factors motivating the distribution of information, including translation proper. The decisions to target particular locales are initially "based on the purchasing power of the target market, i.e. on the gross domestic product (GDP) in a particular country, rather than on the number of speakers of a language" (Schäler 2009:161), or "on factors such as market size and the potential revenue the localized product will generate" (McDonough Dolmaya 2018:347). Another key issue delimiting locales is that

> "localized products must comply with local laws, and so nation-states and the official languages continue to be the dominant way for localizers to categorize regional markets even though this means that cultural diversity within nation-stated must be largely ignored" (McDonough Dolmaya 2018:347).

The priority of these factors in decision making results in essential asymmetry in product/information distribution and accessibility across cultures and languages. In economic context languages may be characterized as having stronger or weaker communicative potential and in fact become a commodity. The amount of information moving across languages is predicted by purchasing power, the value and amount of information produced within locales: "The bigger the locale, the greater the percentage of movements from that locale. The smaller the locale, the greater the percentage of movements into that locale" (Pym 2004b:45).

Asymmetry of movements between locales is manifested both in terms of the volume of content moving into and from a locale and in the 'depth' of product localization or the levels of language facilitation represented, for example, by enabled, localized and adapted products (O'Hagan and Ashworth 2002:74), or full, partial or deep localization. Japanese games, for example, are fully localized for the North American market, including voiceover, while European versions are typically subtitled (O'Hagan and Mangiron 2013:235). The versions produced for these 'pivot locales' may be used for subsequent localization and "mask the Japanese origin whether or not this is the publisher's intention" (O'Hagan and Mangiron 2013:235).

4. The Cases of Publishing Market and News Distribution

The scope of the article does not allow for a comprehensive overview of the variety of aspects involved into interaction of locales and will be restricted to two cases, related to translation proper. The first case is translation publishing market in Russia, including titles translated from and into the Russian language.

According to the Russian Book Chamber, in 2017 the share of translated titles in the Russian publishing market is 12,9% (15,121 titles); 61,0% in this share are translations from English, 8,4% and 5,5% are translations from French and German respectively. In France and Germany, the share of titles translated from Russian is less than 1% and is still in decline (Wischenbart et al 2019). The linguistic diversity in publishing market in Russia represent a similar asymmetry. There are about 100 written languages in Russia, in 60 languages books and media are published. In 2017, 3393 titles were published in languages other than Russian, including 1108 titles in English and 1048 titles in minority languages of the Russian Federation (299, 328 and 146 titles in Tatar, Bashkir and Yakut languages respectively). Only 171 books were translated from Russia's minority languages into Russian.

The statistics cited above represents an asymmetry that expands to the general processes of content and products distribution, including software, websites, marketing texts, etc. and may be effectively conceptualized in terms of cross-locale interaction. In marketing terms, Russian is the 'pivot language' constituting a multilingual economic locale, that does not require minor acts of localization or translation for distributing information and products. Global brands, for example, use primarily Russian language for marketing in Russia as well as in many post-soviet states.

A closer look at the economics of the Russian translation publishing market reveals the effects that it has produced on the quality of translations. The choice of titles for translation is essentially based on mass marketing rates, which is often termed as 'degrading selection.' Publishing houses now tend to monopolize the right to translation of hit titles, or otherwise attempt to be the first to publish a bestseller. As a result, translators now work under constant time pressure and for lower rates. Publishing cycles are shorter and often reduced to automatic spellcheck. The sociology of translators and consumers has also changed, including their educational and cultural background, work experience and general linguistic competence. In fact, the consumer market is now ready for poor quality, which has become a 'standard.' The competing publishing houses prefer sales over quality, cheaper and faster translators over qualified staff. Translation Studies seem to overlook these parameters of the Russian locale and focus on the linguistic quality of mass fiction translations that have been regularly scorned in academia for mistakes, style and choice of the titles. This criticism makes perfect sense in line with traditional linguistic analysis of translations in terms of equivalence, adequacy, pragmatics, etc., stating general incompetence of translators. However, such research does not provide any informative explanation as to why and how translation quality reduced dramatically over time. Such an explanation may be given if we attempt to have a look at the current Russian translation and consumer market as a receiving locale. Every single translation under analysis should be viewed in the context of a particular production-consumption cycle, where sales become a measure of success, taking over abstract or benchmark quality.

The movement of content across locales has another key parameter that may be described in marketing term of push and pull strategies. Push strategy is represented in planned and predictable cross-locale transfer of products and content, while pull strategy relies on consumer demand, when "users play a big role in deciding which language(s), content types and what quality levels should be given priority" (Meer

2019:288). News translation is an example of a complex pull-push-pull process. Large news aggregators collect locale news (pull) and publish them in 'pivot languages' (push), while local news media selectively transfer news from pivot into local languages (pull). Local-to-local news translation is another example of pull process. In Translation Studies, news translation has been studied with a focus to various adaptation and modification produced in the target texts related to the social and political contexts. The nomenclatures of modifications are numerous (Schäffner 2012). Schäffner insists that all strategies of news adaptation (transediting) may be analyses in terms of extended methodology of Translation Studies, while other researchers state that translation

> "is one element in a complex set of processes whereby information is transposed from one language into another and then edited, rewritten, shaped and repackaged in a new context, to such a degree that any clear distinction between source and target ceases to be meaningful" (Bielsa and Bassnett 2009:11).

No matter what terminology is used in research (news adaptation, transediting, transcreation, rewriting, etc.), the analysis is primarily focused on interlingual shifts in texts and their motivation in cultural, social, political, economic, etc. contexts, which constitute the parameters of locales. This type of methodology is essentially inductive and overlooks the underlying process of news distribution. Thinking in terms of locales proper would change the methodology of analysis and allow to focus on media distribution across locales that "has often been lost amid scholarly emphasis on production and consumption" (Lewis and Westlund 2015:31). Moreover, thinking in terms of locales will include into the scope of analysis news distribution across non-structured consumer communities, groups of digital public and social media. The overall landscape of news distribution should include intralingual news adaptation (that may be defined in terms of intralingual translation or rewording) for different consumer communities, the effects algorithmic news distribution ('digital paperboys' rewriting news) (Diakopoulos 2019), the consumption of non-translated content and automated online news translation. These aspects of news distribution fall behind the translation analysis. Distribution of information across language borders (translation) may be effectively conceptualized only with all mentioned processes in mind.

5. Conclusion

Current Translation Studies provide accounts of particular aspects of global communication processes, technological and economic contexts of language industry and their impact on the volume and motivation of content distribution. The agenda of studies in cross-cultural and digital marketing, economy of language, cross-linguistic aspects of human-computer interaction is related to various aspects of interlingual communication. Translation and localization, however, are hardly ever their primary subject matter.

Conceptualization of interlingual communication and translation proper in terms of interaction across locales, provides for consolidation of emerging interdisciplinary

framework. The concept of 'locale' is interdisciplinary in nature and allows identify new qualities and functions of language and communication that are embedded into technologically and economically driven processes of content and products distribution. Such parameters of locales as purchasing power, size, stronger or weaker communicative potential of languages, etc. allow to account for asymmetries in interlingual communication in the hierarchy of locales, make sense of particular cases of content modification and include into the scope of research cross-language copywriting, algorithm-mediated content distribution and new patterns of content consumption across languages.

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LEXICAL AND GRAMMATICAL PECULIARITIES OF ACCOUNTING TEXTS AND THEIR TRANSLATION

ANUSH MOVSISYAN

YEREVAN STATE UNIVERSITY

Abstract: The present article deals with the peculiarities of translating accounting texts and the challenges translators are frequently faced with. The study is of theoretical and practical importance. The challenges while translating accounting texts are presented in the form of examples analyzing both grammatical and lexical peculiarities of such texts. The examples of both the source (SL) and target (TL) languages are extracted from IFRSs (International Financial Reporting Standards).

Key words: financial standards, equivalence, terminology, accounting language

1. Introduction

Accounting is a social science that describes the factors that determine the production, distribution and consumption of goods and services. Accounting focuses on the behavior and interactions of economic agents and how economies work. It may appear to be the study of complicated tables and charts, statistics and numbers, but, more specifically, it is the study of what constitutes rational human behavior in the endeavor to fulfill the human needs and wants.

Nowadays the translation of accounting texts has acquired great importance, as it serves the exchange of vital information between the two languages involved. This field has been and still needs to be discussed, as different people find different ways of dealing with it. The ultimate goal of accounting is to improve the living conditions of people in their daily life. So, translation is necessary in order to make this objective come true. Although now the development of technologies has made life easier, and despite the fact that people can translate things with the help of the various Internet programs for machine translation, the sphere of accounting requires that translators make use of specific dictionaries which provide definitions of terms. Professionals of this field often need translators to work with, in order to present their interests and even their products to the world. In order to succeed, the translator must have a number of prerequisite skills, such as background preparation and an eye for details, the ability to work under time pressure and the ability to maintain confidentiality.

2. Theory of Translating Accounting Texts

At the very heart of translation studies is the issue of translation quality. Numerous scholars, such as Reiss (1971) and House (1977) have proposed various methods for

determining what makes a translation good or whether a translation should be called good or adequate or appropriate.

One of the most important conditions for a translation to be adequate is accuracy. The criterion of accuracy varies according to the style and genre of the text. The translator should avoid altering the text, introducing improper, foreign elements in the translated text or performing a literal mechanical translation. To translate means to express exactly and to reproduce not only the content of the original text, but also the form.

According to Nida (1977), because there are not so-called identical equivalents, in translating one must find the closest possible equivalent. So according to Nida there are 2 types of equivalence:

Formal equivalence translation focuses on the message itself in both form and content. In such translation translators should be concerned with sentence to sentence, concept to concept correspondence. Here the translator is concerned with matching the receptor language as closely as possible with the different elements in the source language.

Dynamic equivalence not concerned with matching the target text with the source text, but with dynamic relationship. This relationship requires that the bond between receptor and message should be the same as that which existed between the original receptors and the message. It aims at complete naturalness of expression and requires that translators know the source language culture to appropriately comprehend the message.

If we discuss translation of accounting texts according to Nida's approach we will see that it requires formal equivalence which focuses on the message itself, its form and content. This kind of equivalence distorts the grammatical and stylistic patterns of the target language and hence distorts the message. Dynamic equivalence cannot be used in accounting texts when translating them from the source to the target language as dynamic focuses on the meaning of the original which is to have the same impact on the reader of the target language as that of the receptor of the original.

Non-equivalence at the word level means that the TL has no direct equivalent for a word which occurs in the ST. Baker (1998) identifies the following common types of non-equivalence at word level:

Culture-specific concepts which are totally unknown in the target culture (TC), because they reflect a reality specific to the source culture (SC). E.g.:

affinity card – վարկային քարտ, որը տրամադրվում է ԱՄՆ-ում և նախատեսված է որոշակի խմբի (affinity group) անդամների համար, inland bill –երկրի ներքին օրինագիծ, որը թողարկվել է Միացյալ Թագավորությունում, moonlighting – ունենալ հիմնական և երկրորդ աշխատանք, հիմնականում ցագտնի և գիշերային, prime rate – ամենացածր տոկոսադրույքը, որով ամերիկյան բանկերը կարող են գումար տրամադրել կոմերցիոն ապատակաների համար, etc.

Gradually, some of these terms may become part of the reality in the TC and they could be borrowed and used as loans.

SL concept not lexicalized in the TL: the SL word may express a concept which is known in the TC, but simply not lexicalized yet, e.g.: *gazump - վաճառող, ով բարձրացնում է իր սեփականության (բնակարան, հողատարածք) նախապես պայմանավորված գինը, gazunder – գնորդ, ով վերջնական բանակցություն-ների ժամանակ իջեցնում է վաճառողի սահմանած գինը.*

Semantically complex SL word: a single word, which consists of a single morpheme, can sometimes express a more complex set of meanings than a whole sentence; hence languages automatically develop concise forms for referring to complex concepts if the concepts become important enough to be talked about often. E.g.: *cross-selling –վաճառել որևէ ապրանք կամ մատուցել որևէ ծառայություն արդեն գոյություն ունեցող հաճախորդին, intestate - անձ, ով մահանում է առանց կտակ կազմելու, lien –պարտապանի գույքի վրա կալանք դնելու իրավունք, spamming – ուղարկել միևնույն հաղորդագրությունը մեծ թվով ինտերնետային օգտատերերի.*

Loan words in the ST: these are often used for their prestige value adding an air of sophistication to the text or its subject matter. In Armenian economic texts there are increasingly more terms borrowed from English, such as*: management, manager, leader, coaching, mentoring, broker* etc.

According to Baker (1998), professional translators should use a number of strategies to deal with non-equivalence at the word level. Among them, she mentions:

Translations by a more general word (superordinate) - is used in order to overcome a relative lack of specificity in the TL compared to the SL; translators have to find a more general word that covers the core prepositional meaning of the missing hyponym in the TL. For example, the English term *liability* with the specific meaning of 'legal responsibilities for something, especially for paying money that is owed, or for damage or injury' is translated into Armenian by means of the more general term 'պատասխանատվություն.'

In general, accounting texts belong to the functional style of official documents. The aim of such documents is to reach agreement between two contracting parties, to establish, develop, control business relations between individuals and organizations. It is impersonal, rational but devoid of expressiveness. The lexical level is distinguished by the use of borrowed, archaic words, professional terms and clichés. It makes use of special terms, abbreviations. The main features are: careful paragraphing, logically precise clear cut syntax, thoroughly thought out selection of words.

Translators should be aware of all innovations and modifications of the sphere. Innovation can be viewed as applying better solutions that will meet new requirements or existing market needs. The term 'innovation' can be defined as something more effective to be used and, as a consequence, something new that appears in the market or society.

Translating accounting texts, in general, and the accounting terminology, in particular, is not a simple task, especially when the new terms keep being created along with developments in business life. This is one of the most scrupulous and time-consuming translations: the reason is that it requires accuracy and a great attention to details. This includes the process of translating, editing and proofreading, like

translation in general. Translators can find difficulty in understanding the concepts and vocabulary. Faithfulness is the primary concern. The translator should be loyal to the source language and then completely and accurately render it in the target language. In translation it is not allowed to falsify, distort or delete source text on purpose. In this case, this will result in the company's financial loss and can affect its reputation. As in case of other sciences, in this case, too translator should not only have just skills and rich experience in translation, but also have profound background knowledge and, in general, know something about economics. This will help the readers better understand the source language.

3. Lexical and Grammatical Peculiarities of Accounting Texts

While translating accounting texts translators should try to reveal <u>lexical</u> peculiarities of such texts. First, it is necessary to specify that the characteristic features of accounting texts in English and Armenian lies in its lexicon. Terminology is the greatest concern which will be further revealed. Certain aspects of lexical peculiarities of accounting texts in English and Armenian are presented below.

The words and terms, as a rule, are used in one meaning of a subject, for example: *current tax (ընթացիկ հարկ) - the amount of income taxes payable in respect of the taxable profit for a period (տվյալ ժամանակաշրջանի հարկվող շահույթի գծով վճարման ենթակա շահութահարկի գումարը)*.

- **Simple words**

According to Quirk et al. (1985), some of the most frequent words in the English language are simple: they cannot be divided into smaller meaning segments. Accounting English has simple words such as *asset, capital, debit*, etc. In Armenian it is the same: *ակտիվ, կապիտալ, դեբետ*. These words are included in Glossary of Terms approved by the IASB.

English, in the area of accounting, has composite words (which have their equivalents in Armenian, respectively), such as *provision (պահուստ), solvency (վճարունակություն)*. These, too, are included in Glossary of Terms approved by the IASB.

- **Compound words**

According to Quirk et al. (1985), compound nouns consist of two or more words joined together to form a single lexical unit. According to Longman Business English Dictionary (2007), compound nouns make up a large part of the vocabulary of business English in general. Some compounds consisting of verb + preposition are also added to the terminology of accounting such as 'turn-over,' 'write-off' and so on. In Armenian compound nouns are formed with linking elements, e.g.: *բաժնետոմս, հաշվեկշիռ*, but their equivalents in English are simple nouns: *share, amount*.

- **Phrasal words**

Some phrases (conversion from phrases to adjectives), though not common, are alsopresent in financial English as in above-par, taken-through, below-the-line and so

on**. In Armenian this kind of words are not used, as a rule, in the financial language.**

- **Phrasal verbs**

Verbs are made up of two or more words. According to Quirk et al., constructions on the pattern of verb + preposition are very common in English. However, we see only a few verbs in accounting English as in *to set-off - հաշվանցել*. This example makes it obvious that the English phrasal verb is translated as a composite verb in Armenian. **So, not all the phrasal verbs in business English have their grammatical equivalents in Armenian, but in general there are phrasal verbs in Armenian business language, too, such as:** *պատասխանատվություն ստանձնել, միջոցներ ձեռնարկել*, **etc.**

The translation of accounting texts has many peculiarities and the translator has to deal with specific terminology, so it is advisable that he/she consults with the experts to ensure quality translation. The terminology of accounting texts is highly specialized. In addition, there should be one-to-one correspondence between one term and its translation and this is a good way to avoid incomprehension because of polysemous words. A lot of terminology or technical words with specific meaning in the texts which are loaded with special meanings are fixed and mainly used in accounting texts. For example, in case of such terms that seem to be synonyms like: *income* and *profit* - both terms mean inflow of funds. These terms may seem to be synonyms for non-professional users, but for professional users the difference is apparent and definitely these terms cannot be used interchangeably. It should be further specified that *income* means *money received*, especially on a regular basis, for work or through investments, while *profit* means a *financial gain*, especially the difference between the amount earned and the amount spent on buying, operating or producing something.

There are also many polysemous words with one or many specialized meanings, for example, the word *return* may have at least 10 meanings, one of which refers to 'financial subject' – the amount of profit or income that you get from a particular investment). The translator should also be aware of certain Latin expressions which frequently flavor the business communication in general, for example: *ad hoc - to this /հատուկ/; de jure - by law /դեյուրե/; pro bono - for the public good /հասարակական հիմունքներով/*.

In the sphere of economics word-for-word translation is never acceptable. The translator should by no means be aware of the specialized terms and other sphere-specific words and expressions. E.g.:

հիմնական միջոց - property, plant and equipment

սկզբնական արժեք – cost

օգտակար ծառայություն - useful life

In economic texts, in general, and accounting, in particular, we can also find many expressions named after one's name. For example, in the expression *Gini coefficient*[1] Gini is the name of an Italian economist (Gini Corrado) who introduced this concept.

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[1] **Gini coefficient** is a measure of statistical dispersion intended to represent the income or wealth distribution of a nation's residents, and is the most commonly used measurement of inequality.

As a general rule, British English should be preferred in the accounting language, and Americanisms that are liable not to be understood by speakers of British English should be avoided. However, bearing in mind that a considerable proportion of the target readership may be made up of non-native speakers, very colloquial British usage should also be avoided.

The task of translators of accounting texts has been facilitated as there is a glossary of terms which is extracted from the International Financial Reporting Standards (IFRSs) and International Accounting Standards (IASs) approved by the IASB as at 31 December 2007. References are by Standard and paragraph number. This glossary includes terms with their equivalents which are translated from English into Armenian.

Accounting texts are devoid of phraseological units, stylistic devices (simile, metaphor…). This means that while translating accounting texts translators should 'ignore' their attitude towards the company, emotional state, personal opinion: they just need to do their work, that is, translation. The analysis of the lexical characteristics of the accounting language enables us to conclude that the main challenge is terminology as all the substeps discussed are explained through "Glossary of Terms" (International Financial Reporting Standards (IFRSs) and International Accounting Standards (IASs) approved by the IASB, 2007).

So why is terminology the main challenge for accounting texts? What are they in general?

Terms are <u>words</u> and <u>compound words</u> or multi-word expressions that in specific contexts are given specific meanings—these may deviate from the meanings the same words have in other contexts and in everyday language. As for the types of terminology problems, there may be:

1) non-equivalence, because the target language lacks the source term,

2) the same as the first point but the SL lacks the terminology and uses a descriptive phrase,

3) register - the standard term may be too technical for the target readers,

4) irrelevant equivalence. In parallel text analysis sometimes a common SL term is simply not used in equivalent TL texts because of the differences in the way certain entities or events are described. In such cases, the problem is whether to mechanically stick to the SL term or follow the natural TL conventions.

There are various methods for translating terms. One of them is:

- *Borrowing* - from English they are very common given that the language of business communication is English and the economic field is one of the most quickly developing ones, so target languages often simply borrow new terms at least until the language system itself elaborates its equivalent for the terms, for example there are many economic terms in the Armenian language borrowed from English, such as *հեջավորում* (hedging - a way of protecting oneself against financial losses or other adverse circumstances), *ֆակտորինգ* (factoring - buying of the trade debts of a manufacturer, assuming the task of debt collection and accepting the credit risk, thus providing the manufacturer with working capital).

- *Descriptive Translation* - though this method is used in other kinds of texts (literary, etc.), in accounting this method is not used as accounting texts are

devoid of cultural elements and cultural-specific words and word combinations. For each word or word combination there is an equivalent translation in the target language.

- *Neologism* - term, word, or phrase that may be in the process of entering into common use, but that has not yet been fully accepted into mainstream language. For example, *hedging - a designated derivative or (for a hedge of the risk of changes in foreign currency exchange rates only) a designated non-derivative financial asset or non-derivative financial liability whose fair value or cash flows are expected to offset changes in the fair value or cash flows of a designated hedged item.*The term is translated into Armenian by means of borrowing:

Հեջինգ – նախատեսված ածանցյալ գործիք կամ (արտարժույթի փոխարժեքի փոփոխությունների ռիսկի հեջավորման դեպքում միայն) ոչ ածանցյալ ֆինանսական ակտիվ կամ ոչ ածանցյալ ֆինանսական պարտավորություն, որի իրական արժեքը կամ դրամական հոսքերը ակնկալվում է, որ կփոխխատուցեն նախատեսված հեջավորված հոդվածի իրական արժեքի կամ ապագա դրամական հոսքերի փոփոխությունները:

As a rule, source and target language texts differ formally due to a number of reasons. There are a number of <u>grammatical </u>peculiarities in accounting texts that have both similarities and differences in both languages. For example, the modal verb *shall* in the accounting language expresses commands and obligations, as in all other types of formal documents, and is translated into Armenian by means of *պետք է*.

English and Armenian passive forms are different both in type of form constructions and in frequency. English passive voice is used more frequently due to the various types of construction it occurs in. Whereas Armenian passive voice construction is formed only by transitive verbs requiring a direct object. From the grammatical point of view the arrangement of sentences in English is fixed (as the rule of English language requires). In Armenian, it is generally free.

Considering the syntactical viewpoint, accounting texts may consist of *long sentences*: one sentence consisting of several short pieces. Sometimes when one sentence is divided into several parts, it is not hard to understand. That is to say, it is complicated in form, but simple in content.

- Word order

In fact, the word order in English, as it is known, is fixed while in Armenian it may be not. In spite of this fact, in technical texts everything is different: it is fixed in Armenian.

Կազմակերպությունը չպետք է կիրառի սույն ստանդարտը որոշ դեպքերում:

This sentence does not have enough possibilities of variation if compared with the above example. So we cannot write:

Սույն ստանդարտը չպետք է կիրառվի կազմակերպության կողմից որոշ դեպքերում:

But we can write:

Որոշ դեպքերում կազմակերպությունը չպետք է կիրառի սույն ստանդարտը:

This example allows us to conclude that the word order in Armenian technical texts may be changed but it is not desirable.

From the grammatical point of view the arrangement of sentences in English is fixed (as the rule of English language requires). In Armenian, it is generally free.

Considering the syntactical viewpoint, accounting texts may consist of long sentences: one sentence consisting of several short pieces. Sometimes when one sentence is divided into several parts, it is not hard to understand. That is to say, it is complicated in form, but simple in content. There are various strategies for dealing with such cases. For example, the device of:

-partitioning - one sentence should be divided into several syntactic units and sense groups rather than translating which makes the whole sentence more expressive and fluent,

-integration is another translation device used for reorganizing the sentence order of the source text sentence. In this case the translator joins several simple sentences into a complex or a compound one depending on the communicative function of the sentence.

Figures and tables, playing an important role in accounting texts, can vividly describe economic principles with least length and are popularized among economic literature, in general, and accounting, in particular.

Diagrams and tables are often found to make complicated description or explanation simple, clear and conspicuous. In its translation process, the title of figures should be simple and clear to highlight the features of figures. Sometimes, we may have word extension.

Punctuation is another aspect which should be taken into account. It must follow the rules and conventions of English. So it is necessary to pay attention to punctuation both in the source and target languages.

The translator of accounting texts also has to consider normalization and specialization.

Text normalization requires being aware of what type of text is to be normalized and how it is to be processed afterwards. Text normalization is frequently used when converting text to speech. Numbers, dates, acronyms and abbreviations are non-standard 'words' that need to be pronounced differently depending on the context. For example, *$200* would be pronounced as *two hundred dollars* in English.

Specialization means that translators should focus on one or more particular fields and not try to translate every document that comes along. Specialization is the manifestation of high-quality translation.

4. Conclusion

To sum up, accounting is a very demanded sphere. In the translation of accounting, as well as all other types of economic texts, the primary consideration of translators should be both grammatical and lexical peculiarities. In the process of translation, changes in word order as well as substitutions both in grammatical and lexical units make up the premise of carrying out an equivalent translation (as analyzed above). For an adequate translation formal equivalence is required which focuses attention on the source message, in both form and content so it is mainly impossible to translate accounting texts sense-for-sense, as this is a specialized field and needs accuracy to be comprehensible to the target audience. To achieve an accurate translation it is crucial to consult an expert who can give answers to all the questions concerning terms and other area-specific issues.

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A Pragmatic-Based Approach to Translation:
mi dai?/*dammi!* and *дай!* in the Parallel Russian-Italian Corpus

Daniele Artoni

University of Verona

Abstract: This essay focusses on how the knowledge of cross-cultural pragmatics can provide a theoretical background for the translation practice, especially in the search for equivalent functions. This study concentrates on the Russian and the Italian languages and on the speech act of requesting, in that not only is request amongst the most frequent speech acts, but also it is realised in different ways in the two target languages. In particular, whereas imperative is a common strategy used in Russian requests, its presence is restricted to informal bilateral requests in the Italian-speaking contexts.

In order to investigate how the imperative is distributed in requests translated from Russian into Italian and vice versa, and whether such translations are appropriate from a pragmatic perspective, in our study we have analysed the occurrences of the imperative request 'give (me)!' in Russian (*дай!*) and Italian (*dammi!*) in the parallel Russian-Italian corpus of the National Corpus of the Russian Language.

Key words: pragmatics, Russian, Italian, parallel corpus, request

1. Introduction

One of the most challenging tasks of translation is to find proper strategies of compensation when the translation from the source language (SL) into the target language (TL) would result in a significant loss, especially when dealing with idiomaticity (Baker 1992:72–78). However, the scope of compensation goes beyond the boundaries of the lexicon and involves all the levels of linguistic analysis, among which is pragmatics. In particular, in this essay we will investigate to what extent a cross-cultural perspective on the speech act of *request* can be implemented in translation practices, and how pragmatic awareness can serve both as a theoretical basis and a practical tool in translation. In order to do so, we will first compare the strategies used to perform the speech act of *request* in Italian and Russian, and then explore the pragmatic felicity of a sample of translations from Russian to Italian and vice versa by analysing the *параллельный русско-итальянский корпус* 'parallel Russian-Italian corpus' (http://www.ruscorpora.ru/new/search-para-it.html), a sub-corpus of the National Corpus of the Russian Language (http://www.ruscorpora.ru).

2. The Politeness of Requests in Russian and Italian

Early studies on pragmatics concentrated on the assumption that to say something is to do something and any utterance has an intrinsic force that shapes reality; a sub-branch of pragmatics, known as *Speech Act Theory*, analyses the phenomenon from an interdisciplinary perspective (Austin 1962; Searle 1979). With regards to its linguistic features, a seminal contribution was provided by Brown and Levinson (1987), who integrated Goffman's (1967) notion of *face* – the social representation of the self – into the theory and elaborated the concept of *Face Threatening Act* (FTA), a speech act whose performance may result in face-loss, i.e., a socially inadequate situation for one or more participants in the communication. The authors realised that interlocutors perform a variety of strategies in order to avoid such face-loss, most of which are of linguistic nature. Brown and Levinson's (1987) *Politeness Theory* accounts for the linguistic choices made by the participants when dealing with FTA and how they vary according to (a) social distance between the interlocutors, (b) ranking of imposition, and (c) power.

Although theses variables are universal, it is less so when it comes to the way different cultures perceive and realise FTA. Studies on cross-cultural pragmatics (see, for instance, Blum-Kulka, House and Kasper 1989; Márquez-Reiter 2000; Ogiermann 2009; Rue and Zhang 2008) have demonstrated how the same speech act is performed according to culture specific preferences across different language contexts.

Defined as the act performed by a speaker who wants the hearer to do or refraining from doing some action (Searle 1969:66), *request* is the most common and salient speech act, as well as the most studied act from a cross-cultural perspective, in that avoiding face-loss while performing the FTA of *request* can refer to a variety of values, which are unlikely to be universal. In particular, Ogiermann (2009) has noticed that Anglo-Saxon-centred approaches tend to relate politeness with indirectness, whereas Eastern European languages – in particular Russian (Rathmayr 1994) – rely on directness and frankness rather than avoidance. Let us then move on how requests are formulated in the languages considered in this study, namely Russian and Italian.

Requesting in Russian is possible with both indirect and direct strategies, the former typically performed by modified interrogatives, the latter in the imperative mood. With regards to indirect strategies, a request in the form of interrogative can be modified by (1) the negative particle *не*, (2) the interrogative particle *ли*, (3) the conditional particle *бы*, (4) the combination of the negative and the interrogative particles, and (5) the combination of the negative and the conditional particles (Mills 1992). However, what is peculiar of Russian and other Eastern European languages is the widespread use of direct requests in the form of imperative, mitigated only by the politeness marker *пожалуйста* 'please'; imperative is among the most frequent strategies used in Russian (Ogiermann 2009), if not the most common one (Rathmayr 1994; Berger 1997; Dorodnych 1995; Larina 2003; Betsch 2003; Brehmer 2006).

Unlike Russian, requests in Italian are unlikely to be expressed by the imperative. The most frequent strategies used in Italian requests are interrogatives – often modified by negation and/or the modal verb *potere* 'can' – and declaratives in conditional mood or imperfective past tense (Nuzzo 2007). As demonstrated by Rossi (2012), imperative

can be used only in informal contexts restricted to bilateral requests, i.e., when the request pertains a project the recipient has previously committed to. Conversely, in case of informal unilateral requests, i.e., when the requirement concerns a new topic, Italians tend to use the *mi X?* construction – an interrogative preceded by the clitic benefactive *mi* 'to me/for me,' as in *mi daresti una penna?* 'would you give me a pen?.'

In sum, from a cross-cultural perspective, we have noticed how the speech act of request in Italian and Russian is realised with different strategies. With reference to the interplay between pragmatics and translation, we are interested in investigating how imperative, a grammatical category present in both languages, is distributed in translations of requests from Italian to Russian and vice versa, as the two languages display different tendencies. Whereas previous studies on pragmatics and translation concentrated on the cultural adaptation when translating speech acts (e.g. Saxena 2002 on translating English requests in Kinnauri), the translation of pragma-linguistic features (e.g. Hervey 1998 on illocutionary functions and particles in English, Hungarian and German), and the evaluation of translations in cultural products (e.g. Bruti 2006 on film subtitles), in this study we will investigate the pragmatic felicity of the translations collected in a parallel corpus, mainly focussing on the use of imperatives in requests.

3. An Exploratory Corpus-Based Study

As mentioned in the previous section, the use of imperatives in requests is very common in Russian, whereas it is limited to informal bilateral requests in Italian. It follows that, when translating from Italian to Russian or vice versa, a lack of knowledge in the pragmatics of both languages might results in infelicitous translations – typically an authoritative imperative in Italian TL and an unnecessary hyper-polite construction in Russian TL. In order to investigate the pragmatic felicity of requests in translation from Italian to Russian and vice versa, we decided to concentrate on the most prototypical request in the imperative mood, i.e. *дай!* 'give' and *dammi!* 'give me' – together with its unilateral counterpart *mi dai?* 'give for me/to me' – and search for its translation in the *параллельный русско-итальянский корпус* 'parallel Russian-Italian corpus' (http://www.ruscorpora.ru/new/search-para-it.html), a sub-corpus of the National Corpus of the Russian Language, which includes 2,791 documents and 98,201,542 words.

The quantitative results of the search for the three items (the two imperatives *dammi* and *дай* and the unilateral *mi dai*) are shown in Table 1.

	Dammi! imperative	*Mi dai?* Mi X?	*Дай!* imperative
RUS to ITA	96	9	202
ITA to RUS	7	4	32
Total	103	13	234

Table 1: Distribution of tokens in the parallel Italian-Russian corpus according to SL and TL

Considering the unbalanced weight between SL and TL – the number of documents with Russian SL outstrips the ones with Italian SL – it is worth noticing that *dammi!* is more frequently used in translations from Russian than in texts with Italian as a SL. However, in order to account for the pragmatic felicity of the translation, we should consider the context in which the utterance is performed.

The search for the imperative "*dammi*" produced 103 results, 96 of which have Russian as a SL, and only 7 with Italian as a SL. The few occurrences of *dammi* in the Italian original texts either include direct commands – and thus cannot be considered as requests (see, for instance, example 1) – or informal bilateral requests (example 2).

(1) *Valerio Massimo Manfredi. Aléxandros III, il confine del mondo (1998) | Валерио Массимо Манфреди. Александр Македонский. Пределы мира (Михаил Кононов)*

ITA: ***Dammi** la tua spada*
    '**give me *[imperative]*** your sword'

RUS: ***Дай мне** твой меч*
    '**give me *[imperative]*** your sword'

(2) *Alessandro Baricco. Novecento (1994) | Алессандро Барикко. Легенда о пианисте (Наталья Колесова, 2005)*

ITA: *lui si piegò verso di me e mi disse: "**Dammi** una sigaretta, va'…"*
    'he bended towards me and said: "**give me *[imperative]*** a cigarette, come on…"'

RUS: *Он наклонился ко мне и сказал: «**Дай** мне сигарету, ну…»*
    'he bended towards me and said: "**give me *[imperative]*** a cigarette, come on…"'

Not surprisingly, the infrequent Italian imperative *dammi!* is always translated with an imperative in Russian, which is always felicitous in the abovementioned contexts. Let us now consider when *dammi!* is the outcome of a translation from Russian SL. The example (3) shows how an informal bilateral request with the imperative *дай* in the SL was translated in Italian TL with *dammi*, an appropriate solution in pragmatic terms.

(3) *Сергей Довлатов. Филиал (1987) | Sergej Dovlatov. La filiale New York (Laura Salmon)*

RUS: *- О, **дай** мне власть, — шептал Зарецкий, — и я тебя прославлю!*
    '- Oh, **give me *[imperative]*** power – Zaretsky whispered – and I'll glorify you!'

ITA: *- Oh, **dammi** il potere — sussurrava Zareckij — ed io ti glorificherò!*
    '- Oh, **give me *[imperative]*** power – Zaretsky whispered – and I'll glorify you!'

In (3) it is clear how the imperative concerns a bilateral request, in which both participants agreed on a plan (A gives power to B, B glorifies A). However, other translations in the corpus, as the ones in (4) and (5), introduce the imperative *dammi* as a calque of the Russian *дай*, even if the situation is neither a direct command nor a

bilateral requests. The following translations result in pragmatic violations, as the Italian imperative triggers a directive reading, which threatens the face of the recipient(s). In order to compensate the threat caused by the requests, a more pragmatically felicitous translation could have been formed by the more indirect structure *mi X?*

(4) *Л. Н. Толстой. Анна Каренина (1873-1877) | Lev Tolstoj. Anna Karenina (Maria Bianca Luporini)*

RUS: ***Подай*** *еще бутылку, – сказал он лакею и начал рассказывать*
‘**Give me** *[imperative]* a bottle more, – he said to the valet and started talking’

ITA: ***Dammi*** *un'altra bottiglia — disse al cameriere e prese a raccontare.*
‘**Give me** *[imperative]* another bottle, – he said to the waiter and started talking’

(5) *Андрей Курков. Закон улитки (2005) | Andrej Kurkov. I Pinguini non vanno in vacanza (Bruno Osimo)*

RUS: *– **Дай** телефончик – позвоню! – предложила Света.*
‘**Give** *[imperative]* the mobile – I'll call! – suggested Sveta.’

ITA: «***Dammi*** *il telefonino, ti chiamo?», propose Sveta.*
‘"**Give me** *[imperative]* the mobile, shall I call you?," suggested Sveta.’

With regards to the item "*mi dai*", the outcome of the search in the parallel Russian-Italian corpus consists of 13 occurrences, among which only two are related to requesting, one Italian SL (example 5), and one Russian SL (example 6).

(6) *Niccolò Ammaniti. Io non ho paura (2001) | Никколо Амманити. Я не боюсь (Валерий Николаев, 2005)*

ITA: ***Mi dai*** *un bicchiere d'acqua?*
‘**will you give me** *[mi X?]* a glass of water?’

RUS: ***Принеси мне*** *попить*
‘**give me** *[imperative]* to drink’

(7) *Иван Гончаров. Обломов (1849-1858) | Ivan Goncarov. Oblomov (Argia Michettoni)*

RUS: *ты **дай мне** на извозчика, — и завтра же переезжать*
‘**you give me** *[imperative]* money for the coachman and tomorrow you can move’

ITA: *tu **mi dai** i soldi per la carrozza e già domani puoi traslocare*
‘**you give me** *[mi X]* money for the carriage and already tomorrow you can move’

The example (6) shows how the *mi X?* request in Italian can be easily translated with a plane imperative into Russian, in line with the cross-cultural pragmatic

differences between the two languages. Conversely, the example (7) shows a proper translation of a request, where the Russian imperative is substituted by a *mi X?* interrogative, in that the request pertains a new self-contained – and thus unilateral (Rossi 2012) – plan.

The search of "*дай*" gives an outcome of 234 occurrences. As seen in the previous data, *дай* can be used in a variety of contexts, such as commands and requests, but also idioms, like *дай Бог* 'God willing, lit. God give!' which counts 34 occurrences, and concessive formulae, which are translated into Italian with the verb *lasciare* 'let' (example 8).

>   (8) *Борис Пастернак. Доктор Живаго (1945-1955) | Boris Pasternak. Il dottor Zivago (Pietro Zveteremich)*

>   RUS: **Дай** *людям очухаться с дороги.*
>   '**give** *[imperative]* people rest from the road'

>   ITA*:* **Lascia** *che si riposino del viaggio.*
>   'Let them rest from the journey'

Without considering idioms and concessive structures, *дай* is translated with *dammi* (or similar imperative constructions) 62 out of 64 times. Alongside the already mentioned *mi X* structure in (7), the example in (9) displays a different solution, where *дай* is not translated at all.

>   (9) *Николай Гоголь. Мертвые души (1835-1852) | Nikolaj Gogol.' Anime morte (Paolo Nori)*

>   RUS: *я тебе дам шарманку и все, сколько ни есть у меня, мертвые души, а ты мне* **дай** *свою бричку и триста рублей придачи*
>   'I'll give you the barrel organ and all the dead souls, as much as I have, and you **give** *[imperative]* me your chariot and three hundred rubles more'

>   ITA: *ti darò l'organetto e tutte le anime morte che ho,* **in cambio** *della tua carrozzella più altri trecento rubli* 'I'll give you the barrel organ and all the dead souls I have, **in exchange for** your chariot and three hundred rubles more'

The translation in (9) shows a different kind of compensation, where the bilateral agreement between the two participants is rendered with the insertion of a lexical item, i.e. *in cambio di* 'in exchange for,' instead of the imperative form in the SL.

In sum, the vast presence of one-to-one correspondence between the imperatives *дай/dammi* found in the parallel corpus suggests the tendency to translate the Russian imperative *дай* with its Italian correspondent *dammi*. However, from a pragmatic perspective the two languages display a different distribution of imperative and a structural calque of imperative in requesting when translating from Russian to Italian might lead to pragmatically infelicitous utterances.

4. Conclusion

Despite the narrow size of translations considered in the corpus and the analysis limited to the prototypical requesting verb 'give,' the exploratory study conducted on the occurrences of *даŭ/dammi* and *mi dai* in the parallel Russian-Italian corpus has demonstrated that (a) imperatives in Italian SL are always properly translated with imperatives in Russian TL, (b) there is a tendency to preserve the common grammatical features in spite of pragmatic felicity when translating imperatives in requests from Russian SL to Italian TL, and (c) an extended use of the imperative in Italian TL triggers a directive and commanding reading. In particular, provided that informal bilateral is the only kind of request that allows the use of imperative in Italian, translations of requests from Russian SL to Italian TL should avoid imperatives and introduce more indirect structures, such as negative-interrogatives and *mi X?*.

The study has shown how a good knowledge of cross-cultural pragmatics can positively affect the quality of translation, and how pragmatics can play a crucial role when looking for translation equivalence (House 1997). As a matter of fact, research on cross-cultural pragmatics allows the identification of language-specific structures used to convey a certain kind of *politeness* and to avoid face-loss. Knowing the different linguistic strategies in both SL and TL can determine equivalent structures in the two languages and thus provide a solid basis for translation practice.

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METAMORPHOSIS IN FAIRY TALE TRANSLATION: LINGUOCOGNITIVE PERSPECTIVE

DIANA HAYROYAN
IRINA MKHITARYAN

YEREVAN STATE UNIVERSITY

Abstract: The present article is an attempt to study and reveal linguocognitive properties of metamorphosis in line with its translation. The data analysis of this research is carried out on the fairy tale "At the Back of the North Wind" by Scottish fairy tale writer George MacDonald. Theoretical framework keenly touches upon Local translation strategies suggested by Chesterman and model of metamorphosis by Moskvichova. The article meticulously outlines the stylistic and cognitive nature of metamorphosis through which conversion of the transformative into the transformed along with compelling explication of the reasons for the change - its cause - and verb markers/predicates sum up the concept of conversion and transformation.

Key words: fairy tale, linguocognitive, metamorphosis, stylistic device, translation

1. Introduction

Understanding the peculiarities of the complicated process of transforming a piece of literature from one language into another increasingly intrigues researchers around the world. This justifies the fact why a considerable number of scholars have become extensively engaged in conducting studies depicting the process of translation from the cognitive perspective. The incorporation of cognitive science into translation studies has formed an interdisciplinary linkage between translation and cognition. The fusion of translation and cognition enables the study to build a solid empirical framework that underpins the creation of a robust cognitive model of translation. However, the asymmetrical focus on producers and receivers in cognitive studies has been under consideration and it clarifies the fact that the importance of analyzing how the translated texts are reconstructed every time the product is read, viewed and received, has been neglected in the literature (Chesterman 1997:57-60).

An overview of Chesterman's explanation of translation effects on the reader entails that the relevance of analysis of cognitive processing in the reception of translation is of paramount importance. In this vein, model of Local Translation Strategies suggested by Chesterman has become a cornerstone for this research. In his book "Memes of Translation" Chesterman states that in its simplest form, the taxonomy of translation strategies could encompass a single category, i.e. *Change something.* According to him after producing the first translation of a particular string of text, the translator frequently realizes that it is not suffice for various reasons. Thus, Chesterman categorizes local translation strategies into semantic, syntactic and pragmatic. Syntactic strategies are those local strategies that alter grammatical structure of TT in regard with

ST. Since the research embraces the pragmatic and semantic strategies, syntactic strategy was not considered in the analysis of the data. Whilst the article focuses on pragmatic and semantic strategies which often pinpoint the translator's general strategy in transferring the intended meaning of the author (Chesterman 1997:101-104).

In the framework of our research, the following subcategories of pragmatic and semantic strategies were applied:

- ✓ Semantic strategies - ***Synonymy, Trope Change, Hyponymy***
- ✓ Pragmatic strategies - ***Cultural Filtering, Explicitation, Addition***

In recent decades, metamorphosis has been the subject of discussion within the discipline of Translation Studies, predominantly with reference to translatability and has since tackled the issues from several standpoints (contextual, descriptive and cognitive) and in relation to various types of discourse (Mandelblit 1995:483-485). Up until most recently, metamorphosis has been primarily studied by philosophers, rhetoricians, literary critics, psychologists, linguists. Currently, there is a greater emphasis on situating studies of metamorphosis within broad, comprehensive models of human cognition, communication, and culture. Translation of metamorphosis makes it necessary to map out the key theories on metamorphosis and its rhetorical status. Nonetheless, literary and artistic metamorphosis has been more extensively hypothesized, and in-depth research has currently been addressed to this subject. The evidence of the conceptuality of metamorphosis is decoded by G. Lakoff and M. Johnson in the book 'Metaphors We Live by.' They prioritized the concept '*Causation*' as the backbone for the human mentality because people frequently apply this concept in the mental organization of the material world and the cultural reality (Lakoff and Johnson 1980:193). The concept '*Causation*,' the basis for the human thoughts, emerged with the gradual evolution of the society and human cognition from the archaic period with the help of metamorphosis as religious and mythological notion. In the modern society this concept is embodied through the constant transformations in the real life (by turning on or turning off the light, opening the door, etc.) (Lakoff and Johnson 1980:70-75).

Some critics implement diverse notional frames, whilst others outline the corpus of literary metamorphosis more substantially, and yet others carry out ongoing research of the topos or the motif of literary metamorphosis (Jakobson 1990:71).

As a tropological problem metamorphosis is an essential key matter of consideration in a range of recent studies. Interestingly, metamorphosis along with hyperbole and metaphor is one of the ancient stylistic devices ubiquitous in different folklore and literature genres. Some scholars of rhetoric Bachelard, Bakhtin and Jakobson undertook the first theoretical studies of literary metamorphosis in 1930. In modern linguistics metamorphosis as a stylistic device is not thoroughly investigated. Moreover, the tropological status of metamorphosis is rather challenging and has been an object of scholarly scrutiny. A myriad number of scholars cast doubts about an autonomous rhetorical status of metamorphosis stating that metamorphosis is deemed to be propensity of the text to get rid of tropes, a tendency to literalize tropes at the expense of intentional enlivening of their worn, hackneyed semantics (Todorov 1975:77-79).

In this respect, Brunel argues that metamorphosis is after all, only a metaphor

feigning to depict something else meanwhile underlining the similarity of the changed self - a kind of comparison between various states of being-metamorphosis thus suggests an event that leads to something not completely various from that of known prior (Mikkonen 1996:3). Furthermore, it is quintessential to metamorphosis that a sense of an event or an act is always introduced into this figure: metamorphosis is a metaphor that creates a sense of vertical or horizontal continuum. In this connection, Le Guern claims that metamorphosis is a metaphor, but a destroyed one. He also supplements that the objects or creatures if compared are not separated by a barrier of various identities, as in metaphors, but are merely two states (the before and after, as it were) of the same creature (Le Guern 1981: 28).

Another view is brought up by a Russian linguist Rosenthal who draws parallels between metamorphosis and metaphor explaining that metamorphosis is much more colourful and dynamic than metaphor. Furthermore, it is more categorical than simile and reflects the transition of one state of being into another while metaphor and simile reflect the result (Rosenthal 2013:329). In this vein, Arutyunova posits that it is necessary to clearly distinguish metamorphosis and metaphor. Furthermore, she states that metamorphosis eliminates the role of the subject preserving only his 'werewolf' and demonstrates the transformed world. Significantly, it is an episode, a phenomenon, scene which permeates the plot development holistically (Arutyunova 1990:296-298). It should be added that the relationship between metamorphosis and metaphor, suggests that all metaphors follow a certain metamorphic logic in their comparisons and connections between things (Massey 1981:190-192).

The paradoxical status of metamorphosis as a trope impedes challenges regarding subjectivity and its depiction in a literary character as well as the relationship between knowledge and textuality. A more profound examination reveals that metamorphosis as a figure for intertextuality, as a figure of both selection and combination may be read to stand for textual production and reading, for the interrelationships and combinations between different textual forms (Jakobson 1990:115-133). This specific and presumably unsettling tropological position of metamorphosis has been the focus of much theoretical discussions.

To have a clear idea what makes metamorphosis imposing as a trope is that when something turns "metamorphically" into something else, some aspect or a sense of the residue of sameness is frequently preserved. Therefore, the construction of the new form in terms of a metaphor as a structure would merely yoke together two things in order to make a third one. Thus in the process of translation, as far as all these meanings are kept intact into the target text, the translation product is one of the 'identifying-function-embedded' (Tomlinson 1983:25).

In the fairy-tales metamorphosis as a literary device performs the *transfigurative* and the *transferal* functions. The *transfigurative* function of metamorphosis is determined by the transformation of the appearance of the fairy hero endowing him with fairy tremendous power and strength (an instrument or a helper) by transforming a hero into animals. The *transferal function* of metamorphosis is the removal of the fairy hero to the other place of living. In this respect, the analytical way to the investigation of metamorphosis in different linguistic paradigms proves the understanding of metamorphosis as "*the transformation or the getting the other shape*" (Chenetier

1992:383-400). The exploration of the existing understandings of metamorphosis has enabled to view metamorphosis as a multicomponent structure comprising elements of *the transformative, the transformed, the causer and the verb markers/predicates*. *The transformative*, *the transformed* and *the causer* components are expressed in fairy tales by diverse words with various meanings; *the verb markers/predicates of metamorphosis* are verbs with the semantics (meaning) of the transformation, the revival, the change; turning from one state into another (Moskvichova 2015:87-108).

the causer of metamorphosis

the transformative ———————————————————————▶ the

transformed

verb markers/predicates of metamorphosis
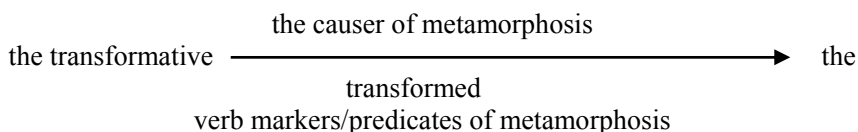
Figuring in fairy tales metamorphosis stands apart and awakens special interest. The tropic status here is of singular nature. Jivanyan claims that metamorphosis in fairy tales is a unique trope belonging more to the story than to the rhetoric of the fairy tale. In a certain sense metamorphosis can be seen as a genre-defining device. No wonder one of the oldest and most famous collections of fairy tales written by the Roman fairy tale writer Lucius Apuleius is called 'Metamorphosis' or 'The Golden Ass' (Jivanyan 2007:50). In this respect George MacDonald's fairy tales are of great interest. The present study reveals the linguistic and cognitive peculiarities of metamorphosis in translation based on Chesterman's model of Local Translation Strategies. Herein the presented research attempts to answer the following questions:

- ✓ How do linguocognitive properties of metamorphosis impact on the quality translation of fairy tale?
- ✓ To what extent linguistic cognitive variations are conveyed in source and target texts?
- ✓ How do Local Translation Strategies promote disclosure of translation metamorphosis?

To have a clear picture of the multi-dimensional identifying function of metamorphosis, let us examine a Victorian fairy tale "At the Back of the North Wind" that has enchanted readers for more than a hundred years. The fairy tale was first published in 1871. It's a fantasy centered on a boy named Diamond, the son of a poor coachman, who is swept away by the North Wind, a radiant, maternal spirit with long, flowing hair, and whose life is transformed by a brief glimpse of the beautiful country-at the back of the north wind.

Macdonald's style is elusive and intangible more specifically in the abundant use of metamorphosis which is a groundbreaking basis for linguistic and cognitive model of metamorphosis. The model of metamorphosis depicted in the fairy tale comprises 4 components: the transformative, the transformed, verb markers/predicates, the causer (the cognitive bases of metamorphosis reflects the idea of transformation in the cognition of the writer).

Elements of metamorphosis are depicted through the specifically explicit use of metaphor, simile and personification having their great contribution to the fairy tale

poetics. Among those stylistic features the fairy tale gains new shades of meaning and rhetoric due to the uniqueness of metamorphosis as a stylistic device. In terms of investigation it is interesting to observe how the writer creates a series of images through incredible transformations of the North Wind, not only revealing the linguistic and stylistic nature of metamorphosis but also introducing it in the translation from the linguocognitive standpoint.

The excerpt from the fairy tale reveals a vibrant description of a mystical creature North Wind, which is the embodiment of a beautiful woman with black hair streaming in every direction and face like a moon out of invisible air:

> The instant he said the word a <u>tremendous blast of wind</u> crashed in a board of the wall and swept the clothes off Diamond. Leaning over him was the large, <u>beautiful, pale face of a woman</u>. From her head streamed out her black hair in every direction so that the <u>darkness in the hay-loft looked as if it was made of her.</u> Her hair began to gather itself out of darkness and fell down all about her again, till <u>her face looked out of the midst of it like a moon out of a cloud.</u> (p.19)

In this passage the heroine experiences intentional metamorphosis, which shapes cognitive connections between the child's belief in supernatural and the scene conveying his thoughts directly, which are simplicity of action and spatial conceptualization of the North Wind's transformation into a woman. According to the model of metamorphosis *the transformative* element is 'wind,' *verb markers/predicates* are the verbs 'crashed,' 'swept,' 'lean' and *the transformed* element is 'woman.'

The supernatural appears as an extension of a rhetorical figure, realizing the literal sense of a figurative expression. On the one hand, it is interesting to examine elements of metamorphosis conveyed through a series of stylistic devices, particularly personification and simile. On the other hand, the mentioned stylistic devices draw on one cognitive domain to make sense of a more abstract conceptual notion: an inanimate object - the north wind, is personified into a woman, an animate object.

Even though the imperfections inherent in the process of any transmission of concepts, there is an assumption that literary translation and specifically English-to-Armenian translation is an ongoing process. In this scope, the translation of metamorphosis is rather challenging and richly suggestive in significance. Moreover, the latter reveals metamorphic elements that shape not only the specific language but also the way different readers perceive the vertical context of the fairy tale. Hence, translation becomes an effective tool of bringing together latent modes of cognitive experience.

Therefore, it is challenging for the translator to capture the intentions of the author in the target language since Armenian versions tend to be phrased more straightforwardly than English requests. In the above-mentioned scene the translator encounters an obstacle in transmitting the process of the North Wind metamorphosis retaining the stylistic devices of personification and simile through which metamorphosis is conveyed. In the underlined phrases of this passage the words 'tremendous' and 'beautiful' attributed to 'wind' and 'woman' respectively are key essentials for the process of metamorphosis. A cursory glance at the Armenian version convinces the reader in the reality of the highlighted phrases conveying the author's

intended meaning into the TL, particularly when the Trope change strategy is obviously detected: namely simile to metaphor transformation: '*darkness in the hay-loft looked as if it was made of her*' is translated into Armenian as '*խոտանոցի մթությունը կարծես հենց ինքն էր*' (as if she herself was the darkness of the hay-loft). The mentioned stylistic devices pave their way to the final actual product of translation, consequently, in the process of animation, the figurative meaning of trope is yet modified. Interestingly, verb markers are scattered along the passage since the result of transformation 'look into, was made of' frames the text and elements are spread both at the beginning and at the end of the fairy tale.

From the perspective of *Cultural filtering* strategy, the process of translation will lead us to a new version of the knowledge behind using personification.

> So saying, she laid hold of Diamond and began to run, gliding along faster and faster. Diamond kept up with her as well as he could. She made many turnings and windings, apparently because it was not quite easy to get him over walls and houses. Once they ran through a hall where they found back and front doors open. At the foot of the stair North Wind stood still, and Diamond, hearing a great growl, started in terror, and there, instead of North Wind, was a huge wolf by his side. He let go his hold in dismay, and the wolf bounded up the stair. The windows of the house rattled and shook as if guns were firing, and the sound of a great fall came from above. Diamond stood with white face staring up at the landing. (p.43)

It will not be far-fetched to assume that in many cases MacDonald does not describe the process of metamorphosis introducing the element *the transformed* of the personage: this time North Wind is personified as a wolf - *the transformed*. Additionally, the passage encompasses another instance suggesting opposite meanings of the symbol of wolf based on culture-bound perception. At first sight the reader gets an impression that she is a harmful, malicious beast, but the wolf in this context is the symbol of an affectionate parent and teacher-animal. An analogous shift in the symbol of the heroine can be explained by the propensity of the translator to add local colouring to the fairy tale by adapting the English culture-specific symbol to the Armenian one. With the help of context clues the target reader of translation may possess a cognitive literary experience similar to that of the native reader while shifting one's own values and accepting other cultural norms.

Furthermore, North Wind metamorphosis is perceived here as a powerful interplay of metaphor and simile. In such a case elements of metamorphosis are expressed through metaphor and simile as the evidence of linguistic, stylistic and cognitive nature of metamorphosis. In fact, in each stage of North Wind metamorphosis there is an inkling of wisdom. She does not eat small children as little Diamond fears, but needs the form of a giant female wolf to scare a drunken nursemaid (*the causer*), to punish her as she was calling the little child bad names (*the causer*). The transformation also shows the implicit identity of human and beast. The implementation of the *Synonymy strategy* is observed in the Armenian translation. The epithet '*ուժգին*' (violent) has its direct equivalent in the English language, however, the remote synonym is chosen to describe the wolf's growl more naturally and vicariously thus making the translation more emphatic and imposing.

All metamorphoses of North Wind are really a certain type of discovery which reveal the fairy tale rhetoric, making the fairy tale expressive and gripping, disclosing facets of psychological and philosophical nature. Metamorphoses with the North Wind are inconceivable and extremely distinctive. MacDonald gives perfect image of how North Wind dissolves:

> Diamond started at her in terror, for he saw that her form and face were growing not small but transparent like something dissolving not in water, but in light. He could see the side of the blue cave through her heart. And as she melted away till all that was left was a pale face, like the moon in the morning, with two lucid eyes in it. This is how she was disappearing. (p.115)

<div align="center">

the causer of metamorphosis
water, light

the transformative ——————————————————→ the
transformed
form and face verb markers/predicates of metamorphosis ***pale face***
grow, dissolve, melt away

</div>
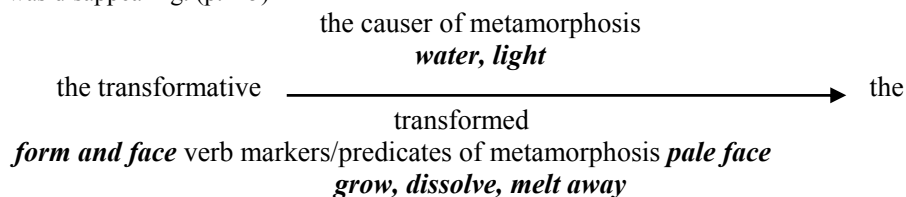
Graphically the process of the priority of metamorphosis to metaphor, simile and personification can be reviewed as cognitive notion on the emergency experience of the translator. Taking into consideration the results of linguistic and cognitive investigation of current metamorphosis it should be noted that the transformation of stylistic features in various semantic fields, and the elements of the transformative and the transformed of metamorphosis are expressed by similar lexical unit (face) with somewhat different semantics. The author reveals North Wind's deepest entity: dissolving does not mean that she is just a simple object dissolved in water, she is dissolving in light and her face is compared with the moon. In the scene above we have a complex interplay of personification, simile and metaphor. In the translation the underlined phrases of the passage '*her form and face were growing not small but transparent like something dissolving not in water, but in light*' represent stylistic device of simile. In the second part the transformation is still in process. In the Armenian version the simile is translated literally. However, the example of simile quoted in the text changes into a particular type of metamorphosis transforming through power of verb markers 'grow small, melt away, disappear.'

If considered in terms of rhetorical technique and translation perspective, the metamorphosis in the below-adduced extract can be observed as extension of the simile in text; respectively the simile can be perceived as a reduction of the metamorphosis.

> In the centre of the ridge before him appeared a gap like the opening of a valley. But as he walked towards it, gazing, and wondering whether that could be the way he had to take, he saw that what had appeared a gap was the form of a woman seated against the ice front of the ridge, leaning forwards with her hands in her lap, and her hair hanging down to the ground.
> He soon came up to the place and there the form sat, like one of the great figure at the door of an Egyptian temple motionless with drooping arms and head. He was sure it was North Wind, but he thought she must be dead at last. Her face was white as snow, her eyes were blue as the air in the ice-cave and her hair hung down straight like icicles. She

had on a greenish robe, like the colour in the hollows of a glacier seen from far off. He stood up before her, and gazed fearfully into her face for a few minutes before he ventured to speak. At length, with a great effort and a trembling voice, he faltered out. (p.117)

<div align="center">

gap

North Wind ⟶ valley, form of woman
motionless figure

appeared, sat, hung down

</div>
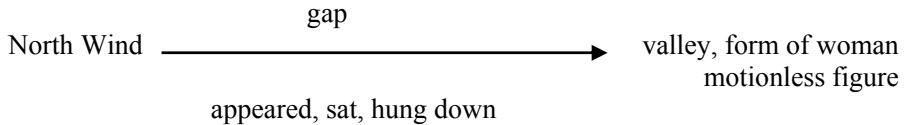
On the one hand, the similarity of the North Wind to one of the figures at the door of the Egyptian temple reminds the reader of her power, on the other hand, the two similes '*her face was white as the snow, her eyes were blue as the air in the ice-cave*' episode her cold appearance. Her blue eyes are associated with the coldness of an iceberg. In the Armenian translation the predicted simile as *white as snow* turns into a metaphor '*նրա ձյունաձերմակ դեմքը*' *(her snow-white face)*. Therefore, we observe a case of Trope change strategy, namely the source text simile changes into metaphor in the target text. The quoted passage includes a marker of metamorphosis 'sat' which is represented in the Armenian translated version as 'վեր խոյանալ' (to rise). In this context the Pragmatic strategy of Addition is noted: through this strategy the new information-word or phrase is supplemented in order to make the text serve its purpose better. So in this example the phrase 'վեր խոյանալ' (to rise) instead of the direct equivalent 'նստել' intensifies the impact of the utterance. As for the series of similes, the SL tropes are retained in the TL, and they are semantically identical in the source language text and preserve the expressiveness of the original. In actuality, the verb marker 'sat' does not represent a particularly sophisticated metaphorical connection. With the help of context clues, the construction can be deciphered with little difficulty in both the original text and its translated permutations. Apparently, there are much greater challenges than this, especially when the metaphorical connection is strong in one culture and tenuous or unknown in the other. We may, therefore, clarify that the difference between simile and metaphor corresponds to the more cognitive distinction, that is the reader should possess cognitive linguistic premises to entail the meaning and function of the transformed stylistic devices; simile-metaphor, metaphor-simile. In this respect, it should be added that through different stages of metamorphosis the reader has to deal with different semantics. North Wind's power is unlimited, and her transformations call up strong contradictory emotions and associations.

> She jumped from his shoulder, but when Diamond looked for her upon the ground, he could see nothing but a little spider, with long legs that made its way over the ice toward the south. It was up with him sooner than he had expected, however, and it had grown a good deal. And the spider grew and went faster and faster, till at once Diamond discovered that it was not a spider but a weasel and the weasel grew and grew, till at once Diamond saw that weasel was not a weasel but a cat. And away went the cat, and Diamond after it. And when he had run half a mile, he found the cat waiting for him, sitting up and washing her face not to lose time. But the next time he came up with the cat, the cat was not a cat but a hunting leopard. And the hunting-leopard grew to a jaguar, all covered with spots like eyes. And the jaguar grew to a Bengal tiger and tiger flew over the snow in a straight line for the South, growing less and less to Diamond's

eyes till it was only a black speck upon the whiteness, and then it vanished altogether. (pp. 130-131)

The quoted series of metamorphoses build a distinctive narrative and poetic structure, thus contributing to the unique aesthetics of the tale. The passage is packed densely with metamorphoses. It is the summit of North Wind's transformations throughout the tale. From an insect, a harmless creature, she changes into animals of different sizes. With every new animal shape, she becomes more and more powerful. Undoubtedly North Wind's disguises are often hierarchic. The choice of the animals reveals some logical sequence and gradation, a movement from a smallest insect to a powerful animal, the Bengal tiger. Of interest, most of the chosen animals: cat, leopard, jaguar and tiger are from the cat family. MacDonald seems to be relating cats to femininity, at the same time cats are associated with aloofness, pride, independence and beauty.

The process of metamorphosis starts with the phrase "jumped up from his shoulder" and continues with the following verb markers: 'grew, went, grew less and vanished.' With the last marker it can be concluded that the process of metamorphosis is complete. The key stylistic device here is gradation through which metamorphosis is realized. It includes similar metaphorical images which emphasize the emotional significance of the passage. The indispensable constituent of gradation here appears to be repetition. The last part or phrase of the utterance is repeated in the next part, thus hooking the two parts together. In Armenian the structure of gradation as well as repetition is retained and the imaginative charge of the pattern is preserved. In the Armenian translation '*ամերիկյան հովազ*' *(American leopard)* stands for the key word '*jaguar*' thus, Explicitation strategy is detected here making more explicit in the target language what is implicit in the source language by adding information that could be deduced from the source language text. If the native reader doesn't need to be reminded that jaguar is an American panther the target reader needs, for that particular reason the word '*ամերիկյան*' is supplemented.
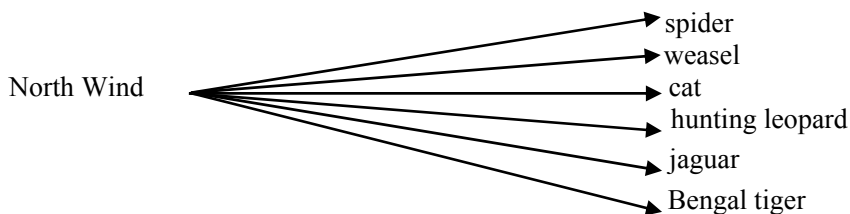
To wrap things up, it should be stated that the Local Translation Strategy and model of metamorphosis were efficient tools to disclose the linguocognitive properties of metamorphosis in the framework of the fairy tale. Based on the findings of the present research Semantic and Pragmatic strategies, particularly Explicitation, Addition, Cultural Filtering, Synonymy and Trope change prove to be prevailing in the translation process. Moreover, the semantic strategy of Trope change overweighs, specifically simile to metaphor and personification to metaphor.

The close examination of the theoretical background of metamorphosis and the

analysis of both original and the translated patterns enabled to explicitly depict metamorphosis as a rhetorical device fused with personification, metaphor and simile. As has been observed linguocognitive properties of metamorphosis are keenly linked with the story line and rhetoric, additionally, it should be considered as the product of the translator's cognitive analyses and the author's unique style and unparalleled imagination. The in-depth comprehension of metamorphosis provides the reader with cues to interrogate meanings that the fairy tale may offer beneath the surface. In light of metamorphosis translation, it was explored that cognitive model of metamorphosis comprises the main components that explicit the transformative, the transformed and the causer in the fairy tale.

Elements of the Model of Metamorphosis in the Fairy Tale

Table 1

The causer
Hay loft
Drunken nursemaid
Water, light
Gap

The transformative	The Verb markers/predicates	The transformed
Blast of wind	Crashed, swept,	Pale face of a woman
Darkness	Looked, made of her	
Face	Look out	Like a moon out of a cloud
North wind	Stood, started	Wolf
Form and face	Grow, dissolve, melt away	Pale face
North wind	Appeared, sat, hung down	Opening of a valley, form of a woman, motionless figure
North wind	Grew, went, grew less, vanished	Spider, weasel, cat, hunting leopard, jaguar, Bengal tiger

Rhetorical Transformation of Translation Metamorphosis

Table 2

The transformative(Source Text)	The transformed (Target Text)
Simile	Metaphor
Personification	Simile
Metaphor	Simile

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THE TRANSLATIONS OF *THE THOUSAND AND ONE NIGHTS* IN GEORGIA AND THEIR ADAPTATIONS IN GEORGIAN FOLKLORE

ELENE GOGIASHVILI

IVANE JAVAKHISHVILI TBILISI STATE UNIVERSITY

Abstract: Translation is one of the ways in a process of adaptations of fairytales of foreign origin. From this perspective, it is very important to consider literary sources in the study of oral narrative materials. The large numbers of the folktales has a rich literary tradition and some plots of the folktales come from the literature, spread and interpreted by folk narrators. This article focuses on Georgian folktales related to the stories from "*The Thousand and One Nights*", and compares the types of international folktales, such as ATU938 "*The Tale of the King Who Lost His Kingdom*", ATU976 "*Which was the Noblest Act?*", ATU930A "*The Predestined Wife*", ATU561 "*Aladdin*", ATU35 "*Ali Baba.*" The review of these tales reveals to us information about not only Georgian folktales related to "*The Thousand and One Nights*" but also the unique relationship between oral tradition and literate production.

Key words: folktale, literature, narrative tradition, orient

1. Introduction

The cultural adaptation of international tale types appears to be the rule for folkloric communication. Translation is one of the ways in a process of adaptations of tales of foreign origin. However, the question of the literary influence in folkloric texts had received little attention. From this perspective, it is very important to consider literary sources in the study of oral narrative materials. The large numbers of the folktales has a rich literary tradition and some plots of the folktales come from the literature, spread and interpreted by folk narrators. The study of Georgian folktales shows an intensive interaction between literary and oral traditions. In medieval Georgia in particular, literary sources of influence on folklore included not only original Georgian literature, but also translated literature from both East and West. This article focuses on Georgian folktales related to the stories from "The Thousand and One Nights."

The fairy-tale world of "The Thousand and One Nights", containing the stories of Indian, Persian and Greek origin, influenced the European literature of the eighteenth and nineteenth centuries after Antoine Galland's edition "Mille et Une Nuit" (Galland 1706). As Ulrich Marzolph noted, no other single work of Oriental literature (besides the Bible) has had such a long-lasting and deep impact on world culture (Marzolph 2005:3). Similar statements would be made about folk narratives. In terms of methodology, the observation of translation theory about recodification is helpful: "Translation denotes more than linguistic transformation, as language is only one kind of code. In principle, the transfer from one genre into another genre, or from one

medium into another medium (oral to pictorial, written to oral, etc.) could also be called 'translation.'" (Roth 1998:243).

Before taking a closer look at the Georgian folktales, some distinctions have to be made. Despite Georgia's close cultural contacts with Arab world, "The Thousand and One Nights" as a whole was not translated into Georgian until the twentieth century. However, various Georgian literary sources suggest that the frame of "The Thousand and One Nights", as well as some of the stories, were well-known in Georgia. The knowledge of Arabic literature has been usual for Georgian writers and scholars since the Middle Ages. In introducing the subject, it is worthy of note to sketch briefly Georgian-Arabic relationship in their historical context.

2. Georgian-Arabic Historical Relationship

Arabs appeared in Georgia since 40ies of the seventh century. In the eighth century, their military actions took a more intensive form and ended with the total domination of Georgia. Since 30s of the eighth century, the capital city of Tbilisi already had an Arab ruler, appointed by the Caliphate. He carried the title of Emir (Georgian 'Amira') and had a large staff of officials: *Shurta*, head of the police, keeping order in the town; *Muhtasib*, supervisor of bazaars and trade, responsible for the organization of street orderliness, cleanliness, services amenities; *Amid*, head of the chancellery; *Resa*, representative of the Muslim population of the city at the Emir's court; *Muhrib*, tax collector for the city; *Qadi*, judge. During the Arab rule, the number of Muslim population and their cult buildings, Mosques, have been increased in Tbilisi. The Georgian ruler with the title of *Erismtavari*, represented the local authority at the Emir's court.

In the eighth century, the Georgian state was subdivided into smaller political units, little kingdoms or principalities. At the verge of the eighth and ninth centuries, the Georgian kingdom-principalities became more powerful, and there followed the process of gradual restriction of the territories of Tbilisi Emirate (In Georgian 'Tbilisis Saamiro').

Since the beginning of the ninth century, the process of particularism emerged; Emirs attempted to isolate themselves from the central powers and to turn the Emir's status into the hereditary title. In the late ninth century, Tbilisi became the property of one family clan, Jaffarians. Tbilisi Emirate had no more any legal links with the central authority, and the Emir of Tbilisi recognized only the religious superiority of the Caliph of Baghdad.

Since the middle of the tenth century, Tbilisi Emirs started minting their own coins, too. On a dirham, made in 954-954 in Tbilisi, there are depicted both the Emir of Tbilisi, Mansur ibn Jaffar and the Caliph of Baghdad. Since the early ninth century, Tbilisi Emirate acts as a rival versus Georgian kingdoms and principalities in their fight for the central regions of Georgia. Yet, actually Tbilisi Emirate struggles more in order to defend itself, its territories are too small and it soon finds itself under the influence of the Georgian kings. By the late tenth century, the power of Emirs covered just the city of Tbilisi and its immediate surroundings. Since 1046, after the demise of the Emir

Jaffar, the Arab rule ended in Tbilisi and local citizens came to power in the city (Lortkipanidze 1973:489-506).

The Arab culture has made a certain impact in Georgia. Institutions present in the Emirate have been remaining within the central powers even after the unification of Georgia. Relationship of the Georgian rulers towards the Muslim population remaining in Tbilisi was tolerant. Despite the fact that Tbilisi was the capital city of the Georgian Christian state, the Georgian kings used to respect and protect the Muslims residing in Tbilisi.

Description of Georgia appears in several chronicles by Arabic historians as Yahya of Antioch (eleventh century), Ibn-El-Athiri (1160-1233), Sibṭ ibn al-Jawzi (1186-1257), Shihab al-Din Muhammad al-Nasawi (thirteenth century), Abu al-Fida (1273-1331), Ahmad Abd Allah al-Qalqashandi (1355-1418), Taqi al-Din al-Maqrizi (1364–1442), Muhammad ibn Arabshah (1388-1450) etc. (Silagadze 1979:38-51).

3. Georgian Editions of "The Thousand and One Nights"

"The Thousand and One Nights" as a whole, was translated into Georgian only in the twentieth century. The first printed editions of the Georgian translations of some stories from "The Thousand and One Nights" appeared in the late nineteenth century. These tales are as follows: "The Lamp of Aladdin", "The Tale of a Brother and a Sister" (1888), "Scheherazade's Tales" *(1894).* "Reading for Children" (1895)*,* "The Tale Narrated by Scheherazade of the Thousand and One Nights" (1904), "The Thousand and One Nights" (1937)*.*

All of these incomplete collections are translated from Russian. The fairytales are translated selectively and the translation does not follow the chronology of the nights. The translations are prefaced by an introduction that briefly narrates the origin of the collected stories and its translations into the European languages, particularly, Galland's translation.

The complete corpus of "The Thousand and One Nights", an eight-volume edition, in Georgian was published in 1967-1996, translated from Arabic by professional orientalists Nana Purtseladze and Tina Margvelashvili. *Translators, while translating, mainly followed the Egyptian edition, but, they were careful and tried to avoid possible mistakes so they compared and checked the Egyptian edition with other editions.*

4. Traces of "The Thousand and one Nights" in Georgian Literature

We have no factual material that shows the existence of fragments of "The Thousand and One Nights" *translated into Georgian before these the above-mentioned printed editions, but* some Georgian literary works suggest that the frame of "The Thousand and One Nights", was well-known in Georgia. The earliest Georgian text structured as a frame story is "Amiran-Darejaniani", a prose work in twelve chapters attributed to Mose Khoneli, a Georgian writer of the twelfth century. This narrative revolves around the hero Amiran Darejanisdze whose adventures are related in five sections. The

remaining sections are dedicated to other characters and have no strong connection with each other. This cycle of tales is influenced to some extent by the styles of medieval Near and Middle Eastern literatures, and its roots can also be traced in Georgian folk tradition and literature. Another, much later, chivalric romance with a frame story structure, by an unknown author, is "Rusudaniani" from the seventeenth century (Kekelidze 1958).

The literary sources for the Georgian folk tradition include works translated from other languages. "Chardavrishiani" (The four dervishes), "Bakhtiarname" (The book of Bakhtiar), and "Timsariani" (The seven viziers) are versions of medieval Persian romances, translated into Georgian in the eighteenth century (Timsariani 1903).

The impact of "The Thousand and One Nights" on Georgian literary tradition is also noticeable in the didactic works of the Georgian writer and lexicographer Sulkhan-Saba Orbeliani (1658-1725). His book "Sibrdzne Sitsruisa" (The wisdom of the lie) is composed on the model of the frame tale with embedded stories (Orbeliani 1957). Among Sulkhan-Saba Orbeliani's fables, some tales originate from the oral tradition as well as from "The Thousand and One Nights": for example, ATU 62, "The Fox and the Cock", and ATU 670, "Knowledge of Animal Languages."

5. The Tales from "The Thousand and One Nights" in Georgian Folklore

Most coincidences of the stories from "The Thousand and One Nights" with some Georgian folktales are in the area of realistic tales (novelle). In the following, I suppose to focus on certain tale types, namely, ATU938, ATU976, ATU930A, ATU561, ATU353.

ATU938 "*The Tale of the King Who Lost His Kingdom*": In Georgian folklore the tale of a man who lost his two sons and his wife is widespread: A man crossed a river with his two sons, one of them was carried off by a wolf, the other one fell into the river. Farmers and shepherds found the boys and raised them. The man worked as farmhand many years, and by chance he recovered his sons and his wife. The family reunited (Khakhanov 1901). This story corresponds partly the international folk-tale type ATU938 *Placidas*, and partly the tale from "The Thousand and One Nights", enframed by the story of 'King Shâh Bakht and His Vizier al-Rahwân.'[1]

ATU976 *Which was the Noblest Act?*: The visible example of a literary plot in oral traditions is a story about the noblest act, included in "The Thousand and One Nights." This story forms part of the narrative cycle enframed by "The Forty Viziers." It is told by the ruler's wife to urge him to take action.

The sultan of Egypt, feels that his end is drawing near. The sultan tells his sons that he has deposited a box with jewels that they should divide among themselves. When he

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[1] The tale is told by the vizier in an effort to ward off the king's wrath. King Shâh Bakht has a loyal vizier named al-Rahwân. One night the king has a dream about his vizier handing him a fruit that poisons him. The king consults a sage who conspires with al-Rahwân's enemies and advises the king to have the vizier executed. The vizier wisely agrees with the verdict, but asks permission to stay with the king one more night. He is granted permission, and on the twenty-eight following nights he tells the king the stories, including "The Tale of the King Who Lost His Kingdom" (Marzolph 2004: 234).

has died, the youngest son steals the box. His brothers soon find it, but it is empty. They consult the qadi, and he tells them a story. A young woman who is deeply in love with her cousin is married to someone else. On the wedding night, the young woman confesses her love to her husband and is generously allowed to visit her beloved. On the way she is spared by a thief who follows the example of her husband's generosity; the lover is also impressed and sends her back to her husband. After finishing the story, the qadi asks them which of the three men was the most generous. While the two eldest sons choose the lover, the youngest son chooses the thief and thereby discloses his guilt (Marzolph 2004:411-412).

This tale is included in Georgian novel "Rusudaniani" by unknown author of the seventeenth century and widespread in folk narratives too (Marr 1895:221-259).

This tale with both its characteristic frame story and the enframed narrative corresponds to the international tale-type ATU 976 "*Which was the Noblest Act?*"

On their wedding night, a man allows his bride to visit her former lover, in order to keep a promise she had made previously or, according to some oral variants, to cancel the engagement. On her way she meets a robber. When she tells him her story, he leaves her unmolested. When her lover hears about her bridegroom's and robber's magnanimity, he takes her back to her bridegroom without touching her. In some variants the tale occurs in conjunction with a frame tale that deals with the discovery of a thief. Three (four) sons inherit jewelry from their father. The money is stolen by one of the brothers. The robbed owners call a wise man (judge, king, Solomon), who is to discover the thief. The wise man (or his daughter) then starts to tell the story. The thief betrays himself unconsciously when he answers the question, "Who acted in the noblest way?" He argues that the robber in the story was the noblest one or he answers other questions in a revealing manner.[2]

ATU930A "*The Predestined Wife*": This folk-tale type, well known in Georgia, tells about a young man, who learns by a prediction that a very young girl will be his future wife. Not willing to marry the poor child, he tries to kill her by stabbing her. The girl survives, grows up, becomes very beautiful, and marries to the man. After the wedding he discovers the scar and learns from his wife's life-history that the prediction has been fulfilled despite his actions (Wardrop 1894:23-25).

The motifs of the folk-tale type ATU930A have oriental origin. It seems its source does not belong not only to the Islamic, but older cultural region and are related to the Buddistic literature. Early literary treatments start from the ninth century by Chinese writers. This story is common in India, Near East and Europe too. In "The Thousand Nights and One Night" is included a tale of the hireling and the girl, which forms part of the narrative cycle enframed by the story of King Shâh Bakht and His Vizier al-Rahâwan. It is told by the vizier to save his life. When a woman of an Arab tribe gives birth, a wise woman predicts that the newborn girl will have sex with a hundred men, a hireling will marry her, and a spider will slay her. Aiming to prevent this from

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[2] According to the Arabian Nights Encyclopaedia, this tale-type originates from India. Its oldest version, dating from the third century C.E., is included in the Buddhist "Tripitaka." In European tradition, the tale was popularized by Boccaccio's "Decamerone." Its version in Chaucer's "The Franklin's Tale" probably derives from French models (Marzolph 2004:412).

happening, the woman's hireling slits the girl's throat and runs away. The girl survives and becomes a prostitute. Later the very same hireling, who in the meantime has made a fortune, marries her without knowing her true identity. When they find out that two of the prophecies have already come true, they try to protect her from spiders by going to live in a secluded place that is kept neat and clean. When one day her husband sees a spider, she wants to kill it herself. As she is striking with a piece of wood, a splinter enters her hand and gives her blood poisoning (Marzolph 2004:222).

ATU561 *Aladdin*. Some tales in "The Thousand and One Nights", including the tales of *Aladdin* and *Ali Baba*, were delivered to Antoine Galland in written version by the Maronite Hanna Diyab from Aleppo and later reworked by Galland. The texts Galland used as the basis for his translation have never been located. According to Galland's diary for the period 1709-12, Hanna Diyab told him a number of tales, some or all of which Hanna also wrote out in Arabic (Bauden and Waller 2011:7-8). No Arabic text of Hanna's tales has been found at all (Cooperson 1994:69). However, the tales of *Aladdin* and *Ali Baba* became an inseparable part of Galland's translated collection, is universally known, and remains 'emblematic' of the collection as a whole.

The tale of Aladdin was the first translated tale from "The Thousand and One Nights", which appeared in Georgia in the late nineteenth century.

The closest Georgian folkloric version to the literary text of the tale of Aladdin is the folktale called 'The Lamp,' recorded in 1937 and published by Georgian folklorist and linguist Alexandre Glonti. The tale of Aladdin appears in multiple Georgian oral versions with a different magic object (other than the lamp). For example, in one folktale recorded in 1962, instead of the lamp there are magic balls (Glonti 1948:193-203).

ATU353 "*Ali Baba*": There is only one text titled as "Ali Baba" tale in Georgian Folklore Database, though there are plenty of related stories and tale types on the robber themes. The Georgian folktale "Ali Baba" is recorded in 1962 in the village Mokhisi, near Tbilisi (Folklore archive of Shota Rustaveli Institute of Georgian Literature, Nº faq137gv442). In this tale appear twenty robbers, not forty, but other details are similar Galland's literary version.

The tales of Aladdin and Ali Baba arrived in Georgia in the late nineteenth century through literary translations and soon spread in Georgian oral tradition too. Georgian folkloric material confirms that all variants of the tales of *Aladdin* and *Ali Baba* in oral tradition ultimately come from Galland's versions. In contrary, the other tale types, namely ATU938 "*The Tale of the King Who Lost His Kingdom*", ATU976 "*Which was the Noblest Act?*", ATU930A "*The Predestined Wife*", were widespread in Georgia. The multiplicity of variants of these tale types with occasional contaminations display the popularity of these stories in Georgia. Oral narratives and literary narratives belong to parallel categories of traditions. Thus, the Georgian versions of the types ATU938, ATU976 and ATU930A seem to be arrived not through literary way but through oral narratives.

6. Conclusion

While this essay can by no means answer all the questions that the translated tales generates in Georgian folklore, some tales were presented for discussion. The review of these tales reveals to us information not only about Georgian folktales related to "The Thousand and One Nights" but also the unique relationship between oral tradition and literate production.

The translated tales could be adapted to a variety of linguistic and cultural contexts. Through various means of translation and transmission, translated tale crossed cultural boundaries with relative ease. The coincidences of literary and folkloric motifs are common for the medieval literature as well as traditional oral narratives. Writers and compilers took the vitality of the oral tradition, the very elements that gave it power over readers. On the other hand, the literary texts could transfer to the folkloric text. The folkloric adaptations of translated tales are a part of a culture as a code transporting cultural values and worldviews. As a consequence, the meanings could change when they cross cultural and religious boundaries.

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Fig.1. Illustration of a Georgian Edition of "The Thousand and One Nights" (Janashvili 1895)

ABBREVIATIONS IN ENGLISH SHIPBUILDING TERMINOLOGY AND THEIR TRANSLATION INTO ROMANIAN

FLORIANA POPESCU

"DUNĂREA DE JOS" UNIVERSITY OF GALAŢI

Abstract: Abbreviations represent a substantial element in the English and Romanian word stock as well as in their shipbuilding terminologies. This paper is an analysis of the English abbreviations and their Romanian versions in an attempt to assess the availability of the latter language to shipbuilding Anglicisms. The research mainly consisted in the creation of a data bank to comprise the abbreviations that occur in English shipbuilding glossaries, dictionaries and lexicons and whose versions were included in similar Romanian lexicographic works. A first step in this project was the determination of the meanings assigned to the notion of abbreviation, which has been described to convey rather controversial meanings in English lexicology. The translational perspective of this approach was constructed on the concepts of foreignization and domestication, advanced by Venuti in the mid 1990's. Our analysis was designed to highlight the English touch on the vocabulary of the Romanian shipbuilding terminology, at the same time disregarding both the quantitative and qualitative aspects of this influence. These aspects were waived because terminologies, like any other compartment of languages, are vivid organisms in a continual strive to develop, enrich and expand.

Key words: ark, acronyms, alphabetisms, shortenings, borrowings

1. Introduction

> *"Then the ark rested in the seventh month, the seventeenth day of the month, on the mountains of Ararat." (Genesis 8:4)*

The building of the earliest boats and ships, such as Noah's ark, was performed without designs, written architectural principles or blue prints, without complying with any rules of the classification societies or the application of any strict and complicated mathematical rules and theories. When people wanted more from these modest constructions, complexity became part of the manufacturing of a ship, and naval architecture was born as a new academic discipline. Although the lines that separate these two fields of human creativity are well established, with shipbuilding referring to the "work on and around the shipways" (MacBride 1921:v), and naval architecture to denote "the science of designing vessels" (Pease 1918:59), they share the boat as if it were their 'brain' and 'hands' child, respectively. This is why, illustrations from the language of naval architecture, which is so closely related to the shipbuilding lexicon will also be considered. If Noah's ark was built to save his family and "pairs of each land animal" from the deluge (Mills et al. 1990:63), nowadays, ships not only transport

goods and connect worlds, but they also connect people, who need to share know-how and experience.

The rationale behind this choice is an impressive legend transmitted by word of mouth, which has been told the proud locals who had learnt it from his forefathers. Since time immemorial, the legend has spun round the Consul Peak of the Macin Mountains, situated in the north of Dobrudja, those Romanian lands lying between the Danube and the Black Sea. The legend has it that there was a post on top of the Consul Peak, where long ago the locals found the link Noah had used to fasten his ark to that post. Unfortunately, although this legend is very popular among the villagers still living at the foot of the Consul Peak, it has not become popular countrywide. Contrary to the Romanian legend, Noah's ark and the name of the Ararat Mountains are mentioned in the Bible and in many other writings. Therefore, the myth of Noah and his ark link Armenians and Romanians in an absolutely unexpected way. Leaving legends and their kernel of truth aside, over the millennia many peoples from the cold North to the sunny coasts of Egypt experienced an unquenched spirit of adventure, a sense of practical work and a strong desire to conquer the world. And even if Romanians, for example, were not as adventurous spirits as other peoples, they have been involved in the building of ships since the mid-1450. Despite their loose connections with boats, the vocabulary of shipbuilding and navigation has evolved over the centuries. This paper looks into the power of adoption and adaptation of this old craft English abbreviations as it appears in Romanian lexicons and dictionaries. As the meaning and uses of the word abbreviation are rather controversial in lexicological approaches, this contribution also provides a series of specifications useful in the disambiguation of its disputable semantic features.

2. The Status of English in Romania

Romania is a European country cultivating the learning and use of foreign languages for both communicative and informative purposes. Traditional relationships with France mainly since the mid-nineteenth century revolutions made French the most popular language among Romanians for over one hundred and fifty years. Surveys claimed that by the end of the 1980's 80 percent of Romanians would be conversant with French. After the fall of the totalitarian regime, the whole cultural and historic paradigm of this country started to change substantially. One of the outcomes of the cultural changes was the switch of French with English, which is now the language spoken by nearly 90 percent of the younger generation. Unlike other fields of human activity, which had a history tying them to the use of French, naval architecture and shipbuilding have always relied on English and this tradition has remained unadulterated over the years.

3. Shipbuilding in Romania. Shipbuilding in Galaţi

Their history makes Romanians appear to have been much less attracted to life at sea than such other peoples as the Spaniards or the Portuguese, not to mention the English.

Nevertheless, both the transport by water and the dependence on rafting, boats and vessels, like many other water-related crafts, have provided the daily bread of the people living close to rivulets and rivers, sea and ocean coasts. For example, Filaret Barbu, a Romanian musician, wrote Plutaşul de pe Bistriţa [The Rafter on the Bistriţa], an operetta which describes the traditional method of transporting logs that were carefully tied into rafts. Skilful rafters would steer the floating logs from the mountains of Moldova down to the Danube, to be loaded on vessels and shipped all over the world.

Historical evidence shows that after the Turks had set fire on the Romanian town of Brăila in 1470, and then conquered our forefathers' fortresses of Chilia and Cetatea Albă, in 1484, it was the town of Galaţi which harboured the commerce and trading activities. This status was an impetus to the development of shipbuilding operations. The presence of shipbuilders and a shipyard are easily inferable from a 'firman,' i.e., a Sultan-emitted document addressed to voivode Alexandru Lăpuşneanu (who ruled both between 1552-1561 and 1564-1568). The document is not dated, but its features show that it was issued during the second half of the sixteenth century. Among other things, this document also refers to the arming of the kayiks at the Galaţi berth. Arming was an operation performed only by specially trained craftsmen (Păltănea 1994:45). After the defeat of the Ottoman Empire, the Romanian Principalities were no longer forced to exchange goods with the empire only. The Galaţi shipyard became a private enterprise and in spite of all odds, which mean world wars and their aftermath destruction, abolition of political regimes, it has contributed to the development of the Romanian shipbuilding industry to this day (Lăcătuş, Popescu and Dobrea-Brugge 2018:12). In 1951 the first Faculty of Naval Architecture was established at "Dunarea de Jos" University of Galati and it has contributed ever since to the development of this industry in this town that is situated on the left bank of the Danube.

4. Literature Review

Although roots of the traditional study of Romanian terminologies go back to the end of the nineteenth century, little has been written about the shipbuilding terminology. Contrary to the vocabularies of sciences or others fields of activity, which were described in lexicons, glossaries and dictionaries, the vocabulary of shipbuilding has not been dedicated any comprehensive lexicological approach.

Partial descriptions were recorded only in one English-Romanian dictionary (Bejan 1984) and two doctoral dissertations (Bejan 1982; Ionescu 2019). The lack of terminological literature in this field is a fact, but the study mainly relies on the author's previous research in the terminology of shipbuilding (Maftei and Popescu 2005; Popescu 2005; 2016), comparative lexicology and translation studies (Popescu 2007; 2009; 2019) as well as the five-year experience as a translator in the Galaţi shipyard.

5. Research Aims and Methodology

The research aimed to identify the English abbreviations in the shipbuilding terminology and their Romanian equivalents. To this end several steps were taken, the most time-consuming of them being the manual selection of the abbreviations through the scanning of hundreds of pages. A lexical corpus with parenthetic specifications for the abbreviation-type of each entry was created. The sources from which our data were collected are marked with an asterisk in the bibliography. The analysis of the English shipbuilding terminology turned into Romanian is based on the intertwining of theoretical knowledge with language practice and non-mediated work with terminology as well as a keen sense of observation, thorough analysis, inclination for detail and good knowledge of the sets to be compared.

5.1. Selection of Approach

The translational perspective of this approach, which is based on terminological comparisons, will evaluate the impact of the English language on the Romanian shipbuilding terminology. Thus, a 'case study' appears as the appropriate complementation to the title of this whole contribution.

5.2. The Theoretical Model Preferred

The research started from the general theory of word formation as the concept of abbreviation appears to have had several interpretations. The term abbreviation has been used as the synonym of acronym or initialism (Bankole 2006), a cover term to describe the results of such word building processes as shortening, blending and clipping (Ginzburg et al. 1979:187-191) or a formation which is completely different from alphabetisms or initialisms (Miller 2015:197). Plag (2003:163) used it as a hyperonym of acronyms and initialisms, although he illustrated backronyms as well, without specifically designating them with one name or another. In what follows, abbreviation functions as a blanket term to cover ninety-seven elements (i.e. initialisms, fore-clippings, middle-clippings and acronyms).

The literature of translation and translation studies has gathered numerous opinions regarding the ways a word may be turned from one language into another, making more or less clarifications in the meanings and uses of such concepts as translation procedures, strategies, techniques or methods. For example, *calque* is viewed as both a process (Zakhir 2009:115) and as a strategy (Bosseaux 2012:189). To avoid such ambiguous terminologies a simplified perspective was adopted.

The history of translations and translation studies relies heavily on analyses which explore larger chunks of language which span from a phraseological unit to a paragraph. Our research was designed to survey the possibilities of equivalence at lexical level whose outcomes are adopted as elements of the Romanian language. Our translational analysis adopted the theory of atomistic interpretation (Gerzymisch-

Arbogast 2008), which dwells on the word-level only. This model, which supports the examination of word forms and usage in a target language, was considered as our most adequate option; it enabled the assessment of the translational choices in our corpus.

Of the wealth of views on translation means, Venuti's (1995) concepts of *domestication* and *foreignization* were preferred to any other as appropriate to this analysis framework, which is ultimately terminological. Our major end was to verify the availability of the Romanian language to acquiring abbreviate foreignisms. Domestication was used to refer to "an ethnocentric reduction of the foreign text to target-language cultural values" (Venuti 1995:20). In our approach it will consider those versions which have similarly meaningful equivalents and have already been included in Bejan's dictionary of shipbuilding terms. Foreignization, the means through which foreign elements were brought to an already culture, creating the sense of "sending the reader abroad" (Venuti 1995: 20), will expand upon the description of the so-called foreignisms, i.e., words which appear and sound foreign to a native Romanian. In addition, these quotes deserve the following two specifications: (a) 'the foreign text' is in this particular case a word or a string of words, which have a clearly and well-defined field-specific meaning and (b) 'the reader' is a professional who certainly cannot feel as travelling but probably as working abroad.

6. Findings

In terms of usage, the lexicon of shipbuilding consists of the same layers of elements which are operational in the professional vocabularies. Thus, it reveals elements pertaining to either common words, technical words or specialisms. The common words which have the highest frequency of occurrence include those elements which are shared by the general language and the language for specific purposes. The layer of technical words, also called sub-technical or semi-technical words, consists of those elements which have "a specialized meaning within a scientific or technical context" (Kennedy and Bolitho 1984:57-8). The technical or highly technical words, which "are unique to particular subject specializations and which rarely occur outside it" (MacKay and Mountford 1978:145), are not so numerous if compared to the preceding categories.

On the other hand, abbreviations may be rather cryptic and hence, authors used to refer to these formations in particular. For one example, the following list of symbols and marks of identification was included in MacBride (1921:349), to disambiguate the abbreviations below:

Abbreviated formula	Descriptive presentation
V.K.FL.C.	vertical keel floor clip
FL.FR.	floor frame
FL.S.	floor stiffener
BB.FL.C.	bilge bracket floor clip
S.D.B.B.	second deck beam bracket
E.C.UDK.B.C.	engine casing upper deck beam clip

CK.	Countersink
CK.T.S.	countersink this side
CK.O.S	countersink other side

Table 1. Intralinguistic deciphering of abbreviations

Our investigation of the shipbuilding vocabulary identified the following two categories of word reductions:

(a) abbreviations (i.e. shortenings, alphabetisms/initialisms, acronyms and backronyms)
(b) clippings

The abbreviations in our corpus show a few orthographic specificities which:

(a) allow for distinctions between initialisms which use or do not use full stops
     e.g. *L.S.* (< summer timber load line) and *HW* (< height of water)
(b) use the apostrophe in the following types of clipping:
     e.g. apheresis: *'tween-/'twixt-deck* (< between/betwixt)
     e.g. syncope: *for'd* (< forward, *for'c'stle* < forecastle)
     e.g. apocope: *cat* (< catamaran)
(c) use the slash:
     e.g. *B/5* (< Breadth divided by 5), *B/5-line* (which is an imaginary line used in ship design)
(d) use capital letters as subscripts:
     e.g. C_B (< Block Coefficient), C_M (< Midship Section Coefficient), L_{OA} (< length overall, which is the vessel's absolute maximum length)
(e) may be confusing because of:
i)   their phonetic identity (a backronym vs a common noun), whose outcome is a pair of capitonyms:
     e.g. *KNOT* (< *Knutsen* NYK Offshore Tanker) and *knot* (which is a fastening made by looping a piece of string, etc.)
     D.O.C./DOC (< Damen Offshore Carrier) and *doc* (< doc word) or *dock*
ii) their double orthography:
     e.g. *BHD* and *Bhd* (< bulkhead)
     EHP and *ehp* (< effective horse power)
     MH and *mh* (< main hatch)
iii) their polysemy:
     e.g. *M.L.* may stand for (1) mean level, (2) motor launch and (3) longitudinal metacentre
     M.S. is the abbreviation for (1) motor ship and (2) machinery survey
     wks is the abbreviation of both 'wrecks' and 'weeks'
iv) their double orthography and polysemy:
     e.g. *N* and *n.* are the abbreviate forms of both 'navy' and 'noon'
     W.T. and *wt.* are the abbreviate forms of both 'weight' and 'watertight'
v)   inconsistency between the abbreviated and original forms:
     e.g. both *G.M.* and *K.M.* stand for 'metacentric height'
     KG (< centre of gravity)

7. Data Analysis and Interpretation

The abbreviations in the English shipbuilding vocabulary were translated into Romanian with the application of domestication and foreignization. In the former case, the following rendering solutions were identified:

(a) abbreviated domestications:
> *ER* (< engine room) → *CM* (< compartimentul/camera maşini)
> *HW* (< height of water) → *C.A.* (< coloană de apă)
> *W* (< winter load line) → *I* (<linie de încărcare maximă de iarnă)
> *CL* (< Center line) → *PD* (< planul diametral)
> *MSB* (< main switch board) → *PCC* (< pupitrul central de comandă)
> *'tween deck* → interpunte
> *'tween deck tonnage* → tonajul interpunţilor

(b) partial domestications ('partial' because the order of letters in the acronym is different from that of the noun phrase):
> *L.W.* (< winter timber load line) → *I.L.* (< linie de încărcare de iarnă pentru lemn de punte)
> *L.W.N.A.* (< winter North Atlantic timber) → *I.A.N.L.* (< linie de încărcare de iarnă în Atlanticul de Nord pentru lemn de punte)
> *L.S.* (< summer timber load line) → *V.L.* (< linie de încărcare de vară pentru lemn de punte)
> F_n (< Froude number) → F_r (< numărul Froude)

(c) non-abbreviated domestications:
> *L.T.* (< summer timber load line) → linie de încărcare de tropicală pentru lemn de punte
> *L.T.F.* (< tropical fresh water timber load line) → linie de încărcare de tropicală în apă dulce pentru lemn de punte
> *WH* (< wheel house) → timonerie
> *WTH* (< watertight hatch) → bocaport etanş

In the latter case, the application of the technique of foreignization contributed to the enrichment of the Romanian vocabulary of shipbuilding with two types of borrowings, i.e.:

(a) abbreviations:
> *dwt* (< deadweight tons) → tone deadweight

(b) initialisms
> *DNV* (< *Det Norske Veritas)* → DNV (classification society)
> *GL* (Germanischer Lloyd) → GL (classification society)
> *BV* (< Bureau Veritas) → BV (classification society)
> *D.T.* (< Deep Tank) → diptanc (special type of ballast tank)
> *JSS* (< Joint Support Ship) → JSS (special type of vessel)

8. Conclusion

Impossible as it could sound, the comparison of the English and Romanian vocabularies is feasible and successful for they both are Indo-European languages which share an impressive Latin heritage.

The English abbreviations pertaining to the vocabulary of shipbuilding and naval architecture comprise representations which refer to classification societies and "qualifications, formulae, symbols, technical and sub-technical words" (Rongre and Saleh 2018:67). A small percentage of the abbreviations considered in this study had been assimilated by the Romanian vocabulary of shipbuilding as early as the 1950's. The majority of abbreviations have penetrated this lexicon only after 1990 and even later, i.e. after the year 2010 and most of them have played a referential role as names of vessel types, classification societies, institutions, bodies, and/or authorities which have acquired an international reputation over centuries of work, dedication and commitment. Irrespective of the time of their accessing the Romanian language, all these abbreviations were naturalized at both the phonetic and orthographic level, except deadweight, which was adopted in its original form.

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INTERCULTURAL CONFLICT IN THE FRENCH TRANSLATION OF HRANT MATEVOSYAN'S NOVEL *AUTUMN SUN*: CURSES AND BLESSINGS

GAYANE SARGSYAN

YEREVAN STATE UNIVERSITY

Abstract: The core objective of this article is to tackle the problem of the translation of 'culturemes.' In our research we have focused on cultural translation, especially the issue of cultural inequivalence or loss of cultural elements with regard to the translation of curses and blessings in Hrant Matevosyan's novel "*Autumn Sun*."

Key words: intercultural conflict, translation, realia, curses, blessings

1. Introduction

The aim of this article is to analyze and reveal translation inaccuracies with regard to the linguocultural peculiarities inherent in the curses and blessings contained in Hrant Matevosyan's *Autumn Sun*. We also aim to highlight the important role of the translator in finding the closest equivalent of those 'culturemes' in the translation process and successfully reproducing the overall cultural image depicted through the text.

2. Cultural Aspect of Translation

Prior to starting our analysis, it should be mentioned that M. De Carlo, Doctor in General Didactology of Languages and Cultures at the University of Paris III-Sorbonne, in his study on interculturality, quotes that the English anthropologist B. Taylor was the first to use the word 'culture' in an ethnographic sense at the end of the 19th century. For him, culture is a complex system, which includes knowledge, beliefs, art, morals, laws, customs, and habits acquired by man as a member of society. As far as translation studies are concerned, it should be added that the attention paid to the intercultural dimension is ever-present in the contemplations of translators. In this regard, we cannot but mention Georges Mounin, one of the founding fathers of the discipline. In "Les Belles Infidèles", Mounin speaks of the "third and last register," which he calls the distance between the two civilizations. He then develops his ideas, noting that the translation will have to overcome the "color of civilization." (Mounin 1995:69). This is exactly what we now call interculturality. As early as 1972, Ladmiral stressed that the cultural component should never be ignored by translators. Ladmiral puts forth the idea that one does not simply translate from a source language into a target language, but from one culture into another. Therefore, it is important to

compare the target culture with the source one (Ladmiral and Lipiansky 1995:127). Referring to Ladmiral's observation and drawing on Georges Mounin's studies, we shall attempt to show that literature, rightfully regarded as one of the primary bases of intercultural communication, can also lead to an intercultural conflict. For this purpose, we will study and analyze the translation of Hrant Matevosyan's novel "Autumn Sun." Literature is an area where questions about interculturality are often discussed. Indeed, due to its universality and its relation to a specific culture, literature is one of the most efficient ways to understand people and the world. Literary text can be seen as an intermediary between two cultures. Thus, literary text can constitute a means of access to social codes and cultural models, since, whatever its language of expression, it often contains a representation of the world, values shared between two cultures. Moreover, based on the idea that language is a system of signs with a cultural charge, the translation of literary works, which is also a 'meeting point' for languages and cultures, is undoubtedly a means of communication and a real source for enriching both cultures. In his book "Les Fondements sociolinguistiques de la traduction" Maurice Pergnier states that translation "is a mode of communication that is both interlinguistic and intercultural, which contributes […] to the knowledge of the world that it makes accessible", and that its "objective is to broaden and enrich the vision of the world that one has of the other; it is transmission of knowledge and culture; it is an passage to the outside world and an act of exchange and communication" (Pergnier 1993:15).

Indeed, by bringing two languages into contact and contributing to the establishment of equality between languages and cultures, translation becomes a vector of interlinguistic and intercultural mediation.

Within the scope of this study we shall try to demonstrate that literature, more specifically the style of the author, the national mentality can cause intercultural 'conflicts.' The abovementioned concerns the works by Hrant Matevosyan - a talented writer, rightfully appreciated both during his lifetime and after his death. We have chosen Matevosyan's work for our research as Matevosyan's language, style of writing are very special. He writes the way he speaks, he speaks the way he writes. Now let us analyze his novel "Autumn Sun" and its French translation, focusing on the extracts where we will be able to examine these cross-cultural conflicts. These are the blessings and curses that the main characters use in their everyday lives, which form a 'folk' language. The main plot is woven around one of the main characters - Aghun, a peasant woman, married at a very young age, without loving, just on the demand of her stepmother. This marriage changes the young girl's life, who, as any young girl, dreams of love, a happy marital life quite different from her own. Hrant Matevosyan presents the drama of a village in Armenia - Tsemakut. Aghun's son marries a city girl and starts living in the city. The mother is against it, but life determines our fate. Throughout the novel Aghun prepares for a visit to her son's house. She takes with her a lot of provisions, sheets for her son made with her own hands. She calls her neighbor and her mother-in-law so that they can see her belongings. She is proud of that, because it is the result of her relentless work and suffering. This novel is very colorful with regard to the images portrayed which reveal the habits of the people living in this region. The subject is divided into smaller themes, each of them first of all revealing the hardships that people living in the remote and isolated regions have to go through.

Noteworthy is the image of Aghun. She has had many bitter days, a few happy days, but she wants to fight and it highlights her hard work. Along the way, she recalls the past, which is a chain of great sufferings and small joys. All the characters in the novel are people with their problems, their painful memories, their dreams and, above all, their future expectations. The author has created the characters with a unique density of colors: Aghun, Simon, mother-in-law, Sero, Armenak, Abel and others. Hrant Matevosyan's writing style is characterized by the use of the local dialect, the spoken language, and many other linguistic devices. The fact that the language in the novel is not homogeneous makes its translation rather difficult. This is where the intercultural conflict becomes apparent. It is difficult to link Matevossian's writing style to any contemporary movement. It is primarily an individual style that did not exist before him. It is a world of its own, a style in itself, epic and realistic at the same time. In its irony, it borders on cruelty, in its melancholy, it borders on sentimentality. Being the bearers of different 'cultures,' in the narrow sense of the term, the characters created by Matevosyan use many curses and blessings. For example:

> - Հիմի՝ չե՞ս գալիս, - ծիծաղեց Աղունը: Սիմոնը նայեց նրան, զլուխը շրջեց մյուս կողմի վրա ու թքեց: Բայց կարծես թե դեռ նայում էր Աղունին, որովհետեւ հովարը նայում էր Աղունի կողմը:
> -Վեր կաց արի,- կանչեց Աղունը,- քեզ համար մի հատ ինքնահոս գրիչ եմ առնելու:
> - Հենց ապրես, ռադ եղիր՝ աչքս քեզ չտեսնի:
> -Բա ձեր կովերն ո՞վ կկթի: (Matevosyan 2005:564)

Let's have a look at the French translation:

> -Alors, cria-t-elle, tu ne viens pas ?
> Il détourna la tête mais on aurait pu croire qu'il regardait encore sa femme : la visière se trouvait dans la direction de celle-ci.
> -Allez, insista-t-elle, lève-toi et viens. Je te rapporterai un stylo.
> - *Le diable emporte celui qui me fera voir ta tête ! Fous le camp !*
> -Ah oui ? Et qui est-ce qui va traire les vaches, c'est toi ? (Matevosyan 1994:364)

In Matevosyan's work irony is everywhere. The term 'ապրես' is used to express appreciation like the blessing 'may you live long,' if translated literally. But Matevosyan's text is full of surprises. The Armenian reader feels a touch of irony in this word without difficulty. The same is true for the previous sentence where it refers to the promise to buy a pen. In the French version the translator was comfortable with not translating it, yet, he had to, because the presence of the term serves two functions: first, it is an ironic response to Aghun's irony, second, it softens the rest of the sentence, which sounds like an insult. The curse in Matevosyan's text is implicit (literally meaning 'let my eyes not see you'), in the French text the translator gives the classic version 'diable emporte celui qui me fera voir ta tête,' a version that makes the curse explicit, while the author has avoided this explicitness, precisely because it is a dialogue between husband and wife. Irony is just implied here and not explicitly

expressed. In this case, too, we see that it should not be merely translated from one language into another, but from one culture into another. Let us consider another example, but before proceeding to it, it should be noted that a curse in itself is only a punishing trick, and no matter how cruel it is, it is only at the level of words. Sargis Harutyunyan in his book "Curses and Blessings in Armenian Philology" says: "If the speaker's action is malicious, then the speaker's psychological response receives an external signal accordingly, the oral expression of which is a curse. It remains a psychological reality" (Harutyunyan 1975). Hrant Matevosyan is familiar with this description. These characters are all bearers of national mentality, hence, the difficulty of translating the novel.

- Բա ինչու՞ ես դու լաց լինում:
Ես իրավունք ունեմ: Քո լավ հորեղբայր Ադամը թեւիցս բռնեց ու հունվարին դուրս ցգեց՝ «զնա, դու ես տան համար չես». քո տատ Արուսը ամեն օր արյուն-արտասունք էր թափել տալիս, քո պապ Աբելը, *խո՛ր գնա*, հանդից գալիս էր ու՝ «դեռ էստեղ ե՞ս», քնից վեր էր կենում ու՝ «դեռ էստեղ ե՞ս. *շան երես ունես, շան*». Իսկ քո էդ լավ հերը բերանը ծուռ կանգնած էր մոտները: (Matevosyan 2005:486)

Let's have a look at the French translation:

-Alors, pourquoi tu pleures, toi?
-C'est pas les raisons de pleurer qui me manquent. En plein mois de janvier, ton bon oncle Adam m'a prise par le bras et m'a mise dehors en me disant que je n'étais pas faite pour leur maison. Ta grand-mère Arousse me faisait pleurer tous les jours des larmes de sang. Ton grand-père Abel, lui, *le diable l'emporte* ! Quand il rentrait des champs, il me disait : «T'es encore là, toi ?» Quand il se réveillait : «T'es encore là, toi, avec *ta tête de chienne* ?» Et pendant ce temps-là, ton bon père, lui, il restait là la bouche ouverte sans rien dire. (Matevosyan 1994:275)

In this example it is truly a curse, which concerns the man who is not alive, but his memory is so unpleasant to Aghun, that she cannot recall him without cursing him. Already a 'successful' woman, who was able to create her family possessions out of nothing, she can take revenge for her wasted youth. But since she has a gentle heart, she takes her revenge with words. Finally, she adds:

Հողի տակ հանգիստ չունենա քո պապ Իշխան:
Que ton grand-père se retourne dans sa tombe.

What we observed in the translation of curses is the fact that while in the Armenian language several forms of curses are used, they are translated into the French language as 'devil':

Պառավը հիմա ուժը տվել էր ոտքին. Հովտի տերտերը ասել էր՝ «ամոթ է, այ կնիկ, ապրում են՝ թող խաղաղ ապրեն»: Փեշերը քշտած՝ պառավն իրեն խփել էր Դսեղի տերտերին, Կիրովականի տերտերին: Տերտերոց լինես, նանի ջա՛ն:

Գիր անել էր տալիս, գելերոց լինես: (Matevosyan 2005:501)

Let's have a look at the French translation:

Maintenant, la vieille avait décidé d'employer les grands moyens. Le terter de Hovit lui avait dit:
-C'est scandaleux, tout ça ! Ils vivent, laisse-les vivre en paix. Alors, elle était allée trouver celui de Dsegh, et puis celui de Kirovakan. Que tes curés t'étouffent, la vieille ! Elle faisait jeter des sorts. Le diable t'emporte! (Matevosyan 1994:294)

'Գելորոց լինել' is an Armenian expression which means to fall prey to wolves. 'Գիր անել էր տալիս' means to cast an evil spell, which one casts on someone with the intention of harming them. The consequences of a bad spell range from a simple psychological disturbance or stress, to an illness and physical suffering and sometimes even death. So Aghun's curse is the logical continuation of the actions of her mother-in-law. The word 'տերտեր' is translated into French as 'prêtre.' By analogy of the curse 'գելորոց լինել,' Aghun makes up her own curse 'տերտերոց լինես,' referring to the fact that on the day of the funeral the priest reads a prayer for the deceased. In the French version it is always the devil who comes to help. Here, too, we have the problem of a 'cultural conflict'. For each situation Matevosyan and his characters use a specific language, while French offers a single solution only. Here we can see the loss of folklore, loss of a vernacular language that color the work. The translator has translated the expression 'տերտերոց լինես' as 'your priests are choking you.' As mere translation, this version might be acceptable, yet it contradicts the Armenian mindset making it a culturally improper rendition. For Armenians, priests and religion are notions that are linked to positive actions. A priest, for Armenians, cannot strangle anyone.

In the following example this difference is more explicit. Matevosyan introduces us to the typical Armenian village with its folklore and peculiar language. French gives us rather a poor rendition. In this example the peculiarity of Matevosyan's writing style is totally lost. We only discern a play of words that is peculiar to his style:

-Ախչի, դու հիմար ես: Ախչի, տո հարսիդ հերն էլ թաղեմ, տղիդ հերն էլ անիծեմ, ախչի, դու էս տունը սրբած տանում ես ու՞մ համար, - դեպի դռները գնաց Արուսը: (Matevosyan 2005:518)

The French version:

Tu es vraiment bête, tu sais. Que le diable l'enlève, ta bru, et ton fils avec ! Tu vides ta maison pour qui et pour qui fit-elle en se préparant à sortir. (Matevosyan 1994:313)

The form 'ախչի' is widely used in Armenian, especially in rural areas. Once again, the translator was fine with not translating this informal term of address, and we are faced with a fact which enables us to see that very often problems occurring during the translation process result from cultural differences. Since we are at the crossroads of

two cultures, we easily notice that the French version presents the work without the charm of Matevosyan's writing style. In the examples cited we can easily find the cultural difference. In Armenian, the characters talk using curses that are peculiar to the 'folk register,' and in each case the translator has chosen an expression with the component 'devil,' whereas the Armenian versions have no relation to that word. Far from giving an appreciation of the translation, we want to note that it is precisely the intercultural conflict that 'disturbs' the translator. In the Armenian version the curse is uttered as follows, if translated literally: 'may I bury the father of your daughter-in-law and the father of your son.' What does the French version tell us? 'Let the devil take away your daughter-in-law and your son with her.' For Armenians, children are sacred, as is religion. No one will ever dare curse a child in front of his mother, especially in an episode where it is only a simple dialogue between neighbors. Saying that, we want to say that one must be very careful when translating curses, especially in Matevosyan's works, where these curses very often weave the folk image.

Let's take a look at another example:

-Մի հատ թոիր մարզանք արա՝ տեսնեմ,-կանչեց Աղունը
-Քո լեզվիդ տերը մեռնի, քո լեզվիդ, - քրթմնջաց Սիմոնը, հեռացավ պտտաձո-ղից, չիմացավ ինչ անի, թշնամանքով նայեց պտտտաձողին ես սրտնեղած թքեց: Գյուղամեջ չկա, ամոթ չկա»: (Մաթևոսյան 2005:556)

The French translation reads as follows:

–*Tu ne pourrais pas te taire un peu* ? Grogna-t-il puis, ne sachant quelle contenance prendre, il s'éloigna de la barre fixe en lui jetant un regard mauvais, cracha et ajouta d'un air dégoûté: Au milieu du village ! La honte! (Matevosyan 1994:356)

The expression 'լեզվիդ տերը մեռնի' is a type of a curse, an expression that is widely used in the spoken language, especially in villages. Literally it means 'may the owner of your language die.' We notice that in this case the curse is not direct, the speaker does not wish for your death for two reasons, in fact. Firstly, the husband does not really want his wife to die, secondly, the author reminds us of Aghun's transformation. This woman who did not speak in front of her husband, who was ashamed to ask him for anything for herself, has become a woman with a very 'long tongue' as Armenians put it, who now says whatever comes to her mind. She has become completely different and her husband, as in the past, could not do anything he wanted in his parents' presence. Now he cannot do anything he wants in his wife's presence either. There is only one solution left for her: the curse. The French version does not have the equivalent of the expression. The translator has translated the curse with the verb 'se taire,' a completely neutral verb, far from the register of the language used by Matevosyan. The French reader does not feel the Armenian environment, the plain speech of ordinary people. And this is not a minor error in translation, it causes the author's individual style to get lost.

The next phenomenon that attracts attention is that Aghun does not respond to the curse with a curse, which might be more logical, but she curses herself by using the same terms as her husband - a wordplay, no doubt. Now let us look at Aghun's words:

Անտեր մնա իմ լեզուն, որ ձեզ էդպես խանգարում է (Matevosyan 2005:500) (literally 'let my tongue remain without an owner') - Faut que je me l'arrache, si elle te gène tant.

We notice that in this dialogue the author uses wordplay, (with the same terms the speakers utter a curse - one to his wife, the other to themselves). It is a deliberate trick on part of the author to give a complete picture of the village and Armenian folklore. Unfortunately, for the French reader these nuances are completely absent. Having said that, we do not intend to imply that the translation is bad, but we simply want to show that the translation is rather a difficult task and that it is not enough to know the language of the original only to be able to translate it. It is equally as important to know the original culture and to be able to 'translate' the culture, in this particular case.
Let's look at another example:

Ապրուսստի զլուխն էլ հողեմ, կարևորը մարդուս առողջությունն է ու ուրախու-թյունը: (Matevosyan 2005:507) (literally, 'I put the head of the living into the ground, the important thing is my husband's health and happiness') – au diable la maison, le principal c'est d'être heureux et en bonne santé.

Another important manifestation of an Armenian woman's mentality is neutralized in the French translation:

Աղունը Վանքեր հորանց էր գնացել, Վանքերի տերտերն ասաց՝ «ամուսինդ քեզ լավ չի վերաբերվում, տանդ վրա չար աչք կա, ուզում են բախտդ կապել՝ ամու-սինդ լավ տղա է, միաբան եղեք՝ չարը կհաղթանվի»: (Matevosyan 2005:494)

The French version:

Aghun était allée chez les siens à Vanker, et là le terter lui avait dit :
-Si ton mari se conduit mal avec toi, ma fille, c'est qu'il y a le mauvais œil sur ta maison et qu'on te veut du mal. Mais ce n'est pas un mauvais garçon, restez unis et vous triompherez du mal.

The word 'տերտեր' was not translated, while the expression 'le mauvais œil sur ta maison' is a word-for-word translation, which is strange for a francophone reader. Also, in French there is no such expression as 'չարը կհաղթանվի.' The proposed translation for this expression is 'vous triompherez du mal.'
It is true that, if linguistic translation is a considerable contribution to the understanding between people and a powerful factor in the exchange of ideas, yet, a full transfer of meaning is unlikely to take place. There are always some nuances that cannot be accurately imparted to the target reader. This hinders the full understanding of what is expressed in a language other than our own, since every language bears a

cultural aspect. Generally, while translating a literary work, the meaning is almost always somewhat lost. It is especially true for this kind of literary pieces. For a foreigner the situation in which the characters find themselves might be incomprehensible. There are expressions that are used by people of different mentalities.

'Գետինը մտնես' is another curse that has no equivalent in French. For a native French speaker the literal translation of this expression will make no sense. It has been translated as 'maudit sois-tu.' Another exemple:

Ճիշտ է, արմատահան լինի իմ լեզուն: (Matevosyan 2005:494)

In French:

C'est vrai, ma langue me perdra.

The literal translation of this expression would be 'արմատահան լինի դրա լեզուն' - 'que le diable lui arrache la langue!.'

Օ՛ֆ-ո՛ֆ, ծաղկած ծառին գնաս՝ կչորանաս: Je veux dire que toi, si tu t'approches d'un arbre en fleur, aussitôt, il y a plus de fleurs.
-Դե ռա՛ դ եղիր, քո դեսն ուդարկողի հերն անիծեմ: (Matevosyan 2005:551)

In French:

Le diable emporte celui qui me fera voir ta tête!

This translation is not the equivalent of the Armenian curse. The translator simply tried to paraphrase.

As mentioned above, folklore, irony and wit are present in all of Matevosyan's works. It is the author's style, it is the everyday life of his characters, who are not just characters in the book, but ordinary people, especially in terms of the language they use. We have also mentioned that for each situation the Armenian language, Matevosyan's language, to be more specific, finds a curse, while the French language only tries to somehow convey the meaning. If we present this in figures, then we will have the following picture:

For 6 Armenian curse there is only one French equivalent (que le diables t'emporte, les emporte, l'emporte etc.).

Exemples of curses in Armenian with their literal translation in French:
1. աչքս քեզ չտեսնի – que mon œil ne te voie pas;
2. պապ Աբելը, խո՛ր գնա – qu'il va le plus profond possible;
3. գելերող լինես – que tu deviennes proie des loups;
4. հարսիդ հերն էլ թաղեմ – que j'enterre le père de ta bru;
5. տղիդ հերն էլ անիծեմ – que je maudisse le père de ton fils;
6. քո լեզվիդ տերը մեռնի, քո լեզվիդ – que le propriétaire de ta langue soit mort.

Another peculiarity we noticed in our study is the translation of blessings. As in the case of curses, here as well we can ascribe those translation problems more to the cultural than linguistic aspects of the work. Let's consider some examples:

Սիմոնիս կռներին մատաղ (Matevosyan 2005:502) - que les mains de Simon soient bénies.

In the Armenian version the character talks about Simon - her son, and as a sign of great love she says: 'Սիմոնիս կռներին մատաղ.' Her love for Simon is so great that she is willing to sacrifice herself for him. It has been translated into French as 'may Simon's hands be blessed.' Linguistically we agree that the translation corresponds to the original, but culturally we can see a big difference from the original. In the original Aghun is ready to sacrifice herself, whereas in the French version she asks for God's blessing. There is no sacrifice, there is a call to God. This problem can be seen in almost all examples. Armenians, by their mentality, are ready to sacrifice themselves for a loved one, for a child, a parent, whereas the French are likely to ask God for salvation, yet not at the expense of sacrifice. Let us provide some more examples to prove the abovementioned:

Սամվելիս ցա՛վը տանեմ: (Matevosyan 2005:484)

In French:

Samvel, Dieu ait ton âme.

Մեռնեմ ճարտար լեզվիդ: (Matevosyan 2005:484)

In French:

Dieu la bénisse, ta langue.

There are expressions that do not have their equivalent in the French language, for example: 'Ախպերը–ախպոր ցավը տանեմ' – 'Ton frère? Ah, il fait tout bien, ton frère'; 'Սամվելիս ցավը տանեմ' – 'Dieu ait son âme'; 'Մեռնեմ ճարտար լեզվիդ' – 'Que Dieu la Bénisse ta langue.' Only Armenians can understand the meaning of these expressions. The same is true for oaths such as 'Նրա կանաչ արևը' – 'Je te le jure sur sa tete.' It shows the unique value of these phrases, which are untranslatable.

There are also sentences that introduce certain emotions: 'Կուրանամ ես' – 'Que mes yeux perdent la lumière.'

Through these examples it became evident that the translation of cultural elements is a great problem for translators. We also noted, as Umberto Eco says, that we do not translate the same thing, but almost the same thing, and this 'almost' is most often about the cultures.

3. Conclusion

When translation takes place between two different cultures, an inevitable conflict for influence and power may emerge between them. The analysis of the curses and blessings in Hrant Matevosan's novel "Autumn Sun" reveals that the errors occuring during the translation process are more cultural than linguistic by nature. So, the translator should not only have a solid grasp on the language pair he is working with but also the cultural aspects of the work he is dealing with.

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CRITERIA FOR EVALUATING LITERARY TRANSLATION: MIXING THE ETERNAL AND THE NEW

IRINA ALEXEEVA

HERZEN STATE PEDAGOGICAL UNIVERSITY OF RUSSIA

Abstract: Today the criteria for evaluating translations of literary texts combine vast practical experience, insights of the translation theory and the demands set by the contemporary society for the translation of literature. The article describes the stages of developing literary translation criteria and offers the integrative multicomponent model which comprises aesthetic information, text unity, dominant style features and their frequency, diachronic distance, translator's individual style, literary norm of the receiving language and specificity of the social expectations. The above-listed components are considered crucial in the analysis of the present-day and past translations, as well as in the study of two-step translation method via the mediating language.

Key words: literary translation, quality assessment criteria, text unity, diachronic translation, individual style of the translator, folklore

1. Introduction

Over the last decades the theory and practice of translation have moved beyond the realm of literary translation. Language localization and post-editing, institutional or audiovisual texts have come to the fore of translation studies. At the same time, the proportion of 'pure' non-creolized texts without extraneous elements or complex semiotics is getting smaller, and this revives the interest in the translation of literary texts, which is as yet outside the scope of artificial intelligence. It is noteworthy that the notion of the translation quality as such emerged in the practices as well as in the studies devoted to literary translation.

Throughout the XX century it was the translated literary texts – those existing in the public limelight and read by most educated people – which were evaluated most keenly. The evaluation of literary translations is by necessity subjective, as translations are meant to be perceived individually. Yet the public significance of such texts is key to accumulating the vast evidence of their different evaluations which allows to draw the objective assessment. It is through the critical evaluation of many translators' work – those of Schepkina-Kupernik, Lozinskiy or Pasternak, that the best Russian translations of Shakespeare's plays were picked out of the existing multitude. It is the critical evaluation which showed that several translations of the same literary text can successfully vie for the reader's attention without eliminating each other. This well-established method of looking at different translations paved way for working out the objective criteria.

Most publications devoted to the analysis of new translations are limited to a personal assessment ranging from 'good' to 'bad,' or are searching out for the translator's blunders, the funny ones, as a rule. Such criticism is neither scientific nor constructive, because pointing out to mistakes does not teach one how to avoid making new ones. Another remark: today's critics of translations are for most part literary critics or publicists, and they tend to ignore the research done in the field of translation theory. They pay no attention to the latest developments, and having once declared the rupture between theory and practice they persist in shunning scientific methods when 'diagnosing' the problem.

2. Developing the Criteria

A. Fedorov was the first to attempt the construction of a theoretical system based on the critical evaluation of literary translations. He introduced the widely spread concept of "completeness of translation" (Fedorov 2002). In the survey article *A Window into Another World* dated 1981, A. Fedorov remarked that generalizing on the translation quality calls for "the methodological foundation, theoretical conceptualization that would first introduce the idea of functional matching or non-matching between the stylistic means of two languages" (Fedorov 1981:50).

The German researcher K. Reiss devoted her monograph *Opportunities and Limits of the Translation Criticism* (1971) to the basic principles of scientific translation criticism. She outlines in detail the desperate situation in the translation criticism of the last third of the XX century, where we will search in vain for anything more substantial than personal evaluation of the kind "reads like the German original", or "splendidly translated."

Another attempt to develop serious criteria can be found in the monograph by P. Toper *Translation in Comparative Literary Studies*. In the section of the book entitled *Translation Criticism in the System of Interlingual Literary Communication* the author explains the poor quality of translation criticism by the lack of interest on the readers' part in the quality of translation (Toper 2000:232).

One more reason, though not stated openly but transpiring from the article, is deemed symptomatic due to the very fact of it being present in the text only implicitly. This reason goes back to Schleiermacher's idea that only translated literary texts deserve scientific research and criticism. One would be inclined to share P. Toper's view that "literary translation takes a special place among other possible kinds of translation – both from the viewpoint of its genesis (as a process), and functioning (as a product)." Yet, the contemporary research in Translation Studies precludes us from supporting the conclusion made from this premise: namely, that only literary translation criticism is concerned both with 'micro-level' (according to the author, this is a critical evaluation of separate translators' solutions referring to certain kinds of texts), and 'macro-level' i.e. the whole text. P. Toper criticizes K. Reiss for developing an evaluative model supposedly calculating 'the arithmetic mean' of various linguistic and extra-linguistic factors in their relation to different types of text. But she suggests

analyzing any text, including a literary one, on the 'macrolevel,' taking into consideration the unified whole that the text represents.

In our view, prioritizing the literary text in the critical evaluation of translation disrupts the development and application of objective translation quality criteria. Let us remember that the development of translation theory did not progress as fast until the early 50s, when it was almost exclusively based on the analysis of literary translations. Truly linguistic foundations for the critical assessment of translation were laid by J. Nida, D. Catford, A. Fedorov, J. Retzker, and other theoreticians when they made any translated text an object of research. Doing so does not contradict, but instead helps to set clear differentiated criteria for evaluating the translation quality.

Another researcher who devoted her work to the specificity of literary translation and its history was T. Kazakova. However, she did not discuss the criteria for evaluating the quality of translation. Collectively, the body of work published in the recent decades touched on specific issues of translating one or several literary texts between two languages, and it could not aspire to grand generalizations. Having read the translation criticism of some literary works, as well as scientific papers discussing the literary translations one can discover the following: 1) the discussion of the translator's isolated sense mistakes; 2) statement of what the translator failed to render – here we include certain cases of pun, metaphors, stylistically coloured vocabulary; 3) identifying linguistic or speech regularities through the comparison of the original and the translation; 4) identifying translation strategies. In the first two cases the discussion brings to the following conclusion: the translation is either downright bad, or moderately good (though not perfect). In the latter case the issue of quality is not raised at all, or commented on passingly. As the fourth point concerns, most attention is given to analyzing the ways to achieve equivalence, but this is realized only on the basis of one particular linguistic phenomenon (e.g. the strategies of rendering metaphors, the strategies of translating token names, etc.). As a rule, the authors of such translation criticism do not aspire to draw general conclusions about the equivalence between the original and the translation. But what we want is exactly general conclusions.

3. Criteria for Assessing the Quality of Literary Translation: Complex Integrative Model

The present-day development of translation theory allows to return to its beginnings while all the time keeping in mind the recent achievements. We need to evaluate the definite results of the translation process in order to work out the objective evaluation criteria, bearing in mind that their stringency or variance will be different for literary or non-literary texts.

Let us look into the problem in order to at least try to understand what underlies the equivalence of the literary translation. To put it simply, what is a good literary translation? What do we expect of it? To answer these questions, we have to start by defining the concept. In fact, the borders of the 'literary translation' notion are quite fuzzy. Alongside authorial literary texts, which traditionally provide a research base, this notion also includes numerous translations of anonymous epic works, or fairy tales

and ballads. It prompts that the existence of the author figure is not the main condition for the literary text. Most researchers agree that the main parameter of the literary text is its aesthetic value, or '<u>aesthetic dominant</u>.' A literary text is a work of verbal culture, so we expect the translation to be equally aesthetically charged.

Today there are four main approaches to develop evaluation criteria for the translation:

1. The textual-typological approach was introduced by K. Reiss who proposed the following critical categories: text type, intra-linguistic instructions (objective correlation of the languages) and extra-linguistic determinants (situation, theme, time).

2. The pragma-linguistic approach, suggested by J. House, foregrounds discourse analysis of the source text (register, thematic sphere, situation, form of communication with the three-level linguistic analysis) and genre (text type) as a foundation for the critical evaluation of the translation. The two above-mentioned parameters determine the individual text function, and then the evaluation of the translation is based on the type of translation (covert / overt translation)

3. The functional approach by M. Ammann goes back to the Skopos theory in its orientation on the addressee. It is the *translatum*[1] that undergoes the critical analysis, which is carried out in five stages: 1) defining the function of the *translatum*, 2) defining the intra-textual coherence of the *translatum* (unity of sense, formal unity, correlation between the form and the content), 3) defining the function of the source text, 4) defining the intra-textual coherence of the source text, 5) defining the intertextual coherence between the *translatum* and the source text. Defining the function of the *translatum* means creating a model reader who arrives at a certain understanding of the text by using certain reading strategy.

4. The poly-systemic approach, suggested by R. van den Broeck within the descriptive Translation Studies, is based on the comparative analysis of the source text and the translated text. It is undertaken to compare phonetic, lexical, syntactical elements, rhetorical figures, narrative and poetic means and conventions with regard to the function of each element in both texts. The changes pointed out in the translated text are divided into objective and subjective, i.e. those prompted by the translator's choice. The next step is the critical evaluation which takes into account the norms, methods and strategies chosen by the translator. This approach relies on established linguistic, aesthetic and moral standards, and as such can be applied only to modern texts.

All the approaches here described strive for universality and serve the aims formulated by K. Reiss. To put it simply, such aims can be summed up as follows: the reader wants to be sure that s/he has received a good translation, as it should be; the translator wants to be sure s/he did everything correctly, for which s/he needs an objective expert evaluation of his work. This is why any scientific approach to translation critique should lead to developing the normative criteria which will help both actors to evaluate the quality of work.

Taking into consideration the research undertaken previously, let us try to formulate such criteria for a literary text. We will proceed as a rank-and-file reader and imagine

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[1] By *translatum* we understand what is actually being translated.

the situation: a new book has come out and we as readers want to know if the translation is any good. What objective criteria can we, readers, can apply to answer this worrying question?

The contemporary idea of text equivalence is based on its functional meaning. All theories of text equivalence touch upon such an idea in this or that way; among them there is the Skopos theory. But the Skopos theory puts functionality in a subordinate position, and foregrounds the practical purpose. For literary texts, alas, this is just the other way round: the practical purpose set by the translator or the commissioner at the time of translation is of secondary importance, while the aesthetic quality is primary, and sometimes even becomes eternal. I will give several examples. In the 30-50s, within the Soviet Union there was a project to create children's literature through translation and adaptation of fairy tales from around the world undertaken by Marshak's publishing house. These fairy tales have since become a part of Russian literary culture, and nobody remembers the original purpose. In the XIX century some excellent translations of Goethe's and Heine's poetry were done by A. Tolstoy and K. Pavlova as a part of the saloon contest for speed translation. This purpose has nowadays been forgotten, while the aesthetic value of the works persists. What remained is the kind of equivalence which "does not guarantee success", according to K. Reiss and H. Vermeer; the kind of equivalence, the objective criteria of which we are trying to find.

We have described the immanent properties of a literary text, those which set it apart from other text types, so now we can turn to examining its diachronic properties. As a matter of fact, the literary text is not invested with aesthetic value right from the start. The value of some 'eternal' texts has not undergone considerable changes over time (e.g. the works of secular literary culture); for others, however, such as folk lore or cult texts, it has changed drastically. The latter can be deemed as literary texts only from the moment when their initial ritual or cult functions gave way to aesthetic ones, or, rather, when the aesthetic functions took precedence. This is why translations of literary works belonging to earlier epochs should be analyzed with regard to their function at the moment of translation, and not at that of creation.

Let us look closer at translations as such. What criteria of equivalence do we use to apply today? In essence, the authors of critical works on evaluating literary translation apply the criteria of completeness worked out by A. Fedorov. They analyze if the translation of each linguistic element is in correlation with its function within the text's artistic whole. Each separate case of rendering a metaphor, or a stylistic colouring, rhythm, etc. is brought under scrutiny. We usually fail to find some elements in the translation – does it mean that any literary translation is not equivalent to the original? Sometimes we find translations impeccable, we admire them, and we forgive the translator minor mistakes – and not because we did not read the original, but because the translation, in our perception, feels 'just like the original'… Does it mean that those who propagate the equivalence of emotional response are right? How is this emotional response formalized, then? Maybe, the heart of the matter is that in undertaking analysis we tend to take apart the harmonious artistic whole which is solely responsible for the emotional effect? Now we come close to the parameter which is proclaimed, but

in practice ignored, in analyzing a literary work. This feature is the text unity, and only the text in its wholeness possesses this special quality.

This text feature can hardly be used as a criterion. It is not that the criterion is hard to apply, but rather in assessing a literary translation we evaluate a work of art – and it produces an effect on us. We take pleasure in original comparisons, admire unusual rhythms, i.e. we pay attention to particulars, - and we lose sight of the whole. We fail to capture the text in its wholeness behind these isolated fragments, the complete text becomes elusive and eventually escapes. Yet the author, free as he or she is in the creative act, always attempts to make a harmonious whole. The author's method, be it manifested in one work of art or in the entire oeuvre, makes up a system of expressive means. These systemic features create the necessary impression of unity. If we look at the text level, the presence of systemic features is relevant in itself, but also in the reoccurrence of components. Let us consider an example. The systemic features of Hesse's work are as follows: prevalence of syntactic coordination over subordination; rare use of parenthesis and participial phrases which makes the impression of the action developing linearly; bookish vocabulary, disruption of normative collocability. For this reason the translator who on several occasions chose to use subordinate connection instead of coordinative did not violate the systemic equivalence with Hesse's text; but if the translator introduced colloquial lexis instead of bookish, the reader's verdict will be that 'it is not Hesse.'

The criterion of the text unity acquires more prominence in defining the equivalence of translation when we have to deal with anonymous rather than author's literary work. Regarding folk lore, which has become part of literature within living memory, the criteria of the adequacy theory do not look sufficient. The concept of the unified artistic design realized through a system of artistic means is based on the authorial text. The harmonious whole is even harder to grasp in the folk lore texts. The folk lore texts, despite their present-day written modus, still retain a considerable degree of variation (observed, specifically, in the so-called 'wandering stories'), and are characterized by the systemic dominance of certain features. The big number of compensations and 'liberties' (e.g. in translations of folk tales) can be explained by the pre-existing idea of a folk lore text as a text with an established set of language means. The system of dominating text features (conventional epithets, word order, disjointed action, the linear principle in describing a sequence of action, archaic diction) makes up the text code which determines the stylistic colouring of the fairy tale, especially when it is used as an inter-text in the authorial narration.

So, in our opinion, it is the retaining of the text unity understood as a system of dominating features in their quantitative proportion that allows us to talk about the equivalence of the literary translation. The presence of this system makes Hesse in Russian translations sound like the original Hesse, it makes Hemingway in Russian feel like Hemingway in English, Russian Lorca sounds like Lorca in Spanish, and Woolf in Russian translations is similar to Woolf in English.

If these principles are kept, the translator of literary works, who is an artist of his own, can still exercise his/her creative potential. It makes up his/her individual style in translation; it makes him/her choose catchphrases, opt for some syntactical constructions instead of others. The rendering of other, non-dominant features of the

original literary style depends on the level of the translator's professional skill. These side effects are connected, maybe, with social requirements – the Skopos which will cease to be relevant in the future (e.g. the elimination of Christian motifs in translating the foreign folk tales into Russian in Marshak's publishing house).

Yet, a translator is also a reader, the very first one and the most careful. As a reader he can respond to – and, consequently, render – some artistic qualities of the text and fail to do so with others. Well, let us grant him/her this right. The translation is his/her version. Still, the aesthetic quality he/she renders will not be less valuable for the reader. We will presume that the notion of a 'good translation' in relation to the literary text covers the rendering of only a certain share of aesthetic information. This limitation is compensated by the factual co-existence of many versions of translation, and each version brings us closer to the perception of the aesthetic value of the original.

However, there is another criterion that is seldom formulated but often used in the essayist translation critique. It is connected with literalness, awkward turns of the phrase or wrong semantic usage. As it turns, we are ready to perceive the aesthetic information in translation only when the translator is a master of his own language and follows the rules of his/her native tongue. A chance mistake may ruin the beauty of the text. Thus, another important criterion is the normative usage of the native language by the translator.

4. Conclusion

Taking stock of the conclusions and theories developed by previous researchers we have worked out the essential features which make up a dynamic (i.e. flexible, developing) integrative model for assessing the quality of the literary translation. These features are:
1. the completeness of the aesthetic information;
2. masterful command of the literary norm of the native language;
3. the degree of rendering the text wholeness and the systemic features of the text unity (both their distribution and frequency in the text);
4. the degree of impact of the translator's individual style on the translated text;
5. the translation of the diachronic distance between the time of text creation and text translation;
6. the consideration of the social demand for the completeness of cultural and aesthetic information in the translation.

The integrative multicomponent model here developed takes into account the present-day level of intercultural text communication via translation; the components listed above can be regarded as crucial in analyzing translations of the past as well as of today. The suggested criteria can also be applied in the study of the two-step translation method via the language-mediator.

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MEMORY AND NOTE-TAKING AS KEY ELEMENTS IN CONSECUTIVE INTERPRETATION

NARE JABAGHYAN

YEREVAN STATE UNIVERSITY

Abstract: While the world is striding into a new age of not only technological advancement, but also international interaction, the increased necessity and demand for interpretation and professional interpreters make it a challanging specialty. Unlike in written translation, during oral interpretation the received information is not 'material.' The quality of the oral translation largely and mainly depends on the characteristic features of the speech and the translator's competence, as well as his personal and mental (psychological) aspects. It goes without saying that besides good knowledge of both source and target languages, good and trained memory and note-taking are the most crucial elements in interpretation, as they can be effective and practical for the interpreter's multifaceted work.

Key words: consecutive interpretation, long-term memory, short-term memory, mnemonics, note-taking

1. Introduction

In the process of oral interpretation and especially during consecutive interpretation, the roles of memory and note-taking techniques are immeasurable. These two elements are interdependent. In modern conditions, with the intensification of interdisciplinary research, the psychological direction of any study seems to be one of the most relevant and promising aspects and this is, beyond question, the basis for memory training.

In this current article we aim at establishing the mechanisms of memory, its types and its implementation in consecutive interpretation, as well as the utility of the cognitive process of note-taking. In this respect, our study is dedicated to understanding how to maximize the benefits of note-taking, its basic functions and how the benefits of note-taking vary with individual ability to carry out these processes.

2. Types of Memory: Memorization Techniques

It is known that language is the most important means of human communication. Language gives people an opportunity to establish economic, political and cultural bonds, correspondingly, for people who speak in different languages translation is a means to communicate and exchange thoughts in multilingual environment.

By the end of 1920s, i.e. before the invention of special equipments during international conferences, meetings consecutive interpretation was widely practiced. The search for a competent interpreter is of a crucial significance. Hence, it is not of a

less importance for interpreters to learn adequate and sufficient methods, techniques to be capable of doing acceptable interpretation.

Consecutive interpretation is a form of oral interpretation when the translator is able to do the interpretation only after listening to the speaker's speech. In other words the translator hears and perceives a certain chunk of the speech and after a while reproduces it in another language, namely in the target language. The translator deals with two languages and the purpose of his activity is to get the message in one language and transmit it in another. So, it must be noted that the translating process starts with the speaker's perception of the thought, then, after its transmission in another language, it ends.

Naturally, it is clear that this procedure rather overwhelms the memory and toughens the translator's job. Nevertheless, it should not be forgotten that a number of other processes also take place which ensure the acceptable and adequate outcome of the translation.

Verbal excerpts that have to be translated are uttered only once and, in his turn, the translator has only a single opportunity to vocalize the translated passage, accordingly it is impossible for the translator to change anything at all. Very often these verbal excerpts are excessively elongated; therefore the role of the memory is essential.

Psychological studies of human memory distinguish between two types of memory: short-term memory (STM) and long-term memory (LTM). Short-term memory allows retaining and recalling the information in mind only for a few seconds, it can last as long as the translator needs it, that is, mostly until the end of the translation, whereas long-term memory stores the information in mind from minutes to months or even years' span. Due to constant repetitions, the information passes from short-term memory to long-term memory. According to Carolyn Hopper, "In actuality long-term memory is the neural pathways and synaptic connections that have stabilized through repeated use" (Hopper 2010:102). However, it is often possible for a translator to decide what is necessary for himself to keep in long-term memory. Therefore, we can say that memory can be controlled.

It is an accepted viewpoint that information is stored in short-term memory in as much as we concentrate our attention on the speaker's words. There are visual, kinesthetic and auditory memories. Scientists believe that the encoding of information is mainly done through three modalities: acoustic, visual and semantic.

The first modality is based on the idea of listening without concentrating on the meaning of the ideas we hear. Alan Baddeley (1966) supposes that short-term memory depends primarily on acoustic coding, whereas long-term memory is based on semantic coding. The aforesaid can be explained by the fact that during oral interpretation the first step that the translator has to take is to focus his attention largely on listening to the words or sentences and only then to analyze the meaning of what he hears, thus, without the help of long-term memory, he wouldn't manage to translate the meaning of the message, as in order to deeply understand the overall meaning, he should turn to long-term memory. The translator recalls the meanings of the words form long-term memory and the successful result of the translation in some extent also depends on the translator's knowledge of the specific area he has to translate, hence, in this case the context is also of utmost importance.

As it is apparent from the term itself the bases of visual coding are pictures, images, charts, diagrams that can be shown with the help of presentations, or the translator himself can form the image in his mind. Visual coding is also known by the term 'photographic memory' which can function for one translator, but be useless for another.

Semantic coding is the actual meaning of words. Kellogg determined that semantic codes are mighty in short-term memory (Kellogg 2003:135). Texts are usually divided into semantic units and it is more effective to remember them through semantic units. This is called 'semantic memory' (Minyar-Beloruchev 2005). Memory is directly related to attention. If there is a need to remember a text or a passage, it is easier to remember when we focus on it. If we read a text in the presence of someone, asking them to remember it, and read the same text to someone else without warning them to remember it, the result is definitely obvious; the first person will be able to remember it more easily.

Different people may have developed different types of memories. It is known that any person can develop and improve his memory. It is obvious that for oral translation it is necessary to have an excellent auditory memory.

Scientists observe that if we are given a text written in our mother tongue and in another case the same text is just read to us, it will not be a complicated task for us to remember, perceive and understand both the written and oral texts. The reason is that the comprehension and memorization of 'written' and 'oral' texts in the mother tongue take place unconsciously, without focusing or mental analysis of the text, i.e. when dealing with text in our mother tongue, there is no need to think of denotational or connotational meanings of the words, about the grammar, syntax, etc. However, the same cannot be said of foreign language texts, as in this case the texts are analyzed and the translator is required to concentrate more. Moreover, in case of oral text, the role of memory is increased. Since some thoughts or words are often forgotten in a concentrated state, memory is one of the most important components of oral translation and the most complex psychological process.

It can be concluded from the aforementioned idea that oral translation is not a mechanical procedure and, hence, memorization is not mechanical, either. Each interpreter has to find for himself an appropriate and effeciant way to memorise.

Short-term memory must be regularly trained which will help the interpreter to excel in understanding the source language and its message. Wherefore, the quality of interpretation will enhance, and the outcome will be profoundly satisfying.

Scientists suggest some techniques and methods to improve the quality of memory. These memory aids are mnemonic techniques, note-taking and many other methods which can be helpful in keeping new information in mind.

Mnemonics are memory devices that help translators recall larger pieces of information. It is a tool with the help of which one can associate some word or phrase from source language with some other word or phrase from the target language. Its aim is to help the person learn some difficult word associating it to something easy. Interestingly, scientists think that in order to make your mnemonics easy to remember, you should apply positive, pleasant images, since our brain has the habit of blocking out unpleasant images.

Different types of mnemonics can include humour, music, names, symbols, signs, letters. A very simple example of mnemonics is to remember the sequence of rainbow colors by means of the imaginary name 'Roy G. Biv,' in which each letter stands for a colour; R stands for red, O-orange, Y-yellow, G- green, B-blue, I-indigo and V- violet. Similarly, in Armenian we have a key phrase to remember the rainbow colors: 'Կատուն նստած դռան կողքին, երազում է կերի մասին,' where the initials of the words making up the sentence stand for 'կարմիր' (red), 'նարնջագույն' (orange), 'դեղին' (yellow), 'կանաչ' (green), 'երկնագույն' (light blue), 'կապույտ' (blue) and 'մանուշակագույն' (purple), respectively: This is a very typical example of keeping something in the memory with the help of mnemonic association.

3. The Role of Note-Taking in Consecutive Interpretation

Unlike in simultaneous translation, where the translation is delivered simultaneously with the speech and the interpreter has no scope for making notes, in consecutive translation the interpreter listens to a piece of speech conveyed in source (or target) language, takes notes, restates it in target (or source) language maintaining the same idea of the speech. Otherwise stated, the consecutive translator has to undergo the following steps:
- to understand the main idea and the nuances of the source massage,
- to keep in mind its content, sequence of presentation and its peculiar features,
- to reproduce it adequately into another language (the target language) (Fomin 2006:4).

Evidently, one should have a profound knowledge not only of the source language and its nuances, but also of the subject that is being presented. Only in case of thorough understanding of the source text, one can focus on memorizing the content of the speech and its qualitative interpretation.

As we have already mentioned, the interpreter is required to have a powerful memory. The interpreter's memory, its improvement and training can determine the quality of the consecutive interpretation. But we should mention that a well-trained memory not always guarantees the proper and whole-length reproduction of the original speech as the lenght of the source speech can be rather extensive.

The complexity and the length of the speech should not be ignored. By complexity, we mean its abundance in scientific and less commonly used terms which are familiar to the specialist, but unknown to the interpreter. The lenght of the source speech is determined by the speaker whose speech the interpreter has to translate. Very often the speaker or the reporter gets so excited during their speech that they forget about the interpreter and that their speech is to be interpreted. And, it is obvious, that the possibilites of the working memory isn't unlimited. The concept 'working memory' and 'short-term memory' are often used interchangeably and the actual difference between them isn't thoroughly investigated. The psychologists usually debate about the real functions of these two memory types. But, all in all, working memory is defined as "a system for temporarily storing and managing the information required to carry out complex cognitive tasks such as learning, reasoning, and comprehension. Working

memory is involved in the selection, initiation, and termination of information-processing functions such as encoding, storing, and retrieving data" (Baddeley and Hitch 1974).

Studies have shown that, although it is very difficult to remember a large number of words, it is not so difficult to remember a series of ideas (Garretson 1981). Generally a well-trained brain can remember 2-3 cause-effect clauses, up to 3 sentences. If the speech is longer than 3 sentences, the brain requires some aids which are necessary to relieve its pressure. Consequently, a successful technique for consecutive interpretation is the method of reducing words to ideas and putting the ideas into symbols that can then be re-expressed in another language. When the interpreter faces such problems it is the note-taking skill that comes to save the situation. In the process of interpretation the notes help the interpreter to form the translation, whereas during the listening process note-taking is significant for memorizing.

Note-taking is one of the primary and essential skills to facilitate the process of interpretation. It allows the interpreter to fix a sufficient amount of semantic elements of speech on the paper and after a few seconds form the translation of the source text into the target language. Notes unload the short-term memory of the interpreters; free them from the eternal fear of forgetting the contents of the translated material letting them work with segments of text of considerable length and complexity.

It should be noted, that the interpreter is not expected to write down each word they hear like in a dictation. It can prevent the interpreter from conveying the main idea of the source speech and they will not have enough time to do it. The interpreter should remember that they don't have the right to omit any idea expressed by the reporter or speaker. Even if they don't translate each word into the target language, they have to interpret each idea.

There are different problems and complications concerning the process of note-taking and each interpreter firstly learns to overcome them. For every consecutive interpreter it is a need to establish an individual well-developed and effective system for note-taking.

According to Fomin, the process of note-taking is based on semantic analysis, abbreviations and contracted words, principle of vertical organization of notes and specific symbols (Fomin 2006:5).

Minyar-Beloruchev (2003) also suggests some methods to take the notes efficiently. These methods are as follows:

- 'Economization' of the wording of the thoughts expressed by the speaker due to semantic analysis, paying attention to each important element which is difficult to remember.
- Contraction of words, i.e. writing the word in fewer letters.
- By means of vertical organization of notes taking into account the conjunctions which helps to save time and catcg the eye.
- Wide application of symbols which have collective meaning and replace not just one word, but a whole group.

Semantic analysis of the text is the basis of its memorization, as it is more advantageous than just mechanical memorization. In his book "Memory, Its Psychology and Pedagogy" Ribnikov claims that "meaningful memorization is 22

times more productive than just mechanical memorization" (Ribnikov 1930). It serves to highlight the main thread of the content. The main semantic burden of the spoken speech is on the subject and the predicate. Thus, in the sentence the link between the theme and the rheme is the most important and in order to remember the spoken statement, it is of utmost importance for the interpreter to take down the rheme and the theme and the link between them. For example:

Thousands of workers protested across Europe and North America over unfair wage practices and working conditions on the occasion of the 48-hour Prime Day shopping festival. - Thousands against wages and conditions 48-hour Prime Day festival.

Ծրագրով նախատեսված արտադրանքի ընդհանուր ծավալը կկազմի 10 մլրդ դրամ, որից 500 մլն դրամի արտադրանքը կիրացվի ՀՀ տարածքում, 3.5 մլրդ դրամի արտադրանքը՝ ԵԱՏՄ այլ անդամ երկրների տարածքում, 6 մլրդ դրամի արտադրանքը՝ երրորդ երկրների տարածքում: - Ծավալը կլինի 10 մլրդ, 500 մլն՝ ՀՀ-ում, 3.5 մլրդ՝ ԵԱՏՄ-ում, 6 մլրդ՝ 3-րդ երկրներում:

The above-mentioned examples explicate the importance of the theme and the rheme in understanding and remembering a lengthy sentence or an idea. Moreover, their role in both English and Armenian and generally in any language is paramount.

Writing down the names and the numbers is essential as it is challenging to remember them. If the Geographical names are famous and well-known, the probability of remembering them is great, otherwise they can hardly be kept in mind without any notes.

While note-taking, the interpreters usually turn to the method of cotraction of the words or expressions. In the Armenian language, for example, consonant letters, not vowels bear the basic semantic meaning of the word. The most effective way to contract the long words is the omission of the vowels. And if the statement is written only in consonants, it can reduce the amount of letters up to 40-50%, but the sentence can still be easily read and understood.It is worth mentioning that there is no point in contracting the words that have 4-5 letters, as they can't be read afterwards and it is quite possible that the interpreter may forget what the contracted word was. For example: համապատասխան-հմպստսն, մեջբերում-մջբրմ, համալսարան-հմլսրն, background-bkgd, problem-prblm, etc.

It should be noted, that the first letter of the contracted word, even if it is a vowel, must be written by all means, otherwise it will be hard to understand its meaning (առաջնորդ-առջնրդ, ազգայնական-ազգնկն). If the word has double letters, one of the letters can be omitted (ուղղամիտ-ուղմտ, քննաշրջան-քնշրջն). Long expressions can also be contracted. For instance:

մեզ մեծ բավականություն պատճառեց-ուրախ ենք,

մենք մեծ ցավ ենք ապրում-ցավում ենք,

մենք օգնություն ենք ցուցաբերում-օգնում ենք:

Acronyms and abbreviations are also a very useful way of note-taking, e.g.:

as soon as possible-asap;

for your information-fyi;
I don't know-Idk,
as a matter of fact-aamof.

It is important to remember that in different languages the contraction of words can be done in different ways. In Armenian, for instance, the last letters of the word are very important, because Armenian is a synthetical language and we have cases, which have different endings, thus, it is crucial to keep them, whereas in English there is no case distinction. So, special attention must be paid to the contraction of words because sometimes they can be confusing.

Vertical organization of notes is the bases for the interpreter's visual memory. The notes should be organized the way that will let the interpreter see them immediately, semantically most important points must stand out and each member of the sentence should have its appropriate place on the vertical organization of the notes.

The usage of symbols is very personal. The same symbol can have quite different meanings by different people. Therefore, it is quite possible that it will be difficult to decode another person's symbols. Of course, there are widely recognized symbols which are generally Arithmetical or Geomatrical signs or images. The symbols which the interpreter uses should be efficient, e.i. they must refer to more than one word (e.g. '?' – question, problem, offer, suggestion, surprise, etc.), they should be perceived easier than the word that it refers to.

Generally, an experienced interpreter makes use of nearly 100-200 symbols.According to the purpose the symbols are used, they can be predicative, refer to temporal relationship, they can have modal meaning and denote degrees of quality.

→	To enter, to import, to deposit, to deliver, to guide, to direct, to lead, to supply, to arrive, to seek, to attack, etc.
←	To exit, to go out, to acquire, to leave, to retreat, to digress, to go back, to return, etc.
↑	To improve, to intensify, to strenghten, to increase, to accelerate, to grow, to rise, etc.
↓	To decrease, to fall, to weaken, to surrender, to yield, etc.
=	To equal, to equate, to be like, to assimilate, etc. (equals sign)
X	To liquidate, to disappear, to forbid, to delete, to cancel, etc. (times sign)
"	To speak, to state, to inform, to express, to pronounce, etc.

Table 1: Predicative symbols

↓	Now, at the moment, today, right now, etc.
' ↳	In the future, tomorrow, soon, etc.
↲ '	In the past, yesterday, ago, etc
<	Beginning of the action (strict inequality – greater than)
>	End of the action (strict inequality – greater than)
↔	Period of time

Table 2: Time symbols

Yes	To agree, to approve, to welcome, to accept, etc.
©	Can, be able to, manage, etc.
∞	Infinity, uncertainty, ambiguity, vagueness, etc. (infinity sign)
If	Condition, provision, etc.

Table 3: Modal symbols

<	Small, little (than) (strict inequality – less than)
>	Big, great, large (than) (strict inequality – greater than)
+	As well as, in addition, and, plus (<u>plus sign</u>)
-	Without, minus (<u>minus sign</u>)

Table 4: Quality and quantity symbols

Ø	Aspect, field, area, scope, domain, realm, etc.
?	Question, problem, task, etc.
8	Anything ending in 'ate'
∴	Hence, therefore, thus, so
✓	Approved, yes, correct
♀	Female, woman
♂	Male, man
#	Number
✳	Important, special, notable
1/12	Month
Ω	Agreement, contract
♎	To determine, to establish, to install
□	Earth, country, location

Table 5: Other symbols

Taking effective notes in consecutive translation is an essential skill for an interpreter, as proper and reliable note-taking implies a long-lasting record of the main information that one can later use in the interpretation. A successful note-taking technique for consecutive interpretation is an efficient method to reduce words to ideas and change them into symbols that can later on be re-expressed in another language.

4. Conclusion

All things considered, the aforementioned ideas come to prove that oral interpretation has its own unique features and basic markers. Strictly speaking, this is a profession, where the person, his abilities and psychology act the most influential part.

Our analysis revealed why working memory is decisive for note-taking. Unfortunately, there is currently a lack of unanimity regarding the nature of the relationship between memory and note-taking, note-taking modality, and individual differences in note-taking strategy. For this reason, we presented some methods of note-taking which can be practical for consecutive interpreters.

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IDEOLOGY IN POLISH TRANSLATIONS OF ANGLO-AMERICAN LITERATURE

PAWEŁ MARCINKIEWICZ

UNIVERSITY OF OPOLE

Abstract: Ideology has always influenced translation, yet this fact became a topic of scholarly research only in the 1990s. The working of ideology in literary translations most often manifests itself as a conflict of value systems. From vast reservoir of foreign sources, the native axiology absorbs values that it needs to sustain its culture. It is not a coincidence that Anglo-American literature, propagating ideas of democracy and individual freedom, became popular in Poland in the first half of the nineteenth-century when Poland did not exist as a state. Only a century later, American literature was the most popular of all foreign literatures in pre-1939 Poland. World War II changed this situation, and the Soviet-controlled apparatchiks favored translations that were 'politically correct.' Yet, because of their connections with earlier revolutionary movements, avant-garde Anglo-American writers were often published during the communist regime, for example Virginia Woolf, whose novels were standardized to appeal to the tastes of popular readers. After Poland regained independence in 1989, the national book market was privatized and commercialized, and avant-garde literature needed advertising to get noticed. Cormack McCarthy's novels were translated into Polish on the wave of popularity of the Coen brothers movie based on *No Country for Old Men*. The two Polish translations of McCarthy's novel try to sound like a typical hard-boiled realistic fiction. This is where the ideology of consumerism meets the ideology of communism: literature is a means to sustain – and control – a cultural monolith, where all differences are perceived as possible threats to social order.

Key words: ideology, Polish translations of Anglo-American literature, Romanticism, avant-garde, Virginia Woolf, Cormack McCarthy

1. Introduction

The influence of ideology on translation first became a focus of scholarly research at the turn of the twentieth-century. Maria Celzada-Pérez (2014:loc.67), who edited an influential anthology of criticism about the relationship between ideology and translation, observes that towards the end of the 1990s linguists developed a new research trend – critical discourse analysis – whose aim was to "expose the ideological forces that underlie communicative exchanges." Following in their footsteps, some translatologists, such as Peter D. Fawcett (1998:107), found translation a site of constant ideological encounters; others, including André Lefevere (1992:87), put forward a claim that ideology was the most important level of translation, providing a basis for the remaining levels, such as poetics, universe of discourse, and language.

As the Belgian-American theorist elucidates, the working of ideology manifests itself as a conflict of value systems. In order to get published, the translation has to follow acceptable literary standards in the target language culture, which may require a

modification of the original text, or – in extreme cases – omission of its fragments, or even its total rejection (Lefevere 1992:88). In Lefevere's view, ideology always reflects a cultural tension, which functions in the mode of the postcolonial struggle between the colonizer and the colonized. Accordingly, in order to be translated, any text has to be culled from its native context and manipulated in the process of acculturation. However, it seems more inspiring to see translation as a sublimation of aesthetic values, aiming at cultural expansion.

2. Ideology in the Earliest Polish Translations of Anglo-American Literature

Because of sheer variety of its genres and voices, from its very beginning, literature written in English propagated values of individual freedom, which were particularly attractive for Poles in the first half of the nineteenth century, when Poland did not exist as a state. This was the main reason why – in spite of the fact that the most popular foreign languages in Congress Poland were French, Russian, and German – Anglo-American literature started to gain a recognizable character for the reading audience. In the earliest period, at the turn of the eighteenth century, insufficient knowledge of the English language did not prevent translators from presenting Anglo-American authors, since it was the norm to translate indirectly, that is, ignoring the original text. Thus, as Elżbieta Tabakowska pertinently observes (Tabakowska 1998:527), the pre-Romantic English poet Edward Young was translated into Polish from French paraphrases, and the first Polish staging of *Hamlet* was prepared on the basis of a German translation.

Later, Polish translators worked on English originals, and this was a great improvement in translation practices. What is important, already in the first half of the century, the repertoire of translated texts transcended the classics, such as Shakespeare[1] or Milton[2]. The most popular writer of the English language in the first decades of the century was Walter Scott, whose "Waverly Novels" series was translated and published almost in its entirety by Franciszek Salezy Dmochowski in the 1820s. Likewise, Polish adaptations of Scott's earlier verse novels, such as *Rokeby* (1813) compiled by Wanda Malecka, appeared in the same period. The Romantic turn in Polish literature was largely inspired by translations from English, and Great British romantic poets were very popular, including the Lake Poets, William Wordsworth and John Keats. However, the most important of the English romantics was Lord Byron. *The Giaour* was translated into Polish by Adam Mickiewicz in 1834, twenty years after its publication in English, and it left an indelible trace on the literary manner of the day in Poland, inspiring an endemic literary technique called 'Bayronism' and developed by such poets as Antoni Malczewski and Seweryn Goszczyński.

The common reader's tastes were shaped mostly by pioneers of popular romances, such as Washington Irving or James Fenimore Cooper, who gained popularity due to their stylistic and narrative flamboyance. Irving's Polish selection of short stories was first published in 1826, and it was rendered anonymously as *Nadzwyczajne przygody*

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[1] The first Polish translator working with English texts of *Hamlet* and *Romeo and Juliet* was Ignacy Hołowiński, whose efforts were printed between 1839 and 1841.
[2] The author of *Paradise Lost* was rendered from the English original by Jacek Przybylski in 1791.

człowieka osłabionych nerwów [*Extraordinary Adventures of a Man of Weakened Nerves*]. Cooper's Polish debut was his second novel, *The Spy* (1820), published as *Szpieg: romans amerykański* (1829) [*The Spy: An American Romance*] in J.H.S. Rzesiński's four-volume rendering, which was advertised on the front cover as "referring to the original." First American poets – Edgar Allan Poe and Walt Whitman – reached the Polish audience in Zenon Przesmycki's translations in the 1880s, half a century after their debuts in English. Yet the Irish scandalizer Oscar Wilde, who wrote his most important works between 1888 and 1895, was translated into Polish with a relatively short delay: Maria Feldmanowa rendered *The Picture of Dorian Gray* in 1906, and Jan Kasprowicz created Polish versions of Wilde's selected poems in 1907. Later writers, such as George Bernard Shaw, often had their exclusive translators, carefully chosen for their talents and education. In Shaw's case, it was a London-based author, Florian Sobieniowski, who – after being interviewed by Shaw himself in 1912 – received the exclusive rights to translate the future Nobel Prize winning playwright into Polish.

According to Krystyna Tołczyńska-Dietrich (1975:117) in the period between World War I and World War II, American literature was "the most widely translated of all literatures in pre-1939 Poland." Separate editions of the classics – including Franklin, Irving, Cooper, Hawthorne, Emerson, Longfellow, Poe, Whitman, Twain, Bret Harte, O. Henry, and Upton Sinclair – would run into several hundred volumes. Hawthorne alone was first published in the Warsaw weekly *Echo Muzyczne, Teatralne i Artystyczne*; then he was anthologized by Julian Tuwim in a collection of short stories *Humor amerykański* [*American Sense of Humor*] (1927); *The Scarlet Letter* came out in 1930 in Adam Laterner's translation, while *Tanglewood Tales* was published in 1937 in M. J. Lutosławska's rendering (Tołczyńska-Dietrich 1975:118). Cooper's list of publications in Polish was even more impressive: nearly a hundred titles and editions of his works appeared between 1820 and 1939. Additionally, Cooper was one of the first of American authors published in Poland after World War II, as several of his titles appeared already in 1946 and 1947 (Tołczyńska-Dietrich 1975:119). Furthermore, the 1920s and 1930s were a period when great contemporary American novelists were translated into Polish, including Theodore Dreiser (*An American Tragedy* was published in 1929), John Dos Passos (*Manhattan Transfer* appeared in 1931 with a special introduction for the Polish edition), and William Faulkner (the publication of *Light in August* was announced in 1938, yet it had to be postponed because of the coming war) (Tołczyńska-Dietrich 1975:123).

It seems that – in the earliest era of their translations into Polish – the works of American writers were chosen mostly for their ideological content. The pro-democratic values which emanated from the texts of the Founding Fathers and their followers served as an incentive to promote a spirit of contrariness against the partitioners' anti-Polish policies. Later, in free Poland, translations of American novelists criticizing social injustice in the USA strengthened unstable Polish democracy. Therefore, translation served as a platform for dissidence that was designed to change the outlook of indigenous Polish readers.

3. Translations of Anglo-American Literature after World War II: Avant-Gardity of Virginia Woolf in Polish

The increasing saturation of Polish literature with Anglo-American tradition was abruptly stopped by World War II. As Elżbieta Tabakowska points out (1998:529), the revival of cultural life under the Soviet dominance favored translations of works seen as "politically correct." At the end of the 1940s, political tension between the Soviet Union and the Western Bloc rose to the highest peak, which led to the Korean War. It was then that the United States and its allies, including the United Kingdom, became Poles' greatest enemies in the official discourse of the Polish United Workers' Party. In order to get published, all translations needed a positive verification from the Ministry of Public Security's department, which was the official name of the state censorship, Główny Urząd Kontroli Prasy, Publikacji i Widowisk [The Main Office of Control of Press, Publications, and Shows]. Between 1952 and 1954, as many as 2500 titles were banned in Poland, most of them English and American novels (Żmigrodzki 2002:77-78). This situation was extremely uncomfortable for translators of Anglo-American literature, because guidelines for censors were secret and changed unpredictably according to political fluctuations; as a result, communist apparatchiks could be alarmed by all sorts of issues, facts, specific works, or names that the government wanted to delete from public consciousness (Dombska 2011:82-83). In the air of constant fear and suspicion, many translators – consciously or not – self-censored their works. Those who did not, often involuntarily highlighted negative aspects of the source language culture, for example Maria Skibniewska in her rendering of *The Catcher in the Rye* or Bronisław Zieliński in his numerous rendering of Hemingway's fiction.

The name of the last writer – via his connection with the most famous experimenter in the English language, Ezra Pound – is inseparable from the history of artistic avant-gardes in London and Paris in the first decades of the twentieth century. It seems that, for the communist rulers of Poland from 1950s to the end of 1980s, avant-garde writers were more aesthetically and ideologically acceptable than their commercially oriented colleagues. On the one hand, Communists cherished the idea of being social and artistic avant-gardes of the world. On the other, many twentieth-century avant-garde artists and writers flirted with communism, especially French surrealists, such as Louis Aragon, André Breton, Paul Éluard, and Benjamin Péret, all of whom joined the French Communist Party. As a result, in the Communist Poland, the aura of avant-garde revolutionariness promoted translations of Anglo-American authors as controversial as Ezra Pound[3] and as difficult as T.S. Eliot[4] or James Joyce[5].

The Polish translation of Virginia Woolf's novel *To the Lighthouse* is a good example of an avant-garde work published in Poland during the communist regime. It

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[3] Pound's collection of poems – *Maska i pieśń* [*The Masque and the Song*] – was first published in 1960, in Munich, in Jerzy Niemojowski's translation, at a time when many American poets and critics still had ambivalent feelings about Pound's poetry because of his anti-Semitism.
[4] Many of Eliot's poems were translated into Polish already in the 1930s by Józef Czechowicz, while his most famous poem "The Waste Land" was translated by Czesław Miłosz in the 1940s.
[5] The Polish translation of *Ulysses* by Maciej Słomczyński was published in 1969.

seems that its publication was mistakenly overlooked by the state censorship, since the novel's author was a woman whose father was an English aristocrat and therefore an enemy of working class people. Moreover, the novel was published in 1962, when the Gomułka's Thaw was over, in a period of growing hostility of Polish communist elites toward western culture (Albert 1991:809). The translator was Krzysztof Klinger, a Warsaw-based journalist and amateur historian, who specialized in detective fiction and rendered into Polish numerous novels by Raymond Chandler and Edmund Crispin (*Gazeta Wyborcza. Archiwum* 2016). It seems that the aura of the avant-garde masterpiece might have been helpful in getting Woolf's classic printed by the oldest and largest publishing house in the communist Poland – Spółdzielnia Wydawnicza "Czytelnik" [Printing Cooperative "The Reader"].[6] Additionally, Klinger's translation appeared in the so-called Nike series, which was the highest recommendation of literary quality[7]. Quite typically of the mid-twentieth-century Polish renderings of Anglo-American modernist experimenters, the Polish version of *To the Lighthouse* – *Do latarni morskiej* – rather concealed than accentuated its avant-garde roots, trying to sound like canonical 'great' literature of romantic provenance.

The most widespread technique used by Polish translators in the mid-twentieth century was domestication, whose aim was to make the translator invisible and his or her text as fluent as the original. This practice was very common also in Anglo-American literature. As Lawrence Venuti has it (2004:1), a translated text was judged acceptable when the "absence of any linguistic or stylistic peculiarities [made] it seem transparent." Klinger uses domestication to adapt *To the Lighthouse* to the expectations of readers brought up in the tradition of realism, which was predominant in Polish literature during the modernist period (Miłosz 1993:481-505). On the most conspicuous level, the visual/graphic form of Woolf's text is standardized, annihilating her special use of typography and punctuation, which are far from being conventional. As Susan Solomon observes (2013:20-21), for modernist experimenters, non-standard punctuation was an apt device in achieving "rupture, displacement, and shock," which were vital elements of their poetics. Klinger must have recognized this quality of Woolf's text, yet he decided to normalize his translation. Additionally, he simplified the syntactical ambiguity of the original novel that functioned as a means to produce semantic indeterminacy, typical of so many modernist masterpieces[8].

This type of indeterminacy can be found in *To the Lighthouse*. For example, in the third chapter of the first section, "The Window," the third-person narrator presents Mrs. Ramsey's convoluted train of thoughts (Woolf 1996:27-28):

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[6] "Czytelnik" was created in September 1944 by the first prime minister of the post-war Poland, Edward Osóbka-Morawski.

[7] The series logo presented the goddess Nike, and all volumes in the series were cloth-bound hardcovers with dust jackets.

[8] According to Marjorie Perloff (1998:30), who examined the notion of indeterminacy in early twentieth-century literature, meaning in modernist experimenters oscillates between reference and compositional game: the text's particulars no longer cohere in a logical configuration because they often resemble the abstract arguments of music, and it is not possible to decide which associations are relevant for interpretation and which not. This fundamental undecidability is the core of the poetic of indeterminacy started by Arthur Rimbaud.

But here, as she turned the page, suddenly her search for the picture of a rake or a mowing-machine was interrupted. The gruff murmur, irregularly broken by the taking out of pipes and the putting in of pipes which had kept on assuring her, though she could not hear what was said (as she sat in the window which opened on the terrace), that the men were happily talking; this sound, which had lasted now half an hour and taken its place soothingly in the scale of sounds pressing on top of her, such as the tap of balls upon bats, the sharp, sudden bark now and then, "How's that? How's that?" of the children playing cricket, had ceased; so that the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, "I am guarding you – I am your support," but at other times suddenly and unexpectedly, especially when her mind raised itself slightly from the task actually in hand, had no such kindly meaning, but like a ghostly roll of drums remorselessly beat the measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow – this sound which had been obscured and concealed under the other sounds suddenly thundered hollow in her ears and made her look up with an impulse of terror.

The most striking feature of the above section, consisting of just two sentences, is an ambiguity of its opening gesture: the contrast between 'here' and some other place is unclear, yet, for the persona emerging in the fragment – Mrs. Ramsay – it serves as a stimulus to focus on various details of her existence. The 'gruff murmur,' which distracts her attention from a newspaper, is the subject of the second sentence, and it introduces a seemingly chaotic list of her innermost memories of pleasant and unpleasant sounds. The sentence is a good example of Woolf's stream of consciousness, which often sounds like a lofty poetic riff, whose ambiguity is intensified by shifting temporal perspective, constantly switching from the present to the past, and multiple gerund forms. However, Woolf's prose is far from being disorganized: the writer uses a variety of punctuation marks, and she skillfully absorbs fragments of a conversation. Klinger's translation ignores the precise structure of the original, changing it into more or less conventional prose (Klinger 1962:23-24):

Kiedy odwracała stronicę szukając rysunku grabi lub kosiarki, przeszkodziło jej w tym głuche mruczenie, przerywane od czasu do czasu odgłosem fajek wyjmowanych i wkładanych do ust, co upewniło ją, że mężczyźni znów sobie pogodnie gawędzą (choć nie słyszała tego, co mówią, bo siedziała przy oknie); ale mruczenie to, które trwało już od pół godziny i łagodnie łączyło się z dźwiękiem piłek uderzanych kijami i z ostrymi krzykami dzieci – No, to masz! No, to masz! – grających w kriketa, niepostrzeżenie ustało: doszedł ją monotonny szum fal bijących o brzeg; wybijały one miarowy i kołyszący jej myśli rytm, śpiewany przez przyrodę, coś jak powtarzający się bez końca wiersz starej kołysanki, znanej jej z czasów siedzenia przy dzieciach: "Czuwam nad tobą i chronię cię." Lecz czasami, zupełnie nagle i niespodziewanie, zwłaszcza wtedy, kiedy myśl odrywała się od tego, czym zajmowały się w tej chwili jej ręce, głos fal nie był taki dobrotliwy, lecz jak widmowy werbel bębnów, bezlitośnie odmierzających życie, zmuszał do myślenia o tym, że wyspa, wchłonięta przez morze, ulegnie kiedyś zniszczeniu, i ostrzegał ją, której dni toczyły się szybko, jedne za drugimi, wypełnione różnymi zajęciami, że wszystko jest tak złudne jak tęcza. Ten dźwięk, ukryty i zagłuszony przez inne, uderzył teraz w jej uszy i sprawił, że uniosła oczy w przerażeniu

[lit.: When she turned the page, looking for a drawing of a rake or a mowing machine, she was interrupted by a dull murmur, interspersed from time to time by the sound of pipes put in and out of mouths, which made her sure that the men were chatting gaily again (although she could not hear what they said because she sat at the window); but this murmur that already lasted for half an hour and gently joined itself with the sound of balls hit by bats and sharp shrieks of children, "Take it! Take it," playing cricket, suddenly stopped: she could hear a monotonous hum of waves on the shore; they were playing a measured rhythm that was swinging her thoughts, sang by nature, something like a text of an old lullaby, which she knew since she took care of her children: "I take care of you and I protect you." But sometimes, quite suddenly and unexpectedly, especially when her thoughts ran away from what her hands were occupied with now, they sound of waves was not so friendly, but it resonated like a spectral echo of drums, mercilessly measuring life, forcing to think that the island, devoured by the sea, would be destroyed some day, and it warned her, whose days were running so fast, one after another, full of different jobs, that everything is illusory like a rainbow. This sound, hidden and drowned by other sounds, hit her ears now and made her look up in terror].

Instead of two sentences, the Polish reader gets four statements, whose arrangement does not have the experimental twist of the original. Moreover, Klinger strengthens connectivity between clauses either by deleting ambiguous phrases – for example, he gets rid of the initial 'but here' – or by performing padding, that is supplementing the text with additional information to eliminate its ambiguity altogether. In the above fragment, the narrator describes Mrs. Ramsay's past, saying that "[her] day had slipped past in one quick doing after another that it was all ephemeral as a rainbow." Translating it into Polish, Klinger changes simple yet metaphorical 'one quick doing after another' into realistically clear 'jedne za drugimi, wypełnione różnymi zajęciami' [lit.: one after another, full of different jobs]. This is clearly an overinterpretation, as there are no 'different jobs' in the original.

As Jerzy Jarniewicz observes (2012:53), Polish translators of Anglo-American literature usually add some supplementary information to their renderings, which is necessary because of the differences in syntax and idiom of the two languages. However, what Klinger does exceeds acceptable norms of literary translation: in his rendering of *To the Lighthouse*, he seems to constantly violate Virginia Woolf's intentions, especially those connected with the aesthetic level of her work and manifesting themselves in modernist indeterminacy, like in the above longer fragment. However, Klinger uses padding and addition also in relatively clear sentences, which shows negligence towards the author of the original and an impulse to dominate over the translated text. At the beginning of the novel, one of the characters – Lily Briscoe – hesitates how to express her feelings (Woolf 1996:32-33):

It was absurd, it was impossible.

In Klinger's translation (29), we read:

To było całkiem niemożliwe i bez sensu. Nie można mówić tego, co się myśli [lit.: It was absolutely impossible and had no sense. One cannot say what one thinks].

In the Polish version of the novel, the first sentence changes the order of the adverbs for no apparent reason – 'absurd… impossible' becomes 'niemożliwe i bez sensu' [lit.: impossible and senseless]. Moreover, the Polish translation contains an extra sentence: "Nie można mówić tego, co się myśli' [lit.: One cannot say what one thinks], which is obviously an example of padding, destroying the concise parataxis of Woolf's original – 'it was…it was.'

A few pages further into the novel, the reader encounters a similar problem when one of characters makes a general observation (Woolf 1996:39):

But the number of men who make a definite contribution to anything whatsoever is very small.

Klinger (35) translates it as follows:

Ale jeżeli chce się być rzeczowym i sprawiedliwym, to trzeba pamiętać, że ilość ludzi wnoszących coś nowego do jakiejkolwiek dziedziny… jest bardzo mała [lit.: But if you want to be matter-of-fact and just, you have to remember that the amount of people introducing anything new to any discipline… is very small].

This is rather an example of adaptation or paraphrase than a proper translation. The main clause added by Klinger – 'But if you want to be just' – gives the statement a sententious undertone so common in the moralizing realism of Shaw or Huxley.

On the other hand, there are many examples in the novel where Klinger omits some phrases or longer fragments of the original text. As Vanessa Leonardi claims (2007:128), the translator usually believes that his or her omission "would not do any harm to the original message since the translation of a particular word or expression… would only distract the reader." Yet, some harm is done to Woolf's novel, since Klinger's omissions deprive the original text of many proper names, which produce a specific – we might say "English" – character of the book. As a result, the reader encounters quite a generic prose, whose style is transparent. Very often, Klinger's reductive approach is focused on adjectives and adjectival phrases, which are deleted, like in a relatively insignificant description of Mrs. Ramsay's wardrobe (Woolf 1996:42):

She took the heather-mixture stocking.

Klinger (39) translates it as follows:

Wzięła pończochę [lit.: She took the stocking].

Apparently, there is no reason why the compound adjective 'heather-mixture' should be omitted, yet Klinger decides to omit it. In a similar gesture, such proper names as 'Hebrides' (the British islands) or 'Sweet Alice' (the flower from the genus *Lobularia maritime*) disappear from the Polish text. Those and many other similar changes could be interpreted as attempts at domesticating the original.

More importantly, as Vanessa Leonardi points out (2007:129), both addition and omission are forms of ideological manipulation, always reflecting the translator's value system and perspective on various issues. In Klinger case, the most conspicuous ideological manipulation is his substitution of modernist indeterminacy with a bourgeois aesthetics rooted the tradition of the nineteenth-century realism. In other words, the Polish version of *To the Lighthouse* reinstalls conservative values that the first modernist experimenters – including Virginia Woolf and her literary circle – were trying to debunk. This proves that the cultural revolution promised by the communist regime in Poland after World War II was a fiction: the slogans about the alliance between writers and workers – the ultimate goal of all avant-gardes – were false because officially promoted literature appealed to popular tastes, using clichés borrowed from the nineteenth-century classics, with the first- or the third-person narrator, whose accounts are based on mimetic representation.

4. Translations of Anglo-American Literature after 1989: Avant-Gardity of Cormack Mccarthy in Polish

After Poland regained independence in 1989, the Main Office of Control of Press, Publications, and Shows was liquidated and censorship abolished, which radically improved the situation of the translated book market and in the practice of translation. Suddenly, all banned authors could be published without interference or cuts, including cult figures, such as George Orwell, who gained immense popularity. However, political freedom and free market also meant commercialization of literature: Polish bookstores were flooded with all genres and kinds of popular fiction, most of which were translations from English. Those constituted 70 percent of all publications printed in Poland annually between 1989 and 2011, and altogether they mounted to over half a million of titles (Fordoński 2016). In the new conditions, translations of avant-garde literature had to compete for the reader's attention with thousands of other texts designed for leisure reading. Between 1945 and 1989, Anglo-American provenience of a text was the best guarantee of its publishing success while in the new cultural configuration, in order to be successful, any publication needed advertising. As a result, avant-garde literature and arts started to be appreciated for their anti-bourgeois shock value rather than aesthetic design or social aspirations.

Definitely, contemporary cultural environment in Poland is not necessarily more open towards avant-garde poetics than it was under the communist regime fifty years ago. To put it simply, the ideology of avant-garde literature and the ideology of free-market economy lack common axiological grounds. This becomes clear when we examine the Polish translations of Cormac McCarthy, who may be considered a postmodern continuator of Virginia Woolf's experimental poetics. According to Harold Bloom (2009:1), McCarthy – born in 1933 – is one of the greatest American novelists of our time, immersed in everyday vernacular, but also consciously expanding various aspects of early modernists' artistic endeavors, including experiments with visual form of the text. McCarthy's most famous novel – *No Country for Old Men* (2005) – appeared in Polish translation in 2008, on the wave of popularity of the Oscar-winning

movie by the Coen brothers under the same title. The first Polish translator was Robert Bryk, whose rendering appeared in 2008, and the second was Robert Sudół, who published his translation in 2014. The second translation seems to be more accomplished as a literary work, and also more accurate. However, both translators seem to underestimate the aesthetic dimension of the American novelist's oeuvre, and ignore his experimental fervor.

Very much like Virginia Woolf, Cormac McCarthy uses punctuation as a tool to refer to the modernist artistic revolution as expressed in Ezra Pound's famous dictum, "make it new." In fact, McCormac relationship with Pound seems to be deeper still: similarly to sections in *Cantos*, disjunctive utterances of characters in the novel are often series of non-sequiturs, left for the reader to form an interpretable whole. A good example of this strategy is the beginning of the novel's *first chapter,* when the deputy, who has just caught a psychopathic criminal, calls the Sheriff and describes the offender's unique weapon (McCarthy 2005:5):

> Just walked in the door. Sherriff he had some sort of thing on him like one of them oxygen tanks for emphysema or whatever. Then he had a hose that run down the side of his sleeve and went to one of them stunguns like they use at the slaughterhouse. Yessir. Well that's what it looks like. You can see it when you get in. Yessir. I got I covered. Yessir.

Characteristically, McCarthy does not mark off dialogues in his novels. In the above fragment, the deputy's words get mixed up with the narrator's comments, which produces an ambiguity that can hardly be resolved. The lack of the dialogue notation might suggest that the narrator is a non-human consciousness or perhaps just a registering device. On the other hand, the continuous and indiscriminate recording of reality brings to mind the most recent experimenters in American literature. The notion of mechanical 'rewriting' or 'copying' of various aspects of reality is crucial not only for Kenneth Goldsmith, for example, but for all writers associated with the so called 'conceptual literature.' The label was coined by Goldsmith and his friend, poet and critic, Craig Dworkin. Both authors edited an influential anthology of "conceptual writing" *Against Expression*. Cormac McCarthy seems to be their direct predecessor. In his novels – like in their poems – creativity operates on a different level (Dworkin and Goldsmith 2011:xxi): it is not the text that matters, but the way the text is processed because "the underlying ethos and modes of writing have been permanently changed."

The first Polish translator of the novel has difficulty with interpretation of the fragment, but also with understanding of the text on the most basic, semantic level (Bryk 2008:9):

> Szeryf właśnie wyszedł. Zastępca nosił przy sobie butlę z tlenem, taką jakiej się używa przy rozedmie płuc czy innych chorobach. W rękawie miał rurkę połączoną z pistoletem do uśmiercania zwierząt w rzeźni.
> – No. Jestem tym, na kogo wyglądam. Zobaczysz, jak przyjdę. No. Ukrywam to. No.
> [lit.: The Sheriff has just left. The deputy carried the bottle with oxygen, the same as there are used for emphysema or other diseases. In his sleeve he had a tube linked to the

gun used to slay animals in slaughterhouse. "Yeah. I am what I look like. You will see, when I come. Yeah. I'm hiding it. Yeah."].

The graphic notation of the text is completely changed, and its original ambiguity is gone. Moreover, the meaning of the entire fragment is distorted: the person who has just got into the room (not left as it is translated by Bryk) is the deputy, and not the Sheriff. What is more, the man who had the oxygen tank is Chigurh, who was caught by the deputy, and not the deputy himself, as it is suggested in the translation. Such a serious misinterpretation of the text has significant influence on the reader's (mis)understanding of the plot of the novel.

The second Polish translation of *No Country for Old Men* seems to be closer to the original, yet Robert Sudół does not avoid domestication, which is visible in his adding punctuation to the text in order to strengthen its coherence (Sudół 2014:9):

> Dopiero żeśmy weszli. Szeryfie, on ma ze sobą jakieś cudo, jakby butlę z tlenem na rozedmę płuc albo coś. No i rurkę w rękawie połączoną z takim paralizatorem, co ich używają w rzeźniach do ogłuszania. Tak jest. Na to wygląda. Sam pan zobaczy po powrocie. Tak jest. Zabezpieczyłem. Tak jest [lit.: We've just gotten in. Sheriff, he's got with him some strange thing, like an oxygen tank for emphysema or something. And a pipe in his sleeve, connected to a one of those paralyzers that they use in slaughterhouses for knocking out animals. Yes. It seems. You will see it yourself when you come back. Yes. I've secured it. Yes.].

Differently than McCarthy, Sudół uses a comma after 'sheriff,' and adds a comma in the compound-complex sentence that follows, simplifying the structure of the statement. The Polish translator also replaces the phoneticism 'yessir' with the grammatically correct and transparent form 'tak jest' [lit.: yes].

There is one more important feature of the omniscient narrator that indiscriminately registers all details of the physical world in McCarthy's novel – a vast knowledge of firearms and ammunition, which seems to stem from the eighteenth- and nineteenth-century frontier tradition and sounds like an ironic comment on the unique American gun culture, deeply rooted in realities of Texan life. At the beginning of the novel, one of its protagonists, Llewelyn Moss, hunts antelopes near the Rio Grande. The narrator describes in minute details the protagonist's firearm (McCarthy 2005:8):

> The rifle strapped over his shoulder with a harness-leather sling was a heavybarreled .270 on a '98 Mauser action with a laminated stock of maple and walnut. It carried a Unertl telescopic sight of the same power as the binoculars.

McCarthy gives a precise description of a German bolt-action Mauser rifle, including the name of a popular optical company that produced telescopic sights in United States from 1934 to 2008. Robert Bryk's 2008 translation seems to ignore the original's penchant for guns and underestimates the symbolic importance of military paraphernalia appearing in McCarthy's novel (Bryk 2008:11):

Z ramienia zwisał mu na skórzanym pasku sztucer z lunetą i kolbą wykonaną z warstw klonu i orzecha [lit.: From his shoulder overhung on a leather stripe a hunting rifle with a telescope and stock made of the layers of maple and walnut.].

In Polish, the description of Moss's weapon is laconic and inaccurate, since the translator omits the proper names of the rifle and the producer of the telescope. The second Polish translation by Robert Sudół is far more accurate (Sudół 2014:12):

Karabinem zawieszonym na ramieniu na skórzanym pasku był sztucer powtarzalny z precyzyjną ciężką lufą kaliber .270, wzorowany na klasycznym systemie mauserowskim z 1898 roku, z klejonym łożem z orzecha i klonu. Wyposażony w celownik optyczny firmy Unertl o takiej samej mocy jak lornetka [lit.: The rifle hanging on his arm was a repeatable hunting rifle, with a precise heavy barrel, caliber .270, modeled on a classical Mauser system from 1898, with a glued stock made of chestnut and maple. The telescopic sight was from Unertl, and it was of the same power as the binoculars.].

However, in the above fragment, Sudół's accuracy seems to be his greatest weakness. The description of Moss's weapon is far too specific – containing phrases that would surprise even experts – and that is why it sounds unnatural.

Finally, the true greatness of McCarthy's fiction lies in its local character, of which the above sentiment for guns is a crucial part. McCarthy uses the South-Western Texan variety of American language, strongly influenced by Spanish, which is reported to be the most common language beside English in the U.S. (Montgomery, Johnson 2007:109). Due to intense immigration in the two recent decades, the Latino population in the USA numbers more than 35 million people. About 80% of them declare to speak Spanish at home, which makes the U.S. the world's fifth most populous Spanish-speaking country. Even though Texas has no official language and the American English is used by vast majority of Texan people, people of Spanish origin have always played a key role in creating the state's culture. Additionally, Spanish was spoken in Texas over a century before English even started to be used there (Montgomery, Johnson 2007:115). The consequence of the coexistence of the two languages is a widespread code-switching. Not only can it be heard in informal speech, but also in the current mass media.

The variety of South-Western English, which is commonly used by the residents of Texas, is officially called Texas English. The strongly characteristic phonological aspects of Texan English are for instance 'pen/pin' vowel merger, and the loss of the diphthong 'ai.' The Texan English includes also some peculiar grammatical features, such as the form "might could" (Montgomery, Johnson 2007:116). Unfortunately, in the Polish renderings of the novel, the linguistic specificity of the text is lost. Both Robert Bryk and Robert Sudół have problems with finding a convincing way of recreating the culture-specific level of McCarthy's novel. *No Country for Old Men* contains a number of Spanish phrases, which could be difficult to understand for the reader who is unfamiliar with the Spanish language. In the original version of the novel, we find Spanish expressions both in the dialogues between characters and in the narrative fragments that give a detailed description of the Texan landscape.

Those are mainly names of plants, and one of them is *candelilla* (McCarthy 2005:11) – a perennial desert shrub, which is a Mexican species, growing in abundance in Texas. The first Polish translator uses the Polish scientific name of the plant *euforbia*

(Bryk 2008:15)*,* which sounds completely unnaturally. The second one uses a more colloquial name *wilczomlecz* (Sudół 2014:15), which is rather unknown in Poland. A more suitable choice would be to leave the Spanish-sounding name of the shrub untranslated and describe the plant in a footnote.

As for the dialogues that contain Spanish phrases, both Polish translators avoid interpretation and preserve the notation of the original. Both of them use footnotes with direct translations of McCarthy's novel. In the first chapter of *No Country*, we read a conversation between the main protagonist Llewellyn Moss and the Mexican gangster who has been shot during the drug exchange in the desert (McCarthy 2005:14):

> Moss scanned the surrounding country. I told you, he said. I aint got no water.
> La puerta, the man said.
> Moss looked at him.
> La puerta. Hay lobos.
> There aint no lobos.

In the first Polish translation, Spanish vocabulary is written in italics and it is translated in footnotes (Bryk 2008:15):

> Moss rozejrzał się po okolicy.
> – Mówiłem Ci, że nie mam żadnej wody.
> – *La puerta** – rzekł tamten.
> Moss spojrzał na niego.
> – *La puerta. Hay lobos***.
> – Tam nie ma żadnych *lobos*. [lit.: Moss had a look at the surrounding.
> – I told you, I don't have any water.
> – La puerta – said the other man.
> Moss took a look at him.
> – La puerta, Hay lobos.
> – There are no lobos there.].

The second Polish translation is identical, except that it does not italicize the statements in Spanish and does not use dashes to mark dialogues. It seems that both translations are insufficient. In fragments like the above one, the translator should rather try to suggest a feeling of foreignness instead of actually producing it, since the target reader of the translation, who comes from Poland, is not bilingual.

5. Conclusions

No Country for Old Men in Polish translations is a different type of a novel. It is rather a violent thriller than a literary experiment, paying tribute to a local culture disappearing in the wave of globalization. However, translating avant-garde literature is not necessarily more difficult than translating other types of literary texts. The only difference is that such a translation requires greater care for the intertextual level of language and the novelty of its artistic craft that distinguish avant-garde from mainstream productions. Neither of the Polish translators of McCarthy's novel manages to distinguish and preserve such details. But is it possible to achieve this

idealistic goal at all? In the free-market economy, avant-garde writers and artists are often perceived as heroes – or villains – of global culture, and their artistic achievements are neglected since they cannot fulfill the goals of marketing strategies. What counts is the glamour of celebrity culture, in which experimenters are advertised as founding fathers of the present-day sensitivity. This is where the ideology of consumerism meets the ideology of communism: literature is a means to sustain – and control – a cultural monolith, where all differences are perceived as possible threats to social order.

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METHODOLOGY FOR THE EVALUATION OF MACHINE TRANSLATION QUALITY

ROZA AVAGYAN
ANI ANANYAN

AORIST TRANSLATION AGENCY

Abstract: Along with the development and widespread dissemination of translation by artificial intelligence, it is becoming increasingly important to continuously evaluate and improve its quality and to use it as a tool for the modern translator. In our research, we compared five sentences translated from Armenian into Russian and English by Google Translator, Yandex Translator and two models of the translation system of the Armenian company 'Avromic' to find out how effective these translation systems are when working in Armenian. It was necessary to find out how effective it would be to use them as a translation tool and in the learning process by further editing the translation.

As there is currently no comprehensive and successful method of human metrics for machine translation, we have developed our own evaluation method and criteria by studying the world's most well-known methods of evaluation for automatic translation. We have used the post-editorial distance evaluation criterion as well. In the example of one sentence in the article, we have presented in detail the evaluation process according to the selected and developed criteria. At the end we have presented the results of the research and made appropriate conclusions.

Key words: systems, human metrics, machine translation, methodology

1. Introduction

The aim of the study is to compare the samples translated by Google Translator, Yandex Translator and two models of a translation system designed by Avromic. The comparison is proceeded by our method developed in accordance with a number of international methods and criteria. The main purpose of the comparison is to find out what result these translation programs give when working in Armenian.

Along with the improvement of the quality and widespread translation of artificial intelligence, it is becoming more and more important to continuously evaluate its quality, to work on eliminating the shortcomings, and to use it competently as a tool for modern translators as at present there are no programs that provide quality assurance for the robot translation in compliance with the quality of human translation.

2. Sample, Unit, Sampling

The Sample is the sentences translated by Avromic System and other comparable translation systems (Google, Yandex).

The observed (studied) unit is considered to be the sentence, the title, the content of the table box: a word, a phrase, a sentence.

3. Options

For impartial and proportional distribution, 2% of the units of the document with equal distance from each other were selected for examination, and at least every 50th sentence, but no less than 3 units from each sample.

4. Method Selection and Processing

In the world practice there are various methods for evaluating translation (both human and machine-generated). The evaluation is carried out either by humans or specific evaluation software. To note, automatic and human metrics are different.

On the one hand mechanical evaluation programs (for example, BLEU, METEOR) provide a more objective assessment as they evaluate the translation through formulas, thus excluding the subjective element in the evaluation process. However, on the other hand, mechanical evaluation programs cannot give a complete adequate result, as the aim of the evaluation through those formulas is not to understand the meaning of the text, which leads to an incomplete evaluation.

As currently there are no comprehensive and successful tools which enable to accurately assess automatic translation, while developing our assessment methods and criteria we have considered the most popular and widely used ones.

The most commonly used methodology for evaluating automatic translation is based on the five-point scale of fluency and adequacy. It was developed in 2005 by the Linguistics Data Consortium[1].

Oftentimes the sentence is comprehensible and fluent, but with semantic losses, and vice versa. It is possible to convey the meaning of all the words separately, to translate them all, but the sentence is absolutely incomprehensible.

The first five points are used to estimate how accurate the sentence is, and the other five points are used to assess how well the meaning is conveyed in the translation.

This method also evaluates on a scale of 0-9. However, the disadvantage of this method is that human perception of the text is always subjective, as everyone perceives and understands the meaning of the sentence differently. Also the disadvantage is that the linguistic, grammatical and stylistic errors are not taken into account when evaluating based on these criteria.

The methodology developed by the Defense Advanced Research Projects Agency has been replenished with another criterion: comprehension. The assessment is based on 3 criteria: compliance, fluency and clarity.

In 2007, Chris Callison-Burch et al. suggested including a new method called component-based evaluation in the process of automatic translation evaluation. During this evaluation, the constituent parts of the structure of the original sentence under analysis are selected and the quality of their translation is assessed[2].

The method developed by Michael Denkowski and Alon Lavie provides the classification of errors according to which an error has the greatest impact on the

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[1] https://www.ldc.upenn.edu/
[2] http://www.mt-archive.info/ACL-SMT-2007-Callison-Burch.pdf

quality of translation[3]. In this case, there are different types of errors: omission of words, added words, incorrect agreement of words, mispronunciation of words, an incorrectly chosen part of speech, etc.

Makoto Nagao has proposed a 5-point scale for automatic translation evaluation based on linguistic and stylistic analysis[4]. This takes into account whether the meaning of the sentence is clear and perceptible, how well the grammatical rules are observed, whether the correct vocabulary is chosen, the general stylistic conformity is analysed and a score of 1-5 is given. This method is based on subjective perception, therefore the assessment carried out on this scale cannot be complete.

Based on all the above-mentioned methodologies and Nagao's method, we have developed our own method of assessment, aiming to rule out subjective assessment as much as possible. A 10-point scale was selected for evaluation. In this case, only the ideal translation by human and the ideal transfer of the number are valued on a 10-point scale. The following evaluation criteria have been developed to allow more accurate and detailed assessment of the translation quality. The criteria we have chosen are as follows:

1. fluency and clarity,
2. compliance with the original (attention is paid to the omitted, added words),
3. vocabulary compliance with the original (it is estimated that the translation of a word fits the given context),
4. compliance with the grammatical and morphological rules of the given language (the correct sequence of words, the agreement between words, the correct choice of the part of speech are evaluated).

When evaluating automatic translation, it is important to consider the structure (how well the style of the text has been maintained).

The nine most common problems of the style in the translation have been studied on the basis of which our evaluation criteria have been developed:

1. paragraphs and page breaks,
2. line alignment right / left / center / equilateral,
3. maintaining of table and boxes,
4. tabulation,
5. lines,
6. footnotes,
7. forms,
8. images,
9. pointing and numbering.

5. Examination Description

Materials translated by Google Translator, Yandex Translator and Avromic Translation System Model 2 have been examined.

At the same time, the systems designed by Avromic work according to the following principles:

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[3] http://www.cs.cmu.edu/~alavie/papers/AMTA-10-Denkowski.pdf
[4] http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.57.8416&rep=rep1&type=pdf

Model I. If the sentence or the phrase does not find an exact match in the system's database (DB), the system separates it into words, searches the DB of the system for each word and in case there is a word that cannot be found in the DB, then that word is sent to the Google Translator with the whole sentence (with both English/Russian and Armenian words).

Model II. If the sentence or the phrase does not find an exact match in the system database, then without being split into words, the system sends it to the Google Translator. Google translates it and the system returns the translated sentence and places it in the text.

The examination was carried out in two stages.

Stage I

In the first stage, the content and semantic correspondence were examined by evaluating the samples on a scale of 0-10 points based the criteria we have developed.

At the same time, the original in Armenian is considered to have 10 points by each criterion. But no translated unit was given 10 points, except for the digitally transferred units, considering only the translation done by human worthy of 10 points.

We have translated one sentence into English and Russian by the translation systems under consideration.

Let's take a closer look at the process of examination through the example of translation quality evaluation.

Russian

Original 1.

Նախատեսվում է ՀՀ ոստիկանության անձնագրային և վիզաների վարչության ստորաբաժանումներում տեղադրել և գործարկել հերթերի կառավարման ավտոմատացված համակարգ, որը բաղկացած կլինի մի շարք ենթահամա-կարգերից:

Google Translator (code UJ7VD8J8)

Предусматривается установка и запуск системы управления очередями, которая будет состоять из нескольких подсистем в паспортно-визовом отделе полиции РА.

Evaluation

1. The sentence is clear and understandable: 9 points.

2. The word 'ավտոմատացված' is omitted, but it is clear that the system must be automated, so not a significant omission. The word 'վարչության' is omitted: 8 points.

3. The word 'ստորաբաժանումներում' was mistranslated as 'отдел,' whereas it should have been 'подразделения': 8 points.

4. There are no morphological errors, only a single syntactic mistake: in this case the adverbial modifier of place 'в паспортно-визовом отделе полиции РА' would be better to have been placed at the beginning of the sentence: 8 points.

Yandex Translator (code TNFW9U3A)

Планируется паспортов и виз полиции АРМЕНИИ правления подразделениях, установить и запустить в очереди, управления автоматизированная система, которая будет состоять из ряда энтомологии:

Evaluation

1. The sentence is absolutely incomprehensible: 0 points.
2. All the words in the sentence have been translated and there are no omissions or additions: 9 points.
3. The word 'վարչության' has been incorrectly translated as 'правление,' whereas it should have been 'управление.' The word 'ենթահամակարգեր' has been incorrectly translated as 'энтомология,' instead of 'подсистемы.' The word 'նախա-տեսվում' has been incorrectly translated as 'планируется' instead of 'предусматривается.' The the acronym 'ՀՀ' has not been fully translated. The declension of following parts was incorrected in the translated verision: 'ՀՀ ոստիկանության անձնագրային և վիզաների վարչության ստորաբաժանումներում,' 'ավտո-մատացված համակարգ,' so 3 points.
4. Syntactic and morphological rules (e.g. the correct order of the words, the agreement of the members of the sentence) have not been observed: 1 point.

Company. Model I (code P38BMGXY)

Предусматривается установка и запуск автоматизированных систем управления очередями в ряде подсистем в отделах паспортного и визового департамента РА.

Evaluation

1. In general, the sentence is clear and understandable: 9 points.
2. The end of the sentence: "…որը բաղկացած կլինի" has not been translated, which is a significant omission which has caused the meaning to be transferred incorrectly. The word 'ոստիկանություն' has not been translated either: 5 points.
3. The word 'ստորաբաժանում' has been mistranslated as 'отдел.' It should have been 'позразделение' instead. The word 'վարչություն' has been mistranslated as 'департамент' instead of 'управление.' The word 'համակարգ' is singular in the original, but it has become plural – 'систем' in the translation: 6 points.
4. There are no morphological errors, only a single syntactic mistake: in this case the adverbial modifier of place 'в паспортно-визовом отделе полиции РА' would be better to have been placed at the beginning of the sentence: 8 points.

Company. Model II (code V3JBQKAY)

Предусматривается установка и запуск системы управления очередями, состоящей из ряда подсистем в паспортно-визовом отделе Полиции Республики Армения.

Evaluation

1. The sentence is clear and understandable: 9 points.
2. The word 'ավտոմատացված' is omitted, but it is clear that the system must be automated, not a significant omission. The word 'department' is omitted: 8 points.
3. No major vocabulary-related errors seem to exist: 9 points.
4. There are no morphological errors, only a single syntactic mistake. In this case the adverbial modifier of place "в паспортно-визовом отделе Полиции Республики Армения" would be better to have been placed at the beginning of the sentence: 8 points.

English

Original 1.

Նախատեսվում է ՀՀ ոստիկանության անձնագրային և վիզաների վարչության ստորաբաժանումներում տեղադրել և գործարկել հերթերի կառավարման ավտոմատացված համակարգ, որը բաղկացած կլինի մի շարք ենթահա-մակարգերի:

Google Translator (code UJ7VD8J8)

It is planned to install and launch a queue management system, which will consist of a number of sub-systems in the Passport and Visa Department of the RA Police.

Evaluation

1. The sentence is clear and understandable: 9 points.
2. The word 'ավտոմատացված' is omitted, but it is clear that the system must be automated, so it is not a significant omission. The word 'ստորաբաժանում-ներում' is omitted: 7 points.
3. The vocabulary is selected according to the context: 9 points.
4. There are no morphological errors, only a single syntactic mistake: in this case it would have been better to place the adverbial modifier of place in the middle of the sentence, as when placed at the end of the sentence, it causes some misunderstanding. The word 'sub-systems' should have been spelled as 'subsystems': 8 points.

Yandex Translator (code TNFW9U3A)

It is planned to install and launch an automated system, which will consist of a number

of entomologies, in the queue, of passports and visas of the ARMENIAN police Board subdivisions.

Evaluation

1. Many words have been mistranslated, the syntax has been distorted, the text as a whole is incomprehensible, partial translation has been done, words or word combinations have been translated. The detailed analysis is presented in point 4: 3 points.

2. The translation of the word 'կառավարման' (management) is omitted: 8 points.

3. Most of the vocabulary is chosen correctly. The word 'ենթահամակարգեր' is mistranslated as 'entomologies,' instead of 'units' which has no contextual relevance to the original. The choice of the word 'board' is not correct either. It has the meaning of 'council,' but we believe the word 'department' would have been more relevant in this case. 'ՀՀ Ոստիկանությունը' has been translated as 'Armenian Police' ('Հայոց ոստիկանություն') instead of 'the RA Police': 4 points.

4. There are many grammatical errors as well. The position of the object is wrong. The word 'անձնագրային' has been rendered into the target language in the plural form ('passports') which is incorrect. There is a wrong choice of adverbial modifier of place: 6 points.

Company. Model I (code P38BMGXY)

It is planned to install and run queues of management automation system, which will consist of a number of sub-systems in RA Police Passport and Visa Department units.

Evaluation

1. The sentence is generally comprehensible: 7 points.

2. There are no significant omissions, the system has recognized almost all units: 8 points.

3. The existing vocabulary is not totally divorced from the context, the word 'run' is subject to change though: 8 points.

4. There is a syntactic error. The wrong position of the word 'queue' has led to a breakdown of the modifier and the word modified ('queues of management,' should be 'management of queues'). The definite article has been omitted (the RA Police). In this case the adverbial modifier of place would be better to have been placed in the middle of the sentence, as when placed at the end of the sentence it causes some misunderstanding. The word 'sub-systems' should have been rendered as 'subsystems,' and the 'automation' – 'automated': 5 points.

Company. Model II (code V3JBQKAY)

It is envisaged to install and launch a queue management system consisting of a number of sub-systems in the passport and visa department of the Police of the Republic of Armenia.

Evaluation

1. The sentence is clear and understandable: 9 points.
2. The word 'ավտոմատացված' is omitted. The word 'ստորաբաժանում' ('unit') is not translated either: 8 points.
3. The vocabulary is selected according to the context: 9 points.
4. In the original, the sentence is complex, while in the translation, it has turned into a simple one. The adverbial modifier of place in this sentence must be put in a middle position, as in this case the meaning of the sentence is misunderstood. The word 'sub-systems' should have been translated as 'subsystems': 6 points.

Stage II

In the second stage, the general format (style) of the document (for example, tables, paragraphs, position) was assessed according to the mentioned criteria. The assessment was carried out on a scale of 0-10 as mentioned above. At the same time, the original Armenian was given 10 points, but no translated version was given more than 9 points, taking into account the element of subjectivity.
The structure was assessed by the following formula:
X = 10 points - 10 x Error Quantity / Quantity in the Original
If (X>9) THEN 9 ELSE X
Average result = Sum of 9 criteria / 9
The number of indicators for each criterion was calculated, the number of errors in each criterion in the set of the given criteria was assessed, and the specific weight of the sum of the given types of errors was subtracted from 10 points. At the same time, if the score was greater than 9 in the formula, then it was given 9 points taking into account the element of subjectivity.

6. Conclusion

We present the separate averaged grades of the content examination of the whole sample, according to the samples, which were also combined and a unified and average grade was provided with the accuracy of 2 digits after the comma.

Translation System	Sample 1			Sample 2			Sample 3			Average rating
	Stage I	Stage II	Average	Stage I	Stage II	Average	Stage I	Stage II	Average	
Google Translator (code UJ7VD8J8)	6,93	7,94	7,43	5,25	6,67	5,96	6,25	6,44	6,35	6,58

Yandex Translator (code TNFW9U3A)	7,95	5,86	6,91	4,82	2,18	3,5	3,33	7	5,17	5,19
Company: Model I (code P38BMGXY)	7,53	8,95	8,24	7,26	7,13	7,2	4	8,44	6,22	7,22
Company: Model II (code V3JBQKAY)	7,95	8,95	8,45	7,26	7,19	7,23	6,17	8,28	7,23	7,65

Table 1. Joint average grades by samples (Russian)

Translation System	Sample 1			Sample 2			Sample 3			Average rating
	Stage I	Stage II	Average	Stage I	Stage II	Average	Stage I	Stage II	Average	
Google Translator (code UJ7VD8J8)	7,25	7,77	7,51	6,77	6,49	6,63	7,5	8,44	7,97	7,37
Yandex Translator (code TNFW9U3A)	8,08	5,86	6,97	6,63	2,3	4,47	5,5	6,89	6,2	5,88
Company: Model I (code P38BMGXY)	8,38	8,95	8,67	8,01	8,16	8,09	6,92	8,56	7,74	8,17
Company: Model II (code V3JBQKAY)	8,43	9	8,71	8,15	7,95	8,05	7,67	8,44	8,06	8,27

Table 2. Joint average grades by samples (English)

As a result of the evaluation through the method mentioned above, we came to the following conclusion: the scores of the English and Russian translations of the studied samples depend on the language and system of translation.

A study of translations done by translators the world over has shown that the Russian ones are the most successful and comprehensible by Yandex Translator, and the English translations are the most successful and comprehensible by Google Translator, which was once again proved by our research findings by calculating the ratings of all translations. Translations of the Company's two translation models are qualitatively superior to those of Yandex and Google translators, and are almost equivalent to each other, but with the first model the terms are better preserved, and in case of the second one it is the overall idea that is conveyed accurately (Tables 1 and 2).

The study also found that the Yandex Translator is the most accurate in terms of appearance (style) and earned a lower score by almost all criteria. The other three

systems under study generally show adequate results depending on the criterion. They earned a little bit higher or a little bit lower.

With the advance of modern technologies, the fast pace of life and the time scarcity, it becomes necessary to use translation tools to facilitate and speed up the work of a translation specialist. We believe that the criteria we have developed will enable to offer an accurate and non-subjective assessment of the quality of a translation program and determine whether or not it can be applied to the learning process or translation projects being implemented.

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Alexander Pushkin's *Winter Evening* in Armenian and English Translation

Ruzan Ghazaryan
Ishkhan Dadyan

Yerevan State University

Abstract: This research dwells upon prominent Russian writer Alexander Pushkin's poetry in light of translation. More specifically, one of Pushkin's most famous poems – "Winter Evening" has been selected to be analyzed with regard to its translation in Armenian and English. This study aims to reveal the major challenges that the translators have faced while rendering the poem from Russian into Armenian and English as well as to disclose the discrepancies that exist between the original and the translated texts. Also, an attempt will be made to identify the major lexical, grammatical, stylistic and syntactic shifts that have occurred in the translation process in order to assess the degree of translation accuracy and pinpoint whether or not the translated texts impact the target-language readers to the same extent as the original.

Key words: poetry translation, writing style, lexical transformations, stylistic shifts, translation methods

1. Introduction

Written poetry is said to date back as far as 4300 years and is regarded as the most ancient record of human literature. The origins of poetry are believed to reach even further into the past, to a time when literacy had not yet developed and poems were passed on from one generation to the next in oral traditions. It was in the 20th century that experimentations with the poetic form began based on the traditional forms that had appeared hundreds of years before.

Poetry is a unique form of verbal art that is able to give shape to the author's innermost feelings and emotions. The ideas that the author expresses resonate with the readers allowing them to dive into the secret recesses of their souls and explore the deep-seated feelings there. Other than eliciting strong emotional reactions, poetry is also highly valued for the aesthetic pleasure it gives to the readers. It is a salient feature that lies at the heart of human motivation to engage in art reception.

Poetry is a complex system and all the elements making up poetry are of great significance since a single word or rhyme may arouse feelings. The author constantly plays with words imbued with intricate meanings that can be revealed at a 'deeper' level that's why to be able to understand poetry one should have a deeper understanding of literature. It is those features that make poetry different from other genres.

With that said, it comes as no surprise that translating poetry is an uphill battle. It is hard to interpret a poem in your mother tongue let alone in a foreign language. Translating poetry is therefore needed to enjoy poetry to the fullest.

Amongst major translation issues, poetry translation is the most challenging area both for translators and specialists in translation studies. Poetry enjoys great literary prestige and it requires great stamina, time and creativity to render the structure, meter, rhyme, rhythm and the metaphorical language of poetry from one language into another. Not only should the translator strive to maintain the aesthetic value of the poem, but he/she should also make certain that the socio-cultural problems inherent in the original are adequately delivered to the target audience. It is all these elements which make up that complex system and it is the translator's job to pay equal attention to all of them. As Bassnett puts it "…the deficiencies of a translation are attributable to an overemphasis of one or more elements of a poem to the detriment of the whole" (Bassnett 1994:81-2).

There are a wide range of methods proposed by different translation theorists as far as the translation of poetry is concerned. Particularly noteworthy and apparently the most comprehensive are the seven methods suggested by Belgium theorist André Lefevere who showed quite a pragmatic approach to the issue of translation (Bassnett 1994:81-2). The seven methods of poetry translation put forth by him are as follows:

Phonemic translation (aims to reproduce the sound of the original text in the target language capturing the sense at the same time);

Literal translation (distorts both the syntax and the stylistic aspects of the original through word-for-word rendering of the source text);

Metrical translation (reproduces the meter, yet the stylistic qualities of the text get lost);

Poetry into prose (disregards the stylistic value and syntax of the text and concentrates on the sense);

Rhymed translation (preserves the rhyme scheme and metre of the source text to create something that will sound like the original);

Blank verse translation (imposes restrictions on the translator, but enables the translator to attain a high level of accuracy);

Interpretation (delivers the message of the original text, yet destroys the form).

Edwin Gentzler notes that Lefevere contended that the translator's task "is precisely to render the source text, the original author's interpretation of a given theme expressed in a number of variations, accessible to readers not familiar with these variations, by replacing the original author's variation with their equivalents in a different language, time place and tradition" (qtd. in Gentzler 1993).

We believe that some of the above-mentioned techniques can be picked carefully and combined to achieve a high degree of accuracy with regard to the aesthetic value and overall sense of the poem. Undoubtedly, it is easier said than done, especially if the word is about the poems penned by Alexander Pushkin. Approaching Pushkin for translation is daunting since he is one of the biggest Russian classics whom pretty much everyone knows.

The challenges that translators are confronted with result not only from the author's individual writing style but also the peculiarities of the source language itself which

allow the writer to play with words in a way that they are comprehensible to professional readers who speak that specific language as a mother tongue.

Russian words and expressions possess multiple semantic layers and stylistic overtones which at first glance may seem impossible to be fully conveyed to a target language. Pushkin's simple, yet exceptionally unique vocabulary and style of writing only add up to that. He uses words in a totally different way. He gives them new meanings, changes them with regard to their forms, however, they sound highly authentic and only enrich the Russian language.

All-Armenian writer Hovhannes Toumanian undertook the challenging task of translating one of the most famous poems penned by Pushkin. These two great minds, in fact, share much in common in terms of poetry. They both sought to portray life as it was, to enrich the language they spoke as a mother tongue and educate people through the art of writing (Hakobyan 2010:47).

2. Alexander Pushkin's *Winter Evening* in Light of Translation

In the scope of this paper we attempt to reveal the translation peculiarities of a famous poem by Alexander Pushkin – "Winter Evening."

Our main goal is to highlight the transformations that the text has undergone in the translation process. Thus, let's take a look at the poem part by part and draw analogies between the original and its Armenian and English versions (rendered by Hovhannes Toumanian and Cecil Maurice Bowra, respectively).

Our primary goal is to reveal the major challenges that the translators encountered while rendering the poem into their mother tongues.

Let's take a look at the first stanza:

Буря мглою небо кроет,
Вихри снежные крутя;
То, как зверь, она завоет,
То заплачет, как дитя,
То по кровле обветшалой
Вдруг соломой зашумит,
То, как путник запоздалый,
К нам в окошко застучит. (Pushkin 1974:47)

Հողմը մեգով երկինքն առնում,
Գալարում է բուքը ձյան,
Մին՝ մանկան պես լաց է լինում,
Մին՝ ոռնում է զերթ զազան.
Մին՝ վայրենի սուլում պես-պես,
Աղմկում է տանիքում,
Մին՝ ուշացած ճամփորդ, ասես,
Լուսամուտն է նա թակում: (Toumanian 1985:141)

As it can be seen certain changes have been made in the first stanza of the Armenian version of the poem with regard to structure. The third and fourth lines have swapped their places which is done for a purpose, of course, i.e. to create the perfect rhyme. The same has happened to lines five and six. Furthermore, Tumanyan has fully replaced the former (То по кровле обветшалой) with a single word – 'տանիք' (lit. 'roof'). The phrase '*соломой зашумит*' has appeared in the fifth line with a totally different interpretation – '*Մին՛ վայրենի սույում պես-պես.*' Despite the fact that much has been changed in the Armenian version of the poem, the translator has managed to depict the bitterly cold winter typical of Russia with an old shabby hut trying to survive the harsh winter. The power of Tumanyan's pen is under no question, yet, the translated version of the poem seems to be imbued with Armenianness. His use of the vernacular is ubiquitous. In terms of his consummate skills to impeccably portray any image, he is second to none, yet the style in which the author has written the poem is slightly different to what we have in Armenian. Many typically Armenian lexical elements – the numeral '*մին*' and the adjective '*պես-պես*' have been incorporated into the Armenian text, which, other than ringing a bell in the Armenian readers, lend a new ambiance to the poem.

> In black skies a storm is streaming,
> Snowy whirlwind, rude and wild,
> Like a savage beast now screaming,
> Now lamenting like a child,
> On the roof dilapidated
> Shakes the thatch with sudden shocks,
> Like a traveller belated
> Loudly on the window knocks. (RuVerses.com)

As regards the English translation of the poem it should be noted that the translator has adequately decoded and successfully imparted to the English reader Pushkin's writing style, his multifarious, multilayered vocabulary too. Despite the huge difference between the English and Russian languages, the translator has tried to fully retain the Russianness inherent in the poem. The connotative meanings of most nouns and adjectives employed in the source text have been fully conveyed in the English version. What we mean here is that the text has not been domesticated or foreignized to conform to the target culture.

In the first line – '*Буря...кроет*' has been rendered as '*the storm is streaming*' which is an example of paraphrase. The translator has painted the same picture in other words. In the original, the author explicitly expresses the idea of the skies blanketed in the storm, whereas in the English translation this idea is just implied. In the second line we have lexical additions. The adjectives '*rude*' and '*wild*' have been added to make the utterance more expressive, whereas the verb '*крутя*' has been left out. The same idea has been expressed through the noun '*whirlwind*' where the word '*whirl*' implies the meaning of moving quickly in circles. In the sixth line, '*Вдруг соломой зашумит*' has been rendered as '*shakes the thatch with sudden shocks*' where '*зашумит*' has been replaced by '*shake with sudden shocks.*' The whole sentence has been

paraphrased, although the picture of a worn-out thatched roof of a shabby hub seems to be created in the reader's mind.

> Наша ветхая лачужка
> И печальна и темна.
> Что же ты, моя старушка,
> Приумолкла у окна?
> Или бури завываньем
> Ты, мой друг, утомлена,
> Или дремлешь под жужжаньем
> Своего веретена? (ibid.)

> Մեր խրճիթը աղքատ ու հին,
> Ե՛վ մռթին է, և՛ տրխուր.
> — Ի՞նչ ես նրստել պատի տակին,
> Իմ պառավըս, էղպես լուռ:
> Հոգնե՞լ ես դու փոթորիկի
> Ոռնոցներից խելագար,
> Թե՞ նիրհում ես քո իլիկի
> Բրզգոցի տակ մթալար: (ibid.)

> Our poor hut is old and crazy,
> Melancholy and unlit.
> Why, old friend, so still and lazy,
> By the window do you sit?
> Is there nothing you remember?
> Has the loud wind struck you dumb?
> Are you dropping off to slumber
> With the spindle's drowsy hum? (ibid.)

Here, noteworthy is the stylistic interpretation of the original text. In the fourth line the word '*старушка*' is translated as '*պառավըս*' which seems to not have the same connotation as its Russian counterpart. In Russian the word '*старушка*' is a diminutive and it is used as a term of endearment. Although it seems to be the only logical translation, we believe, it does not possess the same connotative overtone. Also, the use of the vernacular should be highlighted as well which presupposes the existence of multiple grammatical errors such as the use of a possessive article and a possessive pronoun at a time '*Իմ պառավըս.*' Well, clearly Tumanyan has done it on purpose. We just contend that it somewhat contradicts the original text with regard to style. Also, the word 'окна' has been substituted by 'պատ' (Eng. 'wall') which is an example of domestication.

In the English version '*моя старушка*' is rendered as '*old friend*' which better implies the meaning of the original, yet the touch of endearment is lost again. Other than its primary meaning, '*старушка*' is often used to mean '*my beloved friend*' with no reference to age. Furthermore, the verb '*приумолкла*' (Eng. 'fall silent') in the original text has been rendered as '*լուռ նստել*' and 'sit still and lazy' into Armenian

and English, respectively. In both cases, it can be looked upon as lexical concretization through the use of the word 'sit.' Besides, in the English version the adjectives 'still and lazy' implicitly denote the fact that the character was silent.

> Выпьем, добрая подружка
> Бедной юности моей,
> Выпьем с горя; где же кружка?
> Сердцу будет веселей.
> Спой мне песню, как синица
> Тихо за морем жила;
> Спой мне песню, как девица
> За водой поутру шла. (ibid.)

> Արի խըմենք, բարի ընկեր
> Իմ սև, ջահել օրերի,
> Խըմենք դարդից, բաժակըդ բե՛ր,
> Սիրտներըս բաց կըլինի:

> Երգի՛ր, ո՛նց էր ապրում խաղաղ
> Հավքը ծովի էն ափին,
> Երգի՛ր, ո՛նց էր աղջիկը վաղ
> Ջուրը գնում մինչ արփին: (ibid.)

The third stanza is notable too in terms of the changes made in the Armenian translation. The word '*юность*' has been translated into Armenian through the use of the idiom '*ջահել օրեր*' to retain the rhyme. The meaning of the adjective '*бедный*' has been transferred to the target language through an idiom as well – '*սև օր*' meaning '*misery.*' The Armenian translator has grammatically altered the third line. The interrogative sentence '*где же кружка?*' in the original has turned into an imperative one: '*բաժակըդ բե՛ր*' to rhyme with the last word in line one. As it can be discerned Tumanyan employs idioms quite frequently which form part of the vernacular as well. In the same fashion an idiom ('*սիրտը բաց լինել*') has been used to render the phrase '*Сердцу будет веселей*' into the target language which, being typically Armenian, foreignizes the text. In the last line, the time adverbial '*поутру*' has been rendered into Armenian metaphorically – '*մինչ արփին*' (lit. 'before the sun'). Furthermore, here the word '*արփի*' has been employed figuratively to imply 'sunset.' Thus it can be stated that Tumanyan has played with words while translating one of Pushkin's most famous poems into Armenian. He has charged it stylistically to make it sound as poetic as it does in Russian.

> Let us drink, my friend, unshrinking
> Helper in young manhood's pain.
> Where's the cup? Grief calls for drinking!
> Hearts will now be glad again!
> Sing the Tomtit ever watching
> Silently beyond the sea,

Sing the Maiden who went fetching
Water, — in the dawn went she. (ibid.)

Also noteworthy is the English translation of the poem which has undergone multiple changes to reach its English-speaking readership. Here the word '*добрая подружка*' has been translated as '*friend unshrinking*' in which case not only do we have a lexical substitution but also a postpositive adjective. The latter is done to create a rhyme. The choice of the adjective '*unshrinking*' seems to serve the same purpose as well. The English for '*добрая*' is '*kind*' which has been replaced by an adjective which more or less fits the context but does not fully convey the meaning of the original. The translator has also added the word '*helper*' to convey a sense of intimacy or endearment which is already implied in the Russian word '*подружка*' as a diminutive. Interesting is the translation of the fifth line where through the capitalization of the word '*Tomtit*' the translator refers to it as the title of a song the author asks his friend to sing as in the case of 'Maiden' in line seven. Unlike this in the original the author describes the songs without referring to them as titles. There are also multiple alterations with regard to syntax, mostly made to retain the prosody of the original.

3. Conclusion

In simplicity of style and yet with great depth of meaning, Alexander Pushkin's literary creations are chef d'oeuvre and unmatched in their kind. "*Winter Evening*" is surely a work that must be read to feel all the powerful talent of Pushkin, the general attitude, admiration and anguish. Obviously enough, it takes great talent and skill to translate Pushkin's works. It is by no chance that all-Armenian writer Hovhannes Tumanyan has ventured to translate Pushkin.

Our in-depth analysis enables us to infer that in case of both the Armenian and English translation of "*Winter Evening*" the translators have fully decoded and successfully imparted to the readers Pushkin's writing style, his multifarious, multilayered vocabulary. Despite the huge difference between the source and target languages, the translators have adequately retained the Russianness inherent in the poem. This is especially true for the English translation of the poem. The style of the poem has mostly been preserved. What we mean here is that in case of the English translation, the text has not been domesticated to conform to the target culture, whereas in case of Tumanyan's translation, it has been foreignized - Armenianized. Toumanian seems to have created another chef d'oeuvre out of Pushkin's poem. He fully and accurately delivers the author's message injecting some extra love into it which adds a veritable kaleidoscope of color.

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PRAGMATIC COHERENCE AND EQUIVALENCE IN LITERARY TRANSLATION

SHUSHANIK PARONYAN

YEREVAN STATE UNIVERSITY

Abstract: The topic of the present paper concerns cultural translation and focuses on the cross-cultural aspect of pragmatic equivalence. It is based on the hypothesis that the pragmatic framework of the literary work, i.e. the deliberate choice of tied verbal actions and the interpretations of these actions, forms an important slot in the overall structure of cultural context and displays the artistic literary idea of the writer. Hence, the research work clearly shows that literary translation should adequately transmit the intentions and ideas encoded in the original text to the readers from the respective culture. The cross-cultural pragmatic analysis of the speech act sequences and reporting words carried out on the material of a literary work in English and its Armenian translation has enabled us to determine that the violation of pragmatic coherence of the source text distorts the cultural context planned by the author.

Key words: cross-cultural pragmatics, illocutionary and perlocutionary acts, cultural translation, cultural context, equivalence

1. Introduction

The present paper studies the display of pragmatic incoherence that may arise in the process of literary translation. Proceeding from the assumption that the pragmatic framework of the literary work, i.e. the purposeful choice of tied verbal actions and the interpretations of these actions, forms an important slot in the overall structure of cultural context and displays the artistic literary idea of the writer, the paper aims to reveal cases of inadequate conversion of the writer's intent from one language to another and to show that they impair the quality of the translation. Having the conception that translation and culture are intimately entangled, the cross-cultural pragmatic study of the literary translation comes to prove that its success may to a certain extent depend on the adequate translation of the illocutionary acts and their sequential ties. This kind of pragmatic coherence acquires a cross-cultural value and recreates equivalent cultural context in the target language.

The research carried out within the field of linguistic anthropology revealed a new aspect of transferring meaning - cultural translation, which means showing cultural differences and respecting them in the practice of translation (Bingqian 1995; Goodenough 1981; Darnell 2001; Maitland 2017). This factor has undoubtedly become more significant recently as many linguists who adopt cultural translation highlight the importance of how the translated text is comprehended, interpreted in the target culture. Hence the knowledge of the cultural background of the target language becomes important and translation studies are not only based on language issues, but also on

cultural contexts between people (Yunxing 1998; Ahearn 2012; Shaw 2012; Borkowski 2014).

The theoretical framework of the present research is based on the foundations of pragmatics and cross-cultural studies where the contextual study of language data is carried out from pragmatic perspective by applying qualitative methodology (Goddard and Wierzbicka 2007; Barker and Galasinski 2001; Wierzbicka 2003; Paronyan 2011; Paronyan and Bekaryan 2013) Verschueren 1999). The process of translation is viewed from the standpoint of pragmatic equivalence, examining how the coherent flow of the illocutionary acts in the source text was reconstructed and a similar cultural context was recreated in the target text (Paronyan 2014).

The analysis is carried out on the material of the novel "Farenheit 451" by Ray Bradbury (Bradbury 1983) and its Armenian translation "Ֆարենհայթ 451", done by L. Haroyan (Bradbury 2016). For the purpose of the cross-cultural pragmatic analysis certain exchanges - sequences of tied speech acts from the source (English) and target (Armenian) texts have been picked out. The criterion of pragmatic coherence viewed from the point of view of translation equivalence determines the success of the literary translation under question.

2. On the Cultural Framework of Literary Translation

The art of translation is as old as the strife of human beings to achieve perfection in life through knowledge and cognition. The necessity to create a collective storage of facts about different phenomena and life events motivated people speaking different languages and representing various cultures to collaborate. The creation of cumulative, shared informative material became possible only via changing the codification system of the information, i.e. by converting it from one language code to another. Being a social behavior, language is one of the most important ingredients of culture which reflects particular forms of the cultural blueprint of a group of people speaking one and the same language (Riley 2007; Samovar, Porter and McDaniel 2009; Paronyan 2018). If we agree that each language presents a specific linguaculture, we cannot but admit that translation is a purposefully recodified and equivalent reverberation of a certain informative content in a displaced cultural context. Translation of literary works is a specific area of connecting cultures which imposes certain difficulties on the translator.

First of all, fiction is creation of a fictional, imaginative scenario of life events on the background of certain historical, social, ideological and cultural contexts. Therefore, ideally, the converted, translated text should reflect not only the explicit and superficial layer of the encoded informative material, i.e. the exact communicative structure of the original texture, but also its implicit, profound layers of contextualization.

In translation theory the value of the translation is often determined by semantic equivalence which can be achieved via successful choice of adequate words, expressions, stylistic expressive means and devices (Newmark 1988; Newmark 1991; Larson 1998, Waard and Nida 1986; Venuti 1995; Bassnet 2002). Anyhow, the research carried out within the field of linguistic anthropology revealed a new aspect of

transferring meaning - cultural translation, which means showing cultural differences and respecting them in the practice of translation. It became obvious that a good knowledge of the target language does not create conditions for successful translation. Since the knowledge of the cultural background of the target language becomes important, translation studies are not only based on language issues, but also on cultural contexts between people. (Geng 2013; Wenhua 2000; Wilson 2009). Studying different aspects of language and communication, B. Bharati states that "Culture gives language different contexts," and concludes that "The relationship between language, translation and culture is a key aspect of communication" (Bharati 2018).

In general, the context of a literary work is a manifold communicative framework which consists of different meaningful domains - historical, social, ideological and cultural. They form the overall contextual meaning that helps the message of a literary text make sense (Borkowski 2014). As we have already stated, the present paper focuses on one of the contextual factors - cultural context. This factor becomes important as many linguists, who adopt the idea of cultural translation, try to examine how the translated text is comprehended, interpreted in the target culture. Cultural context presents a vast field of informative slots. It refers to various symbolic expression systems that affect aesthetic communication, to the cultural background related to verbal communication such as cultural customs, lifestyle of the people and a collective habit of the social masses in language, behavior, and psychology (Cultural Context. in Quora.com).

The present paper focuses on one particular aspect of cultural context in literary translation. As we have already stated, we assume that the pragmatic framework of the literary work, i.e. the purposeful choice of tied verbal actions and the interpretations of these actions, forms an important slot in the overall structure of cultural context and displays the artistic literary idea of the writer. Cross-cultural pragmatics has revealed specific ways of expressing illocutionary forces in different cultures (Blum-Kulka et al., 1989; Wierzbicka 2003; Paronyan and Tamoyan 2016). The equivalent translation of the speech acts from one language to another acquires cross-cultural value and becomes extremely important for the success of the translation as it creates an adequate cultural context in the target language.

The literary work under question, the novel "Fahrenheit 451" by Ray Bradbury, refers to a specific literary genre, science fiction. The uniqueness of science fiction as a literary genre is apparent first of all by the context of situation in which the narrative evolves. The latter presents 'linguistic animation' of a plot which is not only fictional, imaginative but also conceptually unrealistic and fictititious, the result of the boundless human fantasy. Truly, science fiction writers are considered as great foreseers as many phenomena, devices and objects fantasied by them and unreal, non-existent at the real time of writing were invented by people many years later (e.g. airplanes, submarines, robots, cell phones, different weapons and many other realia). Thus we can say that the text of the novel presents a narrative which is based on fictive contextual model and, naturally, it makes the translator's task even more difficult. Truly, it is easier to 'reconstruct' the situational context of real past than that of unrealistic and artificially fabricated, created life events.

We strongly believe that recreation of the cultural context during literary translation is crucial for successful recodifying. People see the same things but they interpret them differently, depending on their cultural background – mindset, moral code, core values, and traditions. Furthermore, their interpretation is expressed via language – the expression of thought, which, as we said, is also a cultural variable. Hence many realia, phenomena that exist in one culture may be absent in another culture and present certain difficulties for the translator. If we study verbal communication from pragmatic perspective, we will observe that each language establishes its customary scenarios of verbal interactions, interchanges of specific speech acts, which may prove to be challenging for the translator.

3. Pragmatic Equivalence in "Farenheit 451" as a Key to Successful Translation

Speech acts are verbal actions that express the speaker's intent, the communicative purpose of speech. It is not only important what and how the speakers say something but also why they communicate: to get information by performing a questive speech act, to make somebody do something by performing a request or order, to state a fact by performing a statement, or to undertake an obligation by performing a promise. These verbal actions are abundant in fiction where different fictive communicative situations are verbalized in dialogs. Furthermore, the samples of direct speech that present 'authentic' speech acts performed by the literary heroes are often accompanied by reporting verbs that comment on the situation, make some additional remarks or disclose the inner thoughts of the hero, as intended by the writer. Hence our cross-cultural pragmatic analysis will focus on the adequate transfer of the speech acts and the interpretive formulations from the source language to the target language as an important aspect of pragmatic equivalence.

The cross-cultural pragmatic analysis of the novel "Farenheit 451" and its Armenian translation shows that in most cases the target text matches the illocutionary mapping of the original text, creating the communicative effect of pragmatic coherence. We will call this type of pragmatic equivalence 'coordinated matching of speech acts.' However, the analysis has also revealed samples of exchanges where the 'original' illocutionary mapping is violated and there is pragmatic incoherence between the source and the target texts. We will call this type of pragmatic equivalence 'uncoordinated matching of illocutionary acts.'

In order to show that in the process of translation the translator can recreate the cultural context of the original texture differently - by preserving the pragmatic equivalence or violating it, let us study how the illocutionary forces in the English text and their Armenian translations match.

Coordinated Matching of Illocutionary Acts in "Farenheit 451"
Coordinated matching of illocutionary acts presupposes that the speech acts in the English and Armenian text samples are identical. The sameness of the communicative intent creates pragmatic coherence which, in its turn, recreates adequate cultural context in the target language.

In the following exchange the speaker asks a question which is followed by an act of supposing:

"Of course," he said, "you're our new neighbour, aren't you?"
"And you must be" – she raised her eyes from his professional symbols – "the fireman."
Her voice trailed off. (p. 31)

The translation of this sample displays the same illocutionary mapping:

-Դե իհարկե, Դուք մեր նոր հարևանուհին եք, այնպես չէ՞:
-Դուք պետք է որ, - նա հայացքը բարձրացրեց նրա մասնագիտական խորհրդանշաններից,- հրկիզողը լինեք: - Աղջկա ձայնը նվաղեց: (p. 10)

The questive speech act '*you're our new neighbour, aren't you?*' is a disjunctive question which states a certain fact and tends to confirm its truth. The modal verb '*must*' in the replying act of supposing expresses deduction - certainty. In the Armenian translation the questive speech act 'Դուք մեր նոր հարևանուհին եք, այնպես չէ՞' is used which matches the communicative meaning of the disjunctive question. In Armenian grammar this communicative type is called 'urging question,' i.e. a question which strongly requires a response. The expression 'պետք է որ' in the act of supposing matches the communicative meaning of the modal 'must' and expresses possibility which is close to reality, which is likely to be true. Thus we can see that the Armenian translation of the exchange echos the English communicative structure exactly, creating pragmatic coherence.

Let us analyse another exchange where coordinated sequence of speech acts can be observed:

"Do you mind if I ask? How long have you worked at being a fireman?" "Since I was twenty, ten years ago."
"Do you ever read any of the books you burn?"
He laughed. "That's against the law." (p. 32)

-Կարելի՞ է մի հարց տալ; Որքա՞ն ժամանակ է, ինչ աշխատում եք որպես հրկիզող:
-Քսան տարեկանից: Տասը տարի է արդեն:
-Դուք երբևէ կարդու՞մ եք այն գրքերը, որոնք այրում եք:
Մռնթացը ծիծաղեց:
-Ո՛չ, քրեորեն պատժելի է: (p. 12)

The illocutionary mapping in the English text and its Armenian translation is the same, it presents the sequence of the following speech acts*: 'request for permission – question –stating – question – stating – denial.*'

The sameness of the illocutionary forces creates the effect of pragmatic coherence by which the communicative purport of the interaction, as intended by the author, is preserved and the cultural context in the source and target texts are harmonious.

Let us proceed to the analysis of cases where the illocutionary forces in the original and target texts are uncoordinated.

Uncoordinated Matching of Illocutionary Acts in "Farenheit 451"

Uncoordinated matching of illocutionary acts presupposes that the speech acts in the English text samples and their Armenian translations differ. The divergence of the communicative intent creates pragmatic incoherence which means that cultural context recreated in the target language may prove to be inadequate.

The analysis shows that in certain cases uncoordinated illocutionary acts are due to the communicative-semantic peculiarities of the target language, i.e. the choice of translating the idea with a different illocutionary force is conditioned by the mentality of the particular language culture, Armenian linguaculture. In such cases, interestingly enough, by issuing a different illocutionary act, similar communicative intent and perlocutionary effect are created - pragmatic incoherence proceeds without distorting the cultural context. The following exchange illustrates such an example of uncoordinated matching of illocutionary acts in the Armenian translation of "Farenheit 451":

"I've meant to talk to you about her. **Strange**."
"Oh, I know the one you mean."
"I thought you would." (p. 66)

-Քեզ հետ նրա մասին էի ուզում խոսել: **Տարօրինակ է, չէ՞:**
-Ճանաչում եմ նրան:
-Գիտեի, որ կճանաչես: (p. 61)

In the initiating remark of the English variant the speaker, Montag, issues two speech acts – stating and supposing. Montag makes it clear that he wants to talk to his wife about their neighbour Clarisse, whom he believes his wife should know: '*I've meant to talk to you about her.*' Furthermore, he expresses his hypothetical opinion about Clarisse with the intention to discuss it further: '*Strange.*' The reacting remark issued by Mildred is an assertion by which she acknowledges the fact she knows Clarisse: '*Oh, I know the one you mean.*' In the Armenian translation the translator has replaced the act of supposing by the act of a question, urging question, in particular, which strongly expresses the need for feedback: '*Տարօրինակ է, չէ՞.*' This reformulation of the illocutionary force can be explained by the fact that in Armenian culture questions usually boost further interaction, and the use of the illocutionary act of supposing, no matter how coherent pragmatically, might not stimulate Mildred to discuss the topic suggested by Montag. So in the Armenian variant the urging question, which is a direct way of appeal for the interlocutor's viewpoint, moving her to react is used. This pragmatic incoherence does not create any pragmatic inadequcy and does not distort the cultural context in the Armenian translation.

In the following exchange the violence in the illocutionary mapping is subtle – if ever noticeable by the ordinary reader, and at first sight the speech acts in the Armenian translation seems to be coordinated:

…"But I think she's dead."
"**You're not sure of it!**"
"No, not sure. Pretty sure." (p. 66)

...Նա կարծեմ մահացել է:
-**Սակայն համոզված չես:**
-Ո՛չ, համոզված չեմ: Չէ, լիովին համոզված եմ: (p. 61)

If we look more closely at these samples and compare the communicative structure of the English variant with the Armenian translation, we will notice that the reacting remark of the speaker, that of Montag, contains an exclamation mark, which speaks of his emotional state, agitation. Montag shouts and expresses his disbelief, trying to get confirmation of the truth of the proposition of the previous speech act: the fact that Clarisse is dead makes him frustrated and he wants to make certain of that: '*You're not sure of it!*' In fact, this is an indirect question, which can be paraphrased as a general question aimed at confirming the truth of some proposition: '*Are you sure of it?*' In the Armenian translation the emotional colouring of the indirect question and the excitement of the speaker are lost as the translator has not marked it with an exclamation mark. Anyhow, the semanteme 'disbelief' is replaced by that of contrast, which is expressed with the help of the conjunction '*սակայն.*' The expression of opposing attitude is an emotional trigger in Armenian that stimulates the interlocutor to confirm the truth of the proposition of the previous speech act and the reacting remark is pragmatically coherent with the English variant. We can conclude that the above mentioned communicative replacement in the target text is adequate for Armenian linguaculture and does not distort the cultural context in the Armenian translation.

Let us analyse translation samples where the purposeful displacement of the illocutionary mapping violates the pragmatic coherence of the illocutionary acts and, therefore, changes the communicative objective of the situational context as intended by the writer:

They walked on again in silence and finally she said, thoughtfully, "You know, I'm not afraid of you at all."
He was surprised. "Why should you be?"
"So many people are. Afraid of firemen, I mean. **But you're just a man afte all...**" (p. 32)

-Գիտե՞ք, ես ամենևին չեմ վախենում Ձեզնից:
-Իսկ ինչու՞ պիտի վախենայիք: - Մռնթացի դեմքին ակնհայտ զարմանք կար:
-Այդպիսի մարդիկ շատ կան: Նկատի ունեմ մարդիկ, ովքեր վախենում են հրկիզողներից: **Բայց Դուք, ի վերջո, բոլորիս նման մարդ եք, չէ՞...** (p. 11)

The exchange is taken from the first meeting between Montag and Clarisse late at night. The young girl talks to Montag but at the same time she tries to overcome some inner barriers, superstitions she has – firemen are said to be cruel so she has to avoid meeting them. Speaking about her fears of firemen, she makes her own deduction: '*But you're just a man after all...*' This is a representative speech act – concluding, which

finalizes the speaker's inner thoughts. Performing this speech act, Clarisse addresses herself and convinces of the fact that Montag, who is a fireman, is not different from other human beings, there is no need to fear him. Anyhow, in the Armenian translation the representative speech act is replaced by a questive speech act – urging question '*Բայց Դուք, ի վերջո, բոլորիս նման մարդ եք, չէ...*' As we have already stated, in Armenian this communicative question type is directed towards the interlocutor and aims at getting feedback, at least confirmation of the truth of proposition. In the English text the speaker's concluding speech act '*But you're just a man after all...*' did not provoke any answer from the interlocutor, which means it was not aimed at getting any information. Hence the urgent need for getting information, which is present in the Armenian translation, violates the illocutionary mapping as well as the communicative intent of the writer - to display the deep contemplation of the speaker and create an artistic image of a profound person who has a penetrating mind. Hence it would have been better to use a negative question in Armenian, which is less addressed to the interlocutor and can be used indirectly as a concluding speech act: '*Բայց չե՞ որ Դուք, ի վերջո, բոլորիս նման մարդ եք...*' As we can conclude, in this example uncoordinated matching of the illocutionary acts in the source and target texts results in pragmatic incoherence and distorts the cultural context in the Armenian translation.

In the following exchange uncoordinated matching of the illocutionary acts in the Armenian translation is present:

"Let's talk about something else. // Have you ever smelled old leaves? **Don't they smell like cinnamon?** Here. Smell."
"**Why, yes, it *is* like cinnamon in a way**."
She looked at him with her clear dark eyes. "You always seem shocked." (p.49)

-Եկեք ուրիշ բանից խոսենք: // Երբևէ հին տերևների բույրը զգացե՞լ եք: **Դար-չինի բույր ունեն:** Հապա փորձե՛ք զգալ:
-Ինչու՞: Այո, դարչին են բուրում:
Աղջիկն իր մուգ աչքերով նրան նայեց;
-Դուք միշտ անակնկալի եք գալիս: (p. 38)

In the first remark the speaker, Clarisse, addresses the interlocutor by performing interrogative and directive speech acts. At first she makes two interrogative speech acts. She wants to get information: '*Have you ever smelled old leaves?*' (general question), to confirm the interlocutor's knowledge about some information which is subjective and expresses surprise, something unexpected: '*Don't they smell like cinnamon?*' (negative general question). Furthermore, she makes two directive speech acts, encouraging the interlocutor to some action: '*Here. Smell*' (recommending). In the Armenian translation the negative general question is replaced by a representative speech act – claiming, which, besides the fact that does not seek confirmation, lacks the semantic element of unexpectedness: '*Դարչինի բույր ունեն.*' Judging from the overall image created by R. Bradbury, Clarisse is pictured as an unusual and eccentric personality who is not conformable in the fictive and imaginative plot of the novel. So the lack of surprise and unexpectedness in the Armenian translation, which are

necessary emotive elements in this cultural context, results in pragmatic incoherence. The responding remark contains a representative speech act – agreement, by which Montag agrees with the hypothetical truth of the disjunctive question and confirms its probability with a certain extent of doubt: '*Why, yes, it is like cinnamon in a way.*' The remark begins with the exclamatory word '*why*,' which is used to express surprise and echoes with Clarisse's feeling of uncertainty and unexpectedness. Meanwhile, in the Armenian translation the exclamatory word '*why*' is translated as an elliptical question, '*Ինչո՞ւ,*' which proves to be incoherent in this context sincethe speaker's utterance is not aimed at clarifying the reason or purpose of anything or any action. Furthermore, the agreement expressed by the speaker in the second utterance does not contain the emotive element of surprise which is present in the English variant: 'Այո, դարչին են բուրում.' It simply confirms the truth with a great extent of certainty, without doubting, as it was in the English text. Hence in this example uncoordinated matching of the illocutionary acts in the source and target texts results in pragmatic incoherence and distorts the cultural context in the Armenian translation. Let us analyse another case of uncoordinated matching of illocutionary acts:

> "Good night, Professor."
> "Not good night. // I'll be with you the rest of the night, a vinegar gnat tickling your ear when you need me..." (p. 101)

> -Բարի՛ գիշեր, պրոֆեսո՛ր:
> -Բարի գիշեր կարող եք չասել: // Չէ՞ որ ողջ գիշեր Ձեզ հետ եմ լինելու. մոծակի պես խուտուտ եմ տալու Ձեր ականջը, երբ Դուք իմ կարիքն ունենաք: (p. 116)

The reacting remark contains direct promise: the professor undertakes an obligation to do some action in favour of the speaker. In the previous scenes of the novel the interlocutors agreed to keep in touch the whole night via a small device - ear-phone, so here the professor confirms that he is going to keep his word: '*I'll be with you the rest of the night, a vinegar gnat tickling your ear when you need me...*' In the Armenian translation another commissive speech act - guaranteeing/assuarance is used, which is performed indirectly, with the help of a rhetorical question, '*Չէ՞ որ ողջ գիշեր Ձեզ հետ եմ լինելու. մոծակի պես խուտուտ եմ տալու Ձեր ականջը, երբ Դուք իմ կարիքն ունենաք:*' The speaker as if simulates a quest, knowing the answer beforehand. In fact, the act of guaranteeing, issued indirectly in the Armenian translation, does not imply any previous consent, moreover, it does not contain one of the most important felicity conditions for the act of promising to take place – the fact that the interlocutor will benefit from the future action. Hence in this case we can also state that the uncoordinated matching of the illocutionary acts in the source and target texts results in pragmatic incoherence and distorts the cultural context in the Armenian translation.

To finish this part of analysis, I would also like to highlight another pragmatic aspect of recreating the cultural context in this exchange, which concerns deictic markers, namely, person deixis. Since the category of number in Modern English second person personal pronouns is absent, the pronouns 'you,' 'your' are used to

address people both in singular and plural. Unlike this, the Armenian second person pronouns show number and, moreover, they also display the category of politeness in which case the pronoun is capitalized: 'Ձեզ,' 'Ձեր,' 'Դուք.' Thus in the Armenian translation the second person pronoun is used in its polite form, showing Montag's respect for the old professor. The use of positive politeness strategy in the Armenian translation is in accordance with Armenian core values - respect for the social status and age of the interlocutor. Hence the polite form of address recreates the Armenian cultural context adequately and does not create pragmatic incoherence.

The cross-cultural pragmatic analysis of the pragmatic equivalence between the source text and its translation has revealed another aspect of incoherence which is important for recreating the cultural context. These are examples when the Armenian translation implies or expresses certain communicative interpretations that were not intended by the author for the heroes' speech. We will call this type 'inadequacy of reporting.'

Pragmatic Equivalence and the Act of Speaking

Speaking about pragmatic equivalence, it is worth mentioning that our analysis has also revealed certain changes in the Armenian translation where the reporting words follow the direct speech of the heroes. As usual the reporting words are locutionary verbs which name the communicative type of speech that is performed, describe the process of speaking – say, speak and so on (Dixon 2005). Our analysis shows that R. Bradbury uses mainly the locutionary verb 'say' as a reporting word in this novel. Meanwhile, in the Armenian translation different verbs (not only locutionary) can be found, which often specify or clarify the speaker's communicative intent or attitude. Admittedly, in some cases this kind of reformulation is adequate as it is done for stylistic purposes – to avoid redundancy, unnecessary repetition of the same locutionary verb in the Armenian text. Anyhow, in certain cases this change violates the cultural context as intended by the writer.

In the following examples the locutionary verb 'said' is reformulated and this change recreates a specific cultural context in the Armenian translation:

"No, you don't," she **said**, in awe. (p.31)
-Այո՛, չի անցնում, - վախով **հաստատեց** աղջիկը: (p. 10)

And then Clarisse McClellan **said:** (p. 32)
Քլարիսն **անակնկալ միջամտեց**. (p.12)

In the first example the use of the verb *'հաստատեց'* (confirmed), expressing logical action, instead of the locutionary verb 'said' can be approved as it is used to report the illocutionary act of agreeing. In the second example the verb 'said' that is translated *'անակնկալ միջամտեց'* (interfered unexpectedly) contains the implicature 'unnecessary interruption.' This hidden meaning it distorts the cultural context of the source text, adding certain communicative elements to the portrait of the hero that were not intended by the author.

In the following example the reporting verb in the Armenian translation is reformulated to avoid redundancy:

"I didn't do that," she **said** (1). "Never in a billion years."
"All right if you **say** (2) so," he **said** (3). (p. 42)

-Այդպիսի բան չէի անի,- **կրկնեց** (1) նա,- միլիարդ տարի մնար՝ չէի անի:
-Լավ, եթե **պնդում ես** (2), չեմ վիճում, - **եզրափակեց** (3) Մոնթագը: (p. 27)

In the English text the verb '*to say*' is used three times. In the Armenian version the translator has replaced this verb with different verbs that express not only the act of speaking, i.e. the locutionary act, but also logical thinking. Thus in example (1) the verb '*said*' is replaced by another locutionary verb, '*կրկնեց*' (repeated) which denotes repetition of speaking. If we look at the text, we will see that in the previous part of the dialogue between Montag and Mildred, the latter denied having drunk sleeping pills several times. Hence we can conclude that the locutionary verb nominating repetition of verbal action, used by the translator, can be considered quite adequate. In example (2) the verb '*say*' is replaced by the verb '*պնդում ես*' (insist) which denotes demand that somebody agrees to something. Since in this situation Mildred performs the act of denial repeatedly, the locutionary act of speaking is reformulated as an illocutionary act – insisting. Being stylistically adequate in the Armenian version, anyhow, this replacement presents the translator's subjective deduction which affects the cultural context of the corresponding communicative situation. In example (3) the verb '*said*' is replaced by the verb '*եզրափակեց*' (concluded) which denotes logical thinking. Even if we agree that this is the conclusive part of the dialogue where, after a lengthy discussion, Montag resigns and agrees to Mildred's point of view, we have to admit that this mental action was not designed to be expressed by the author. Hence in this case this replacement can also be considered subjective interpretation of the translator which affects the cultural context of the communicative situation.

4. Conclusion

The cross-cultural pragmatic analysis of the problem of pragmatic equivalence in literary translation on the material of the novel "Farenheit 451" by Ray Bradbury and its Armenian translation has enabled us to arrive at the following conclusions.
   The pragmatic framework of the literary work, i.e. the deliberate choice of the sequential verbal actions and the interpretations of these actions is part of the fictional plot which forms the cultural context of the literary work and realizes the communicative and artistic goals of the writer. The literary translation should adequately transmit the intentions and ideas that are encoded in the original text. Therefore, inadequate conversion of the writer's intent from one language to another distorts the cultural context planned by the author and impairs the quality of the translation.
   The cross-cultural pragmatic study of pragmatic incoherence between the source and target texts shows that the success of the literary translation may to a certain extent depend on pragmatic coherence since the latter acquires a cross-cultural value and recreates equivalent cultural context in the target language.

Lastly, the present paper presents a specific study of pragmatic incoherence that may arise in the process of literary translation. It does not aim to give an overall evaluation of the quality of the present literary translation.

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Comparative Investigation of English and Armenian Compound Patterns (Based on F. Scott Fitzgerald's Novel *The Great Gatsby* and Its Armenian Translation)

Sirarpi Karapetyan

Yerevan State University

Abstract: The novel "The Great Gatsby" by F. Scott Fitzgerald published in 1925 is one of the timeless classics of world literature which was investigated from different linguistic perspectives. Its vocabulary is abundant in compound words with a variety of morphological, syntactic, semantic peculiarities. In this paper, we aim at studying compound words in "The Great Gatsby" to illustrate their **patterns** in English and Armenian. We have investigated the compounds from the morphological-categorial point of view, from the perspective of the syntactic relations between their constituent parts. We have also briefly touched upon some of their semantic features. At the same time, a close attention was paid to the different ways in which compound patterns were translated into Armenian. The study of the main target of the paper is based on Sona Seferyan's translation of the novel "The Great Gatsby" into Armenian. A lot of examples of both synthetic (closed) and analytical (juxtaposed) compounds have been picked out. In Armenian within synthetic compounds we differentiate between those with a linking element and the ones without a linking element. We assume that the peculiarities of compounds revealed in this paper will have significance not only for the description of their characteristic features but also for the general typological characterization of the languages under study.

Key words: translation, compound word, synthetic (closed), analytical (juxtaposed), pattern

1. Introduction

To reveal the similar and distinct features between the structures of two or more languages, there is a need for comparative investigations which will provide a more precise picture of their unique features.

The word-stocks of the Armenian and English languages are rich in compound words, as *compounding* is considered to be one of the most productive ways of word-building in both languages.

The paper deals not only with the comparative investigation of compounds but also with the specificities of their translation, the variety of ways in which they were translated. So, both the linguistic fields of lexicology (particularly, word-building) and translatology are simultaneously touched upon in the paper. In general, translation can be considered a field where diverse academic disciplines intersect each other (Shuttleworth and Cowie 2014:6). It first of all overlaps with comparative and contrastive linguistics, as translation itself is a constant and unceasing process of comparison of two or more languages.

Doing proper translations has always been and remains one of the main issues of translatology, and this question arises when many scholars try to measure the quality of this or that translation product. Almost all the investigators of the sphere share the idea that the reader of the translation should feel its ease and naturalness, the translator's ultimate purpose is to make the same impression on the reader as the original work has left on its reader. Not only do the translators merely make translations, but they also edit their works. A professional translator's task is to make a faithful translation for which he/she should be highly competent in both languages and very well-aware of their structural peculiarities. For example, concerning word-building and word order in the Armenian language, in H. Acharyan's point of view, instead of the compound word "սիրաբան" formed in Greek school - meaning 'a man making love affairs,' according to the rules and regulations of Armenian word-formation should be "բանասեր (բա-նասէր)", which means 'a philologist or lover of literature,' while the word "սիրա-բան" should have meant ʿսիրո խոսքʾ - ʿword of love' (Acharyan 1957:125).

This very example comes to prove that word-formation and word order specificities of this or that language should always be taken into account by translators. Those compounds which do not correspond to the general word-formation regularities of the English language, i. e. which are not coined from the existing corresponding phrases of the language, are called *asyntactic*. To illustrate, here is Bloomfield's classic example: for the compound "bookstore" there is no corresponding combination "book for store", while English has the combination "store for books"[1] (Bloomfield 1984:233-235). And in the translation of "The Great Gatsby" we have come across the word ʿգունամորթʾ (p. 20), which is not typical of the general rules of forming compounds in Armenian.

"Have you read "The Rise of the "Colored Empires" by this man Goddard...?." (p.17)
-Կարդացե՞լ ես «Գողդարդի Գունամորթ կայսրությունների վերելքը»: (p. 21)

The word ʿգունամորթʾ refers to people with yellow or black skin-color and it is an artificial formation for the Armenian language, so we consider that it would be better to choose another word for translation.

2. Peculiarities of Compound Words Translation

As already mentioned above, we have picked out numerous examples of both synthetic (closed) and analytical (juxtaposed) compounds from the novel.

According to A. Valerie a 'compound word' is seen to be the result of the fixed combination of two free forms, or words that can otherwise exist independently, as in *frosbite, tape-measure, grass-green*. And the author mentions that although these items are clearly composed of two elements, they have the vivid characteristics of single words: their constituent parts cannot be separated by other forms, and their order is fixed (Adams 1973:30).

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[1] These structures are not typical of our language. They are foreignisms coined in Greek school.

According to A. Carstairs-McCarthy compounds are words which are formed by combining roots (Carstairs-McCarthy 2020:59).

In L. Lipka's point of view "the most important criterion for a combination to become a *compound* is that it consists of at least two free lexical morphemes, which means that on the highest level of analysis, it is made up of at least two ICs which occur or can occur in isolation. These constituent parts may themselves be complex, as e. g. *writer* in the compound word *letter-writer*" (Lipka 1992:83).

In this paper, by the term 'synthetic' those structures are meant the constituents of which are written jointly, and by the term 'analytical' those structures are considered the ICs of which are juxtaposed (Abrahamyan 1962: 46).

Examples of **synthetic compounds** are: *bathrooms, maybe, tiptoe, underwear, երթուղի, երկիմաստ, տունդարձ, ցախավել*, etc.

Examples of **analytical compounds** are: *taxi-window, twinkle-bell, wine-colored, անցած-գնացած, դեմ դիմաց, եկող-գնացող, ինչ-որ*, etc.

Compounds without **a linking element** are: *ակնթարթ, այնտեղ, այտոսկր, ավտոֆուրգոն, բազկաթոռ, բերանբաց, երբևէ, երկաթգիծ, զբոսայգի, զտար-յուն, թանկարժեք*, etc. In the English language, words do not have a morphological linking element 'հոդակապ' unlike in Armenian.

As mentioned above, doing a quality translation is by far not an easy task. It depends on different factors; the language of the text, the genre of the text (literary, scientific, etc.), the author's style of writing, etc. So, if it is beneficial to the translation, changes are always necessary. Quite often problems arise when there is a lack of equivalence at word level, i. e. the author has difficulty in finding a proper word in the target language that expresses the same meaning in the source language, or when there is non-equivalence in this or that context. Translators often also face the problem of translating culture-specific items of the source language into the target language. A culture-specific word or phrase can be alien to the target language reader and not understood by them. In certain other cases it may express a phenomenon or a concept which is known to the target language reader but is not lexicalized, the language simply does not have that word. In this case, it is essential to find an appropriate word or phrase to evoke the same feelings and impressions in the reader of the target language (Baker 201:10-23).

In many cases, translators have obstacles in finding an equivalent in the target language for a particular word-building **form** in the source text. For this reason, S. Seferyan often translated compound words as **affixed ones**, e. g. "hide-and-go-seek" (p. 87) - "տափիկ**ն** ցh" (p. 97) or she translated them as **word-combinations;** e. g. "sun-dials" (p. 9) - "արևի ժամացույցներ" (p. 14). **Word-combinations were sometimes translated** as a **compound word,** e. g. "a cheerful word" (p. 44) - "կատակ-բառ" (p. 51), **analytical /open/ compounds** were chosen to be translated as **synthetic/closed/** ones, e. g. "fog-horn" (p. 157) – "մառախուղ" (p. 170), "drawing-room" (p. 157) – "հյուրասենյակ" (p. 171). **Synthetic** compounds were translated as **analytical ones,** e. g. "extravaganza" (p. 158) - "հեքիաթ-ներկայացում" (p. 171), **simple words** were translated as **compound ones**; e. g. "toss" (p. 157) - "շուռումուռ"

(p. 170). More often **compound words** were translated **literally**, e. g. "Middle-west" (p. 5) - "Միջին Արևմուտք" (p. 10**)**.

Another way of translating **compound words** is by doing it **descriptively,** rather than with a single corresponding word, for example:

The evening had made me **light-headed** and happy. (p. 80)
...**Գլուխս պտտվում էր** Նյու Յորքում անցկացրած երեկոյից հետո...: (p. 89)

e. g... I went over to his lawn a little after seven and wandered around rather **ill-at-ease** among swirls and eddies of people I didn't know... (p. 45)
e. g. ... Ես ոտք դրի նրա սահմանը և անմիջապես **տհաճ զգացում ունեցա՝** հայտնվելով մարդկային հորձանուտում...: (p. 52)

The above mentioned two examples are translations done through paraphrasing, as the translator either could not find a single appropriate word in the target language or even if she found, it was not so expressive, i.e. it was necessary to add information to the target text that was not given so explicitly in the source text, to avoid loss in translation and improve comprehension of the target text. There are cases when the additional information or explanation is presented in footnotes that accompany the text (Andrews and Maksimova 2010:53).

S. Seferyan sometimes **substituted** the components of compounds with synonyms in the translated version; e. g. ... faces **dead and gone** (p. 76) - **անցած-գնացած** դեմքեր (էջ 86). The direct translation of the word "**dead- մահացած**" was substituted by "**անցած – passed**", as "**անցած-գնացած**" is a typical, widely used expression in Armenian, while in this context the compound "**մահացած-գնացած**" would sound rather unnatural for our language.

3. Morphological Classification of Compound Words/Compound Patterns

As a rule, the most widespread patterns in the English word-formation are the ones formed with two nouns. This feature proves to be true not only for the English and Armenian languages but also for many other world languages.

According to Carstairs-McCarthy nearly any pair of nouns can be juxtaposed in English to become a compound or a phrase – provided that this compound or phrase could plausibly mean something (Cartsairs-McCarthy 2002:62).

This is quite natural, as the noun enters into relationships not only with another noun but also with other parts-of-speech due to its wide semantic incorporation.

Examples of **N+N** pattern found in "The Great Gatsby" are**,** e. g. *autumn-leaf, book-shelves, cheekbone, countryside, fox-trot, gas-pumps, hallway, lamp-light, Machine-Gun, mouth-piece, sun-dials.* In the Armenian translation- *աշնանակատներ, բաժնե-տոմս, գրասենյակ, դիմագծեր, թնքաճարմանդ, կարգահարց, հարցուփորձ,*

ճակատագիր, մազափունջ, etc. Most of the **N+N** compounds in English are analytical structures, while in Armenian they are mainly synthetic[2].

Adj.+N: *all-night*, *bond-salesmen*, *brief-case*, *many-colored*, *many-keyed*, *middle west*, *old-fashioned*, *rough-neck*, *առանձնատուն, բազմերանգ, բարեհոգի, դանդաղամիտ, դատարկապորտ, դեղնազգեստ, երկարաճիտ, էժանագին, կալդամորթ, հարթաթաթ, հրաշափայլ, մանրախիճ, վերնագիր, վերնախաv, վերնաշապիկ, վերջնախաղ, վերջնանպատակ,* etc. In the case of this pattern again, in English, we found mainly analytical compounds, while in Armenian – synthetic ones, etc.

Pron.+N: *everything, everywhere, herself, առաջամաս, եսակենտրոն, յուրատեսակ, յուրօրինակ,* etc. As it is obvious, in both the original version and the translation the pattern Pron.+N is expressed by synthetic compounds.

Verbal Stem+N: *wash-rag, swivel-chair, tiptoe, գրասենյակ, որդապատճառ, լսափող, լվացյցատաս, կակղամորթ, շարժարիթ,* etc. In the case of this pattern again we have mainly come across analytical compounds with juxtaposed elements in English and synthetic ones in Armenian.

Participle 1+N: *folding-chair, moving-picture, ներողամիտ,* etc. Here again, there are examples of analytical compound structures in English and a synthetic one in Armenian.

Adj.+Verbal Stem: *white-change, կարճատն, հազվագյուտ, հեռախոս, հորեստես, չարագույժ,* etc. In the case of Adj.+Verbal Stem pattern examples found in the translation prevail over those found in English.

N+Participle I (գոյական+ենթակայական դերբայ): *sun-straining, հյուրընկալվող, բացալերող*[3], *էլնեջող*[4], etc.

N+Participle II (գոյական+հարակատար դերբայ): e.g. *well-rounded*[5], *well-concealed*, etc. *ճարպակալած, գծագրված,* etc. In the case of this pattern again, as we can see, in English there are analytical structures, whereas in Armenian - synthetic ones.

N+Verbal Stem: *sunshine, sea change*[6], *ակնարկ, աղմկահույզ, աղմկարար, լուսաթաթախ, խոհարար, հողմածեծ, հուսահատ, տախտակամած, տեղահան,* etc. Here we have analytical and synthetic compounds in both the original

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[2] In the paper we have mainly presented those patterns which are comparable in two languages. In many of these patterns at least one of the constituent parts is a noun. There were patterns typical only of the Armenian language and vice versa, which were not presented in this paper, taking into account the fact that our goal is to draw parallels between the languages on the corresponding examples of compounds, rather than to comment on this or that linguistic phenomenon in each language separately. In specific cases only we mentioned the distinct features without going deeper into the analysis.

[3] In Old Armenian/Grabar the imperative of the verb 'to be' – 'լինել' is 'լեր – եղիր.'

[4] 'Էջող' is the past indefinite form of the Old Armenian/Grabar verb 'իջանել.'

[5] In many patterns the part-of-speech meanings of the ICs can be interpreted in various ways. Here the constituent 'rounded' can at the same time be considered an adjective.

[6] The second constituents of the pattern can also be considered nouns. Here we have a noun-verb part-of-speech homonymy.

language and the translation but the synthetic ones prevail in the Armenian translation. From the ***diachronic point*** of view, the second components of the words 'խ**արար**' and 'ակն**արկ**' are formed with the base of the past indefinite in Grabar/Old Armenian. The base of the past indefinite of the verb 'առնել' (անել-to do) is 'արար' (արեց-did) and the base of the past indefinite of the verb 'արկանել' (գցել-to drop) is the base 'արկ' (գցեց-dropped). The second component of the verb 'տախտակամած' is the base of Old Armenian/Grabar word 'մածնուլ,' which means 'միանալ,' 'միակցվել' or 'կցվել.'

Adj.+Adj.: *ash-grey, half-sick, middle-western, անթիվ-անհամար, խառնա-շփոթ, մեծահարուստ,* etc. As it may become obvious, in English we have analytical structures prevailing in the case of Adj.+Adj. pattern, while in Armenian- synthetic ones.

We came across a lot of three-component synthetic compound nouns in the Armenian translation, e. g. *այսուայլուր, զարեջրագործ, զարեջրաստուն, ձիախո-տատուփ, հեռախոսազանգ, հետաքրքրասեր, վերելակավար, տաբղեղա-հատիկ,* etc.

Adv.+N: *background, առաջանման.* The pattern **Adv.+N** was not so widely used by the author and by the translator.

Num.+Num.: *fifty - one, fifty-nine, nineteen-seventeen, sixty-five, twenty-one,* etc., *երկտեդ, երկու-երեք, հիսուն-վաթսուն, տասնմեկ, քառմեկ,* etc. The examples of structures show that in the case of the pattern Num.+Num in English, there are mainly analytical compounds, whereas in Armenian both analytical and synthetic ones prevail.

N+Adv.: e. g., *flower-like, արժանավայել.* In Armenian we have an analytical compound, while in English a synthetic one and the examples found are quite rare.

It becomes obvious that mainly synthetic patterns prevail in Armenian, while in English analytical ones are numerous.

We have found analytical structures like *hide and-go-sick, ill-at-ease, out-of-the-way*, *son-of-a-bitch*, *well-to-do* from the original work, which are called *phrasal compounds.* Armenian, as opposed to English, does not have suchlike structures. In Armenian, there are structures which can be considered middle units between compound words and word-combinations or phrases; previous syntactic segments, which have become compounds, e. g., *կոշտ ու կոպիտ, շշուկ ու շրշյուն, տեր և տիկին,* etc. In English, *կոշտ ու կոպիտ, շշուկ ու շրշյուն* are called syndetic compounds, e. g. *the sick and the well.* In Armenian syndetic compounds tend to become synthetic/closed compounds over time; e. g. *առուձախ, բացուխուփ, դեսուդեն, լացուկոծ, ծանրութեթև, հարձուփորձ, հետուառաջ, շարժուձև,* etc.

Other noteworthy structures in the "The Great Gatsby" are reduplicative compounds. **Reduplicative structures** are often defined as *original words,* renewing the English lexicon (Mattiello 2013:238-243). Reduplication is one of the subtypes of *juxtaposition*. In Armenian usually monosyllabic or two-syllabic words are repeated (Abeghyan 1974:146). Analytical reduplicative structures in general are more typical of the English language. We picked out **synthetic reduplications**, e. g. *murmur,*

շուռումուռ, բոդբոջ[7], դողդոջ, տարեցտարի, etc. and **analytical reduplicative structures**, e. g. *day to day, nineteen-nineteen, լեփ-լեցուն, լիքը-լիքը, խեթ-խեթ, ծայրեծայր, շտապ-շտապ, փունջ-փունջ.*

Among reduplicative compounds picked out from the "The Great Gatsby" we differentiate between the ones formed with **prepositions**; *time **to** time, դեմառդեմ, մեկ **առ** մեկ, բացեիբաց, մերթընդմերթ, խառնիխուռն,* the ones the component (s) of which are declined, e. g. *տեղից տեղ (there is no equivalent in English)* and the ones which are formed with a joining conjunction, e. g. *over **and** over, մեկնումեկը, շուռումուռ, տեղնուտեղը,* etc.

4. On Some Semantic Features of Compounds and the Syntactic Relationships between Their Immediate Constituents

The meanings of compound words in "The Great Gatsby" are various. We have chosen words representing a rather large semantic field, namely, compounds showing names of colors; e. g. *blue-**colored**, caramel-**colored**, crimson-**lighted**, gold-**colored**, grey-**colored**, lavender-**colored**, many-**colored**, orange, rosy-**colored**, white-washed, wine-**colored**,* etc. In the Armenian translation, we have *արծաթա**գույն**, բաց մերանգ, բոսորա**գույն**, գինե**գույն**, գույնզ**գույն**, դեղնազգեստ, երփն**երանգ**, թանա-քա**գույն**, լեղակա**գույն**, խայտաբղետ, կարամելա**գույն**, կարմրա**գույն**, կրեմա-**գույն**, հարդա**գույն**, մարջանա**գույն**, նրբ**երանգ**, շագանակա**գույն**, շառա**գույն**, սերուցքա**գույն**, վարդա**գույն**,* etc. Examples show that nearly in all cases analytical compounds (usually, derivational compounds) expressing **color-terms** were translated into Armenian as synthetic/closed ones with a linking element 'ա.' Examples make us conclude that in the role of the second component of the analytical compounds are mainly the words ***colored*** and ***lighted*** and in Armenian it is the word 'գույն.' Often the word '**երանգ**' – 'hue' or 'tint' is also used in the translation, e.g. *երփներանգ, նրբերանգ,* etc.

The word-combination 'scanty blond hair' is translated into Armenian as a compound word - 'հարդագույն.' The words *coral, apple-green, blue, orange* were translated as 'մարջանագույն,' 'կանաչավուն,' 'երկնագույն,' 'նարնջագույն' respectively, which means that the simple words 'coral,' 'blue' and 'orange' were translated as compound words. And as far as Armenian does not have a word 'ինձորագույն,' the translator substituted it with the *affixed word* 'կանաչ**ավուն**.' In the given example we do not have an equivalent form at the **word-building** level.

With regard to the **syntactic relations** between the components of compound words, we have come across compounds in which the components are a) in coordinative relation, e. g. *sixty-five, the sick and the well, բացարձակ, շաբաթ-*

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[7] As it was difficult to pronounce "բող-բող" (bogh-bogh), people pronounced it as բող-բոջ (bogh-boj), in the same way, was formed the word "պաղպաջ" (pagh-paj) which means "cold."

կիրակի, տեր և տիկին, etc., and b) in subordinative relation, when the right component is usually its head, while the other one is its supplement. Compounds with **determinant-determinatum** (որոշիչ-որոշյալ) relation are *brief-case, sweetheart, small-breasted* and with relation which show **possession** (հատկացուցիչ-հատկացյալ), e. g. *eye-brows, eyelashes, fire-place, garden-shears, gas-pumps, moonlight, pocket-book, sunshine, tea-table, time-table, ամպագույն, զարէջրաստուն, թևատակ, ոտնաչափ, տաքդեղահատիկ, etc.*

   There can also be ***objective relations*** *(ուղիղխնդրային հարաբերություն)*; e. g. *bootleg (if we see the compound as a sentence, we have 'to leg a boot'), photograph, դիվանագետ, հրամանատար, հիմնադիր, ձիավար, մրմունջախառն, վերելակավար, տեղեկատու*, ***relations of an adverbial modifier of place*** *(տեղի պարագայի հարաբերություն) -* e. g. *sidewalk, շրախիր*, ***relations of an adverbial modifier of manner*** *(ձևի պարագայի հարաբերություն)*, e. g. *well-concealed, փափկանկատ*. Revealing the syntactic relations between the constituents of compound words is important as it helps to know the exact meaning of some compounds, as well as the exact part of speech belonging of their constituents, when, for example, we have a **noun-verb, adjective-adverb,** and other part-of-speech coincidences.

   While examining the vocabulary of "The Great Gatsby" we have come across many interesting instances of conversion of compound words and dwelt upon them as they have importance for translation.

   The Armenian word 'կաթնագույն' in the example below is an adjective but it is used as a noun in the sentence below, whereas in English there is no conversion, 'opal' is a noun.

   Հանկարծ նման զնչուական օզու տեր մեկը ծփծփուն **կաթնագույնի** մեջ օզում բաժակ ճանկելով...: (p. 51)
   Suddenly, one of these gypsies in trembling **opal**… (pp. 44-45)

The same instances in Armenian and English are in the examples below:

   Դեմս ելավ 30-անց մի պճնամոլ **դատարկապորտ**...: (p. 60)
   I was looking at an elegant young **rough-neck**... (p. 53)

   The late afternoon sky bloomed in the window for a moment like the **blue honey** of the Mediterranean... (p. 38)
   *Մի պահ երեկոյան արևը միջերկրականի **մեղրալագույրի** պես փայլատակեց պատուհանի մեջ...: (p. 44)*

   In Armenian, the words 'դատարկապորտ' and 'մեղրալագույր' which are **adjectives,** have nominalized usage in the examples above, whereas in English there is no conversion, the compounds ***rough-neck*** and ***blue-honey*** are nouns used in their direct part-of-speech meanings.

Other examples are as follows:

Մենք վերև գնացինք, անցանք ոճավոր ննջարանների միջով, որտեղ թարմ ծա-
ղիկները ***բազմերանգին*** էին տալիս...: (p. 108)
We went upstairs, through period bedrooms ***swathed*** in rose and lavender silk and vivid
with new flowers... (p. 97)

Երբ երեկոյան հեռախոսը զնգաց և *միջքաղաքայինը* միացրեց...: (p. 192)
When the phone rang that afternoon and *Long Distance* said Chicago was calling... (p.
175)

In translation, we also have an ***adjective-adverb*** conversion.

I picked it up with a *weary* bend and handed it back to her... (p. 121)
Ես *հոգնատանջ* կրացա բարձրացնելու և ծայրից բռնած՝ հնարավորին չափ
հեռվից մեկնեցի տիրոջը...: (p. 134)

In Armenian, the adjective 'հոգնատանջ' in the sentence has become a modifier
of manner, whereas in English there is no conversion in the same sentence. In
Armenian, there is an *adjective* which was converted to an *adverb*, while in English we
have an *adverb*.

The same phenomenon is in the example below:

I was conscious of wanting to look ***squarely*** at every one... (p. 21)
Ես զանկություն զգացի *** դիմահար*** նայելու յուրաքանչյուրին...: (p. 25)

While comparing some lexical phenomena of both languages, we came across
another interesting case in translation. In the sentence given below the translator
unconsciously created conversion:

Daisy came out of the house and *two rows* of brass buttons on her dress gleamed in the
sunlight. (p. 96)
Դեյզին դուրս եկավ՝ արևի տակ փայլեցնելով հագուստի կոճակների
երկշարքը: (p. 107)

Translating the word-combination 'two rows' by the word 'երկշարք,' the
translator created an artificial compound considering it a noun. But after checking the
Armenian dictionaries - "Modern Armenian Explanatory Dictionary" by Ed. Aghayan
as well as "The Modern Armenian Explanatory Dictionary" compiled in the Institute of
Language in Armenia, we became convinced that the word 'երկշարք' is an adjective
with the meaning 'երկու շարք ունեցող.' So, using it as a noun is not appropriate in
this case.

The same phenomenon is in the next example. The word 'արևաշող' is an
adjective, not a noun, so in the Armenian translation, it becomes a case of artificially
created conversion.

...the last **sunshine** fell with romantic affection upon her glowing face... (p. 19)

...*արևաշողը* կպավ Դեյզիի շառագունած դեմքին...: (p. 23)

In this case, in our opinion, it would be better to translate the two words in the following way – 'արևի շողքը,' 'երկու շարքը' or 'երկու շարքերը.'

5. Conclusion

The study we carried out in this paper once again comes to prove that "The Great Gatsby" by F. Scott Fitzgerald provides a rich source of compound words. Its lexical stock gives a profound basis for an in-depth linguistic investigation of both the original work and its translation. First of all, the comparison of the English and Armenian compound patterns brought us to the conclusion that compound words can were translated a) as affixed words, b) as word-combinations, c) analytical/open compounds were translated as synthetic ones and synthetic compounds, vice versa, as analytical ones, d) simple words were translated as compound ones, e) they could be translated literally, f) compound words could be translated descriptively, g) the components of compounds were sometimes **substituted** with synonyms in the translated version, etc. The **morphologica**l classification of compound words revealed that among synthetic and analytical compounds the most widely used patterns in two languages used both by the author and the translator are **N+N** and **Adj.+N** patterns. It became obvious that synthetic compounds prevail in the Armenian translation, while in English analytical ones are numerous. The structural analysis of compounds is yet another proof that there are many **reduplicative** and **syndetic** formations among the compound words of both languages. As a distinctive feature of both languages, we have underlined phrasal compounds which do not have their corresponding equivalent in Armenian. Some semantic and syntactic features of compound words were also discussed. The **syntactic relations** (coordinative and subordinative) between the constituents of compound words became another subject of our investigation, as they help to understand the meanings of some compounds or correctly interpret the part-of-speech meaning of their ICs. We have also turned to the **diachronic analysis** of some Armenian compound words which served as an aid in clarifying the meanings of the constituents of those compounds the interpretation of which causes difficulties at first sight.

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6. Tables

a. It is recommended that you use some sort of background colour like light grey for the title row or column of a table, and ensure that the text of titles is in bold. This

can be achieved by clicking on the relevant cells of your table, and then clicking on Table, Table Properties, Borders and Shading, and then selecting a colour (preferably 20%-grey).

b. Do not use different types of formatting for different rows or columns unless you would like to differentiate between headings and body text.

c. Entitle your table in the same way that you entitled your image (Table 1, Table 2, etc.)

d. Leave a blank 10 pt. TNR line before and after the table.