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UNIVERSITY

# TRANSLATION STUDIES: THEORY AND PRACTICE

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PRACTICE**

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# UNIVERSITY-BASED TRAINING COURSES FOR LITERARY TRANSLATORS IN THE TWENTY-FIRST CENTURY: AN OVERVIEW FROM THE UNITED KINGDOM

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**Abstract:** As part of a wider project exploring literary translation in the United Kingdom, the present article profiles the three named postgraduate taught courses focusing exclusively on literary translation which are currently available at universities in the United Kingdom: the MA in Literary Translation at the University of East Anglia (UEA); the MA in Literary Translation Studies at the University of Warwick; and the MA in Audiovisual and Literary Translation at the University of Essex. After providing a concise summary of the situation regarding (literary) translator training in the British context, online sources are used to obtain information regarding the structure and course content of each of the three degree programmes under analysis. The findings are presented, contrasted, and discussed, before some proposals for further research are outlined.

**Keywords:** translator training; postgraduate degrees; translating literature; higher education; MA Literary Translation

## 1. Introduction

Literary translation is commonly considered to be a prestigious, high-status specialisation, and sociological studies of translators and interpreters have sometimes delved into greater detail on this topic. For example, a survey of translational professionals in Finland illustrated that among their peers, literary translators do “enjoy higher esteem than other translators” (Ruokonen & Mäkisalo 2018: 10), and the author’s preliminary study has also shown that literary translators could potentially be viewed as elite in sociological terms, although further empirical research is of course required (Hoyte-West 2022a). As with other types of translation and interpreting, it has been suggested (see e.g., American Literary Translators Association n.d.) that one way of acquiring and developing the necessary skills to be a literary translator is through appropriate training, such as via enrolment on a relevant postgraduate degree programme at an accredited tertiary institution. Indeed, this can be “the fastest, most focused route into the profession” (Page 2018).

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Accordingly, this contribution, in brief terms, aims to shine a light on selected degree programmes in literary translation in the British context. It is part of a more extensive study seeking to give a broad panorama of the literary translation landscape in the United Kingdom. To date, this has included profiles of selected British awards and prizes for literary translation from various perspectives (e.g. see Hoyte-West 2022b), and three further manuscripts are currently in preparation. Though there have been numerous studies describing the format of translator and interpreter training in various nations, few have focused particularly on the training options for literary translators. In profiling relevant British university-based programmes in literary translation, this article therefore complements previous work in the domain, such as Hyde Parker's (2009) concise overview of the evolution of literary translation education in the United Kingdom over the past decades as well as King's (2019) research thesis comparing six translation degree programmes, which although centring on North America included one British institution within the parameters of its analysis.

## **2. Brief Remarks on (Literary) Translator Training in the United Kingdom**

As leading translation studies scholar Anthony Pym observed more than a decade ago, there are several different national models of university-based translator training across Europe (Pym 2009). These include countries such as Spain where translation and/or interpreting is traditionally offered primarily as an initial or undergraduate degree. This approach can then be contrasted with those countries where translator and/or interpreter training is mainly offered at the postgraduate level; that is, after candidates have already completed an undergraduate degree in another subject, typically but not necessarily related to languages and philology. Accordingly, university-based translator training in the United Kingdom is primarily offered at postgraduate level – i.e., leading to the award of a relevant taught master's degree (e.g. MA or MSc). In common with the general structure of postgraduate qualifications in the United Kingdom, other awards such as a Postgraduate Certificate (PGCert) or Postgraduate Diploma (PGDip) are sometimes available, typically to students who choose not to complete a full MA programme. It is worth mentioning that in recent years more and more named undergraduate degrees focusing on translation and/or interpreting have become available, with courses offered at institutions such as Heriot-Watt University in Edinburgh, the University of Swansea, London Metropolitan University, and several others.

At the postgraduate level, a glance at the relevant websites demonstrates that the range of universities which offer taught courses in translation primarily focus on practical translation – technical, specialised etc. Indeed, British translator training programmes were formerly well-represented in the European Commission's flagship European Masters in Translation (EMT) consortium, with 13 programmes at 12 universities represented among the 60 international universities selected for the previous 2014-2019 iteration of the initiative (European Commission 2014). Indeed, it can be argued that the EMT is an important model for best practice in translator training at the European level, with its various member institutions adhering to a range of core competencies to ensure quality. However, within the network there is also

space to allow for a variety of approaches, languages, and course structures to be incorporated into individual programmes (for more detailed information, see e.g. Schmitt 2012; Torres-Simón & Pym 2019; etc.). However, with the United Kingdom no longer one of the European Union's member states, no British programmes or institutions feature in the current 2019-2024 incarnation of the EMT (European Commission 2023). In addition, there are of course other relevant organisations with a mission related to the propagation and promotion of translation competence and skills and the development of relevant models and templates. These include PACTE, a research group which has conducted extensive research in that domain for many years (for more information, see e.g. Hurtado Albir 2017). Turning specifically to relevant literary translation-based initiatives, a key organisation is the PETRA-E consortium of several European universities. In 2016, the consortium developed the comprehensive PETRA-E Framework of Reference for the Education and Training of Literary Translators (PETRA-E Network 2023a). Through a series of detailed competence-based descriptors, the PETRA-E Framework outlines five independent levels of performance from novice to specialist: LT1 Beginner, LT2 Advanced Learner, LT3 Early Career Professional, LT4 Advanced Professional, LT5 Expert (PETRA-E Framework 2023). In addition, as a mark of its international scope, the relevant documentation has been made available in 11 European languages (Bulgarian, Croatian, Dutch, English, French, German, Greek, Hungarian, Italian, Portuguese, and Spanish (PETRA-E Network 2023a)) and examples of relevant research featuring the Framework include Percec & Pungă (2017) and Pungă & Percec (2017).

With the focus of many British postgraduate degree programmes being largely on more market-oriented areas of translation, literary translator training is commonly offered as an optional module within broader MA or MSc degrees in Translation Studies (see Hyde Parker, 2009). This is demonstrated by some of the entries for UK-based institutions listed on the Course Database webpage of the PETRA-E Network (2023b). Further analysis of the relevant university websites also reveals several additional factors, including the fact that some of the degrees in Translation Studies are centred primarily or exclusively on analysing specific theoretical and cultural aspects of translation, rather than on the acquisition of practical skills. And additionally, though there are indeed advanced modules in literary translation offered at several universities across the United Kingdom, it is apparent that there are very few named taught postgraduate degrees in "Literary Translation" as an independent subject of study. There are, however, several research-based master's qualifications available such as the MA by Research in Literary Translation at the University of Swansea, and in the past taught courses were available at other institutions such as the University of Middlesex (Parker 2009). Indeed, the current overview will profile briefly the three full qualifications dedicated to literary translation which are currently available in the British context: the MA in Literary Translation at the University of East Anglia (UEA) in Norwich; the MA in Literary Translation Studies at the University of Warwick; and the MA in Audiovisual and Literary Translation at the University of Essex in Colchester. As such, it is worth noting Jean Boase-Beier's succinct formulation – and which appears not to have changed much in the intervening quarter-century – that the objectives of attending a literary translation course may be:



*“(a) to provide a qualification in literary translation; (b) to provide students with the means to speculate on, to discuss and to carry out research into literary translation; (c) to give help in establishing contacts with other literary translators and with organisations, publishers and academics in the field; [and] (d) to help students to translate better.” (Boase-Beier 1998: 34)*

At this juncture, it is important to underline the availability of other, non-degree options for literary translators in the United Kingdom. These include the professionally-oriented short courses offered by the universities of Bristol and Warwick (and in the past by City, University of London), as well as the British Centre for Literary Translation (BCLT)’s summer school at the UEA. In addition, as also noted in Pym, Grin, Sfreddo, and Chan’s (2013) extensive analysis of the status of the translational professions in Europe and elsewhere, other certification options for translators are available in the United Kingdom. Regarding literary translation, the Diploma in Translation (DipTrans), which is the main vocational translation qualification offered by the Chartered Institute of Linguists (CIOL), features the option for candidates to sit a semi-specialised paper in ‘Literature’. This examination is situated at postgraduate level and can be taken in a wide range of language pairs, independent of prior attendance at any specific training course (CIOL Qualifications 2023).

### **3. Aim and Approach**

As indicated in the introductory remarks, this study aims to obtain more background information regarding university-based literary translation qualifications in the United Kingdom. It is an exploratory and desk-based analysis, and similarly to the author’s previous overviews of translator and interpreter training in various national contexts (see e.g. Hoyte-West 2020; 2022c), it employs a literature-based methodological approach to examine online sources such as university prospectuses and course syllabi. Though brief in its analysis and presentation, it is hoped that the descriptive foundations provided in this study can be built on to provide deeper analysis in subsequent projects. Building on the selection of the three named postgraduate taught degrees in literary translation outlined above (at UEA, Warwick, and Essex), information about the structure and requirements for each of the three qualifications will be presented, noting any similarities and differences displayed.

### **4. University-based Training Courses for Literary Translators in the United Kingdom**

The first course presented is the MA in Literary Translation at the University of East Anglia (2023a), which was also the only non-North American course featured in King’s (2019) comparative study of university translation degree programmes. A modern university, it is world-renowned for its excellence in literature and creative writing, as demonstrated by its links with famous authors such as the Nobel literature

laureate Kazuo Ishiguro (The Nobel Prize 2017). It also hosts the British Centre for Literary Translation (BCLT), a dedicated research centre of the University, which as its website states, “support[s] the MA” programme (University of East Anglia 2023b). According to the online prospectus (University of East Anglia 2023a), the MA in Literary Translation falls under the auspices of the School of Literature, Drama, and Creative Writing. In common with the vast majority of taught MA/MSc degrees in the United Kingdom, the degree comprises 180 credits (equivalent to 90 ECTS), with a duration of 1 year full-time or 2 years part-time enrolment. The basic entry requirement to the degree comprises an upper second-class honours degree (2:1), which should preferably be in a literary subject. In terms of structure and language combination, the MA course caters for all languages into English, and consists of the following four compulsory modules. Three are of 20 credits (10 ECTS): ‘Process and product in translation’; ‘Translation theory and history’; and ‘Case studies’, plus a 10 credit (5 ECTS) seminar in ‘Literary translation research and methodology training’. Noting UEA’s expertise and reputation in those fields, students in the MA can choose an optional 20 credit (10 ECTS) module from the areas of creative writing, literature, or publishing studies. The main component of the degree, however, comprising half of the total credits (90; 45 ECTS) is the master’s dissertation, which can take the form of literary translation with a commentary or a critical essay (University of East Anglia 2023a).

The second course featured is the MA in Literary Translation Studies at the University of Warwick (2023). Like UEA, the University of Warwick is a highly-ranked modern university and is also well-known for its teaching and research in languages and literature. It also hosts the Warwick Prize for Women in Translation, an annual award which recognises excellence in the translation of a literary work by a woman writer into English. The MA degree in Literary Translation Studies comes under the umbrella of the Warwick Writing Programme, within the University’s Faculty of Arts. As with the course at UEA, it is also composed of 180 credits (90 ECTS) and can be followed on a full- or part-time basis for one or two years respectively. The academic entry requirement is a 2:1 degree, and once again, literature or modern languages are the preferred disciplines. In terms of linguistic combinations, all languages into English are accepted, with the departmental website (University of Warwick 2020) noting that in the past source languages have included major European languages such as French, German, Italian, and Spanish, major international languages such as Mandarin Chinese and Russian, as well as minority languages such as Catalan and Welsh. According to the prospectus (University of Warwick 2023), the format of the course includes a mandatory module entitled ‘Translation Studies in Theory and Practice’ to which – depending on the year – students must take either a further compulsory module on ‘The Practice of Literary Translation’ or participate in the ‘Literary Translation and Creative (Re-)Writing Workshop’. A further additional core module is to be chosen on a topic relating to translation and/or literary studies, to which an optional module can be added from elsewhere in the Faculty of Arts. With a limit of 16,000 words, the MA dissertation can take the format either of a literary translation with an accompanying critical commentary, or as a research-based thesis

exploring some relevant aspects pertaining to practical, theoretical, and even sociological aspects of literary translation (University of Warwick 2023).

The third and final degree programme presented here is the MA in Audiovisual and Literary Translation, which is taught at the Department of Language and Linguistics at the University of Essex (2023). Like the other two institutions, the University of Essex is a well-regarded research-based modern university. In terms of the specific nature of the MA course, it differs from the two previous examples by combining the named study of literary translation with an additional specialism in audiovisual translation. It too follows the standard 1-year full time/2-year part-time format, with the degree comprising a total of 180 credits (90 ECTS). The entry requirements here are for a minimum of a lower second-class honours (2:2) degree; unlike the other two courses, however, this is specified as including either French, German, Italian, Portuguese, or Spanish. This linguistic stipulation is also mirrored in the language pairs available on the course. In addition to mandatory English, candidates must also offer either one of the preceding five European languages, Arabic, or Japanese. Noting the degree's dual focus, the compulsory modules include 15 credit (7.5 ECTS) modules in 'Audiovisual translation' and 'Subtitling: Principles and practice', with the necessary literary translation input provided by a module entitled 'Crossing the Boundaries: Literature and Translation in Global Context'. This is supplemented by two additional optional core modules, also both of 15 credits (7.5 ECTS), which are based on the creation of a portfolio of translations in a specific language pair. Further scope for options within the degree include the selection of two 20-credit (10 ECTS) modules focusing on literary and cultural studies, chosen from a broad range with titles such as Critical 'Moments in the History and Theory of Film', 'Shakespeare and the Early/Modern', and 'Memory Maps: Practices in Psychogeography', as well as creative writing options. Finally, this class-based component is supplemented by a 60-credit (30 ECTS) 16,000-word dissertation on a relevant topic (University of Essex 2023).

## 5. Conclusion

This overview has demonstrated that at present there appear to be three specific named taught postgraduate courses in literary translation offered in the British context – the MA programmes at the universities of East Anglia, Warwick, and Essex. The courses share a number of common characteristics, including a similar structure of 180 credits (90 ECTS), 1-year full-time or 2-year part-time attendance options, as well as a mixture between taught coursework and an independent dissertation project focused either on a literary translation with commentary or a research dissertation within Translation Studies. At Essex, the focus appears to be practical language-based work in specific language pairs, with the dual aim of gaining a good grounding in both audiovisual and literary translation. As such, a key objective seems to be the development of literary translation competencies within a portfolio of broader translational skills. At UEA and Warwick, however, given that candidates from all languages are accepted and that those courses focus exclusively on literary translation, the workshop-based focus appears to foreground the quality of the translation in the

target language – i.e., in English. An interesting aspect of all three of the postgraduate programmes profiled here is the optional inclusion of relevant coursework from creative writing. This focus on the craft of writing is particularly pronounced at UEA and Warwick, and mirrors conversations within translation studies on the interlinkage of translation and creative writing (see, among others, e.g., Fang 2021), as well as, more generally, on theoretical and applied discussions regarding the interface between translation and creativity (see e.g. Malmkjær 2019).

It is clear that all three of the degree courses profiled here are professionally focused, yet, as the above overview has illustrated, this takes place in different forms. In addition, noting that this is a preliminary analysis, more wide-ranging qualitative research would be needed to gain insights into several of the questions that have arisen. For example, these could incorporate interviews, surveys, and focus groups conducted with staff, students, and alumni of the three degree programmes discussed here, as well as further analysis of the input and experiences of other relevant stakeholders in the broader literary translation industry such as publishers, agents, and authors. In addition, comparative work could be done with other similar literary translation postgraduate degree programmes in other countries, thus expanding the scope of this overview beyond the British context.

By way of conclusion, this brief survey of university-based training courses for literary translators in the United Kingdom has provided several options for further exploration. As is being mentioned more and more frequently, in the past few years machine translation has made growing inroads in literary translation, a domain formerly considered somewhat less vulnerable than other areas of specialised translation. Accordingly, studies uncovering its current and future influence on literary translator training could prove useful (see e.g., Omar & Gomaa 2020), and it will certainly be of interest to observe how technological progress will impact the structure, content, and objectives of literary translator training programmes in the coming years. In addition, though much scholarship has appeared about the shift to virtual translator and interpreter training mandated by the coronavirus lockdowns (see e.g., Hodáková & Perez 2022), it appears that not so much has focused specifically on the impact of the pandemic on the training of literary translators. This too, therefore, could lead to possible areas for further inquiry. As such, it is clear that there is significant food for thought on how developments in technology will impact literary translator training – and by extension, the literary translation profession – as the twenty-first century progresses, thereby providing rich possibilities for further research.

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## REWRITING AS RECEPTION: GARY SNYDER'S REPRESENTATION OF CHUANG TZU IN HIS ECO-POETIC LITERATURE

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**Abstract:** Authored by the Chinese philosopher Zhuangzi, *Chuang Tzu* is a culturally significant Taoist canon, aside from *Tao Te Ching*. Due to its essential role in the development of Chinese philosophy and literature, *Chuang Tzu* has drawn the attention of sinologists worldwide to introduce this oriental masterpiece to their cultures and influenced the local literati. Burton Watson's high-quality rendition *The Complete Work of Chuang Tzu* (1968) has been well-received by the renowned American poet Gary Snyder, who, based on Watson's translation, rewrote *Chuang Tzu* in his eco-poetic literature to show his agreement with Zhuangzi's philosophies. Most of scholars studying Snyder, however, seem to ignore his reception of *Chuang Tzu* and are more inclined to credit *Tao Te Ching* alone for his familiarity with Taoism. Thus, this study explores Snyder's understanding of *Chuang Tzu*. Borrowing André Lefevere's concept of rewriting and seeing it as a method of reception, this article conducts a comparative analysis between Snyder's compositions and (Watson's translation of) *Chuang Tzu* and investigates how Zhuangzi's philosophies were rewritten and interpreted in Snyder's context. It is found that Snyder rewrote *Chuang Tzu* mainly through commentary and imitation, and that some ideas were embraced directly while others were redefined and repositioned.

**Keywords:** Gary Snyder, *Chuang Tzu*, eco-poetic literature, rewriting, reception

### 1. Introduction

Gary Snyder (1930-) is a known as American essayist, lecturer and environmental activist, but he is best-known as the "poet laureate of deep ecology" and is considered the "only surviving voice of the Beat today" (Chen 2009: 101). His poems focus on the ecosystem and all its contents, namely humans and living beings. His eco-poetics believes that literary creations are forms of life and living practices, and that the task of literature is to call on each individual to build a sense of responsibility for their places of living and to love the earth. Although he is an accomplished American poet, he would not have been as successful without his exposure to the Chinese culture. In his twenties, Snyder studied Chinese language at the University of California, Berkeley;

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later, he read on his own many translated texts of Chinese Taoism, Buddhism, and Confucianism, including *Tao Te Ching* (道德经, *Chuang Tzu* (庄子), *The Sixth Patriarch's Dharma Jewel Platform Sutra* (六祖坛经), and *The Analects of Confucius* (论语), all of which, more or less, exerted an influence on his understanding of ecology and contributed to his own compositions. For example, Ou (1994: 33) finds that Snyder has borrowed at least 51 lines straight from these Chinese writings and used them in his poems or essays. Among the Chinese ideologies he absorbed, Taoism seems to be the most far-reaching for him. According to McLeod (1990), Snyder has a Taoist mysticism, a humorous sense of spontaneity, a lack of restraint in his dress, and a principle of inaction.<sup>1</sup> Besides, among the Chinese texts he read, Snyder's passion and appreciation for *Tao Te Ching* linger throughout his life. When he was 20 years old, he read Arthur Waley's English translation *The Way and Its Power: A Study of the Tao Te Ching and Its Place in Chinese Thought* (1934); at the age of 57, when he was invited to perform his poetry in Alaska, he was still carrying a translation of *Tao Te Ching* with him and lent it to a local feminist leader as an opportunity to promote Taoist thoughts (Hua and Li 2020). The impact of Taoist philosophy on Snyder is never a new topic, for many scholars (Zhong 2006; Xu 2015; Tan and Qiu 2016) have already expressed their insights in this regard. Tan & Qiu (2016), for instance, hold that Snyder's understanding of *Tao* can be divided into five kinds: the path that can be followed, the path off the trail (or no path), the practice, the method to *Tao*, and the method to Zen. But they all appear to centre on the knowledge Snyder gained from *Tao Te Ching* but ignore one essential fact: apart from *Tao Te Ching*, *Chuang Tu* is another important source from which Snyder learned about Taoism.

*Chuang Tzu* (or *Zhuangzi*) was penned by the great philosopher Zhuangzi (庄子), or Zhuangzhou (庄周) and his disciples during the late Warring States period (around 476 BC–221 BC). After the Han Dynasty when Zhuangzi was revered as Nanhua Zhenren (南华真人), "Immortal of Nanhua," the book was also called *The Holy Canon of Nanhua* (*Nanhua Jing* 南华经). This canon not only introduces Zhuangzi's philosophies but also manifests his views on art, aesthetics, politics, society and cosmogenesis, all of which display the richness and profundity of its substance. Thus, *Chuang Tzu* is much more than a philosophical masterpiece; it is also an exemplary allegorical compilation of literature and aesthetics that has had an inseparable influence on the development of related fields both in China and across the globe. The version of *Chuang Tzu* that Snyder read is the English translation *The Complete Works of Chuang Tzu* (1968) by his friend and an outstanding translator, Burton Watson, which was chosen for inclusion in *The Norton Anthology of World Literature* and the *UNESCO Collection of Representative Works (Chinese Series)*, both attesting to the exceptional quality and high readability of this rendition. A few scholars (Zhong 2006; Xu 2015; Hua and Li 2020) have indeed noticed the significance of investigating Snyder's reception of Zhuangzi's philosophies, and have preliminarily found that Snyder rewrote excerpts from *Chuang Tzu* in his eco-poetic literature, but their analyses are not

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<sup>1</sup> Since the original English article "Some Images of China in the Works of Gary Snyder" by Dan McLeod is not retrievable now, this statement was transcribed from the Chinese translation of his text. The original version was published in *Tamkang Review* (Vol. 10, No. 3, 1979~1980).



systematic and comprehensive. To further our knowledge of this subject, this research, following the steps of foregoers, intends to explore how Snyder was inspired by *Chuang Tzu*. To be more precise, this study aims to answer the following questions:

- (1) In what forms has Gary Snyder accepted Zhuangzi's philosophies?
- (2) Which of Zhuangzi's core thoughts have been received by Snyder?
- (3) What are Snyder's responses to these ideas?

In order to seek answers, this article employs André Lefevere's concept of rewriting as a form of reception and probes into how Snyder reproduced *Chuang Tzu* in his manner.

## 2. Rewriting as Reception

Rewriting, originally called "refraction" by Lefevere (2000, 234), refers to "misunderstandings and misconceptions," through which a writer's work is adapted to fit diverse reader groups from other cultures in order to gain "exposure" and exert "influence." Lefevere (2000, 235) has listed some categories of rewriting, inclusive of an obvious form of rewriting – translation – and other less obvious ones, such as criticism, commentary, historiography, teaching, the collection of works in anthologies, and the production of plays. Furthermore, Lefevere (1992) has identified three main factors that may "manipulate" rewriting: poetics, ideology, and patronage. The emergence of his rewriting theory, together with other theories of cultural translation studies (such as Itamar Even-Zohar's poly-system theory), is without doubt pivotal to the whole translation academia because it provided a fresh angle for researchers to review "translation" from a cultural perspective, that is, translation is no longer merely considered a textual shift from one language to another, but a means of spreading culture beyond its source background. In agreement with this, many academics (Zhao 2009; Lv and Li 2013; Bai 2020; Liu 2020) have adopted rewriting theory as a theoretical framework or foundation to advance their own studies. Nevertheless, it is not difficult to discover that rewriting theory, though inspiring, has been monotonously discussed because the researchers seem to seldom re-evaluate it so as to rejuvenate it for the modern age of translation studies. How should we reflect upon this classic theory then? Presumably, revisiting what else "rewriting" can be would be a solution.

When looking back at the definition of "rewriting" by Lefevere, we are very likely to be attracted to its paraphrase "misunderstandings and misconceptions" and thus would easily neglect the other two key words – "exposure" and "influence," two ultimate goals of rewriting. In this regard, one thing that deserves noticing is: exposure and influence do not happen only once. Given this perspective, a literary work will have countless chances to be read and innumerable readers to influence through times of rewriting. In this study, the original *Chuang Tzu* was first rewritten (translated) by Watson, so his translation helped *Chuang Tzu* to gain exposure and exert an influence in the first round where Snyder accessed Zhuangzi's philosophies. Following that, Snyder rewrote (the translation of) *Chuang Tzu* and the second round of exposure and

influence occurred. In this continuous process, we can see three interesting phenomena. First, Watson's translation as well as Snyder's rewriting derive from the original *Chuang Tzu*, and the thoughts of *Chuang Tzu* are interpreted and thus evolve in the translation and rewriting, so these three texts become a continuum that witnesses intertextuality among them. Second, Watson and Snyder serve as both an influencee and an influencer. Third, for Snyder, the moment he starts reading Watson's translation of *Chuang Tzu* is also the moment he simultaneously commences his "misunderstanding" and "misconception" that are embodied in his eco-poetic works. In brief, Snyder receives *Chuang Tzu* by rewriting, so rewriting can be thought of as Snyder's approach to reception.

Given that Snyder did not read the original *Chuang Tzu* but Watson's rendition, this research first compares Snyder's rewriting and *Chuang Tzu* with the translated text as a bridge to help figure out his rewriting methods, and then contrasts his interpretation of Zhuangzi's thoughts with those in the original to analyse what is preserved and what is developed.

### 3. Snyder's Meeting with *Chuang Tzu*

The story that Snyder attentively read *Chuang Tzu* is easy to tell, but it is necessary to first recall his prior reading experiences of Chinese culture because they lay a solid foundation for his study of *Chuang Tzu*. As previously said, it was Waley's translation of *Tao Te Ching* that directed Snyder to begin learning about Taoism. From the translated book, Snyder was able to master some basics of Taoism, such as the meaning of *Tao* (the Way 道), *inaction* (无为), *yin* and *yang* (阴阳) (Liu 2021). After *Tao Te Ching*, he read *The Sixth Patriarch's Dharma Jewel Platform Sutra* and *The Diamond Sutra*, which kindled his incipient interest in Buddhism (especially Zen). Followingly, in the 1950s when the American Beat Generation was suffering a spiritual void, the celebrated Japanese Buddhist scholar Daisetsu Teitaro Suzuki (鈴木大拙貞太郎) brought to the US Zen, which was later appreciated by the Beats (Snyder included) as a remedy for their lost souls. Henceforth, Snyder continued to go down the road of Zen, which he found initially stemmed from China during his visit in Japan, and where he assimilated ideas, such as non-anthropocentrism, holism, life of all things and respect for life, that were parallel to his past learning of Taoism and also fundamental to his subsequent mastery of *Chuang Tzu* (Chen 2009: 216-221).

Since the Second World War spurred an increased interest in Asia, the Department of East Asian Languages and Cultures of Columbia University established itself as one of a handful of universities in the US to offer courses on Asian languages, history, literature, religion, and politics. However, the usable English materials for the teachers and undergraduate students were very few. To address the problem, with the support of institutions such as American International Education Foundation and Columbia University Press, Professor William Theodore de Bary, as the project leader and the editor in chief, launched a monumental program of Translation from the Oriental Classics, which contains Watson's first partial translation *Chuang Tzu: Basic Writings*, published in 1964, and second full translation *The Complete Work of Chuang Tzu*,

published in 1968 (Lin 2017: 173-174). As a friend of Watson's, Snyder was surely inclined to read his translation of *Chuang Tzu* out of his continuing enthusiasm for Taoism.

One of the core thoughts from *Chuang Tzu* is *tiān-rén-hé-yī* (天人合一), which literally means “the heaven and man become one.” This is an extension of *wù-wǒ-liǎng-wàng* (物我两忘), or “the external world and I both forget,” as was further developed from Zen's *zì-wǒ-xū-wú* (自我虚无), or “self-emptiness.” When you forget yourself, you are immersed in the outside world, which is all nature. As you feel that you are part of nature, you are able to comprehend the *Tao* of nature. It is also a prime example of ecological holism and non-anthropocentrism because humans could realise that they, being part of nature, have nothing special and are identical to all other beings as well as non-beings in the world, and that they, together with everything, are as a whole. When you are feeling the *Tao* of nature and proceeding with *wú-wǒ* (无我), or “no self,” you are able to *xiāo-yáo-yóu* (逍遥游), or “wander freely and easily”; to put it another way, you are not bound by any external forces and do not require any external conditions to do what you desire to do, and then you obtain absolute freedom, which Snyder refers to as “the practise of freedom” (Tan and Qiu 2016: 179). According to Snyder, if one could reach the state of no self, where the spirit and practise merge into one, he should feel at ease and liberated, whether he is doing his work or not. While *Chuang Tzu* highlights the ecological ethic of *wù-wǒ-tóng-yī* (物我同一), or “things and I are the same,” Zen stands on sympathy, both showing respect for nature. In light of this, Snyder presented an idea of ecological protection – not to hurt anything (Ren and Liu 2004: 234).

Snyder (1990: 145) perfected his cognition of *Tao* by reframing it in the context of the real world. He believes that *Tao* could also be the practise of an art or craft. For instance, in Japanese culture, *kadō* (華道) means “the way of flowers” and *sadō* (茶道) is “tea ceremony.” This unique interpretation of *Tao* is in consonance with that demonstrated in the parable of “Cook Ting Cutting up an Ox” (庖丁解牛) from *Chuang Tzu*. Also, agreeing with Laozi and Zhuangzi on “the useless is actually useful,” Snyder (1990: 126) said, “Daoist philosophers tell us that surprise and subtle instruction might come forth from the Useless,” so he argued that “the useless can be rendered useful” (Tsai 2009: 73).

If *Tao Te Ching* and Zen act as the basics for Snyder to form his ecological values featuring oriental philosophies, *Chuang Tzu* upgrades his views by providing more in-depth and concrete thinking that is associated with western culture.

#### 4. Snyder's Rewriting of *Chuang Tzu*

Through an inch-by-inch search for the scent of *Chuang Tzu* in Snyder's eco-poetic literary works, his rewriting falls into two primary types: commentary and imitation.

#### 4.1 Commentary

It is found that Lefevere has not shed much light on ‘commentary’ but elaborated on its analogue – ‘criticism.’ Nevertheless, criticism is not adopted in this section as a kind of Snyder’s rewriting in that it, in contrast to commentary, indicates those more negative opinions, as evidenced by Lefevere (2000: 235), who takes an example of “the wholesale allegorization of the literature of Antiquity by the Church Fathers.” Thus, commentary, referring to explanation and discussion, appears more appropriate in this case. Then, how did Snyder comment on the philosophical thoughts of *Chuang Tzu*? If one concurs with the view of a sage, the easiest way to show his or her consent is to cite the sage, which is what Snyder did. He quoted Zhuangzi’s statements, explicitly and implicitly, in his literary creations, always with detailed illustrations to simplify the concepts and make them understandable to his western readers, who might not have sufficient knowledge to fully appreciate the eastern traditional wisdom. Here are a few typical examples of his commentary.

A clear quote that is unquestionably ascribed to *Chuang Tzu* appears in Snyder’s classic *The Practice of the Wild* (1990):

*Native abilities may be nourished by discipline, but discipline alone will not get one into the territory of “free and easy wandering” (a Zhuang-zi term). (Snyder 1990: 150)*

“Free and easy wandering” is the translation of *xiāo-yáo-yóu*, the heading of *Chuang Tzu*’s very first chapter and also a central idea of Zhuangzi. What does “free and easy wandering” mean? Zhuangzi responds with this paragraph:

夫列子御风而行，泠然善也，旬有五日而后反。彼于致福者，未数数然也。此虽免乎行，犹有所待者也。若夫乘天地之正，而御六气之辩，以游无穷者，彼且恶乎待哉！故曰：至人无己，神人无功，圣人无名。(Zhuangzi 2007, 11)

*Lieh Tzu could ride the wind and go soaring around with cool and breezy skill, but after fifteen days he came back to earth. As far as the search for good fortune went, he didn’t fret and worry. He escaped the trouble of walking, but he still had to depend on something to get around. If he had only mounted on the truth of Heaven and Earth, ridden the changes of the six breaths, and thus wandered through the boundless, then what would he have had to depend on? Therefore I say, the Perfect Man has no self; the Holy Man has no merit; the Sage has no fame. (Zhuangzi 1968: 32)*

The explanation tells us that only when we master the natural laws of the universe (the Way) can we obtain absolute freedom in spirituality and physicality. In another word, leading a dependent-on-nothing life marked by “no self,” “no merit” and “no fame” is the true connotation of the so-called freedom and ease. With the teaching of “free and easy wandering,” Snyder discussed freedom at work. He thinks that self-discipline and hard work, though admirable traits, can occasionally become “hindrances” that will “lead one astray” and obscure one’s awareness of “what one’s more playful capacities might have been,” so when people do not persist in self-discipline or let go of the self, they can become ones with “all of the phenomenal world” and finally enter the territory of “free and easy wandering” (Snyder 1990: 150).

While Zhuangzi talks about the true essence of life, Snyder applies it as a working principle: do not let yourself limit your potential.

In addition to using Zhuangzi's phrase directly, Snyder further elucidated the concept by citing an excerpt of *Chuang Tzu's* first chapter in his song "Little Songs for Gaia" from his collection *Axe Handles* (1983):

*Chuang-tzu says the Great Bird looking down,  
all he sees is  
blue* (Snyder 1983: 54)

This part echoes *Chuang Tzu* in the following way:

天之苍苍，其正色邪，其远而无所至极邪？其视下也，亦若是则已矣。(Zhuangzi 2007: 11)

*Wavering heat, bits of dust, living things blowing each other about – the sky looks very blue. Is that its real color, or is it because it is so far away and has no end? When the bird looks down, all he sees is blue too.* (Zhuangzi 1968: 23)

In actual fact, the last sentence of the original text should be translated as "if the bird looks down, it will perhaps see the same scenery"; however, Watson straightforwardly represented this utterance by replacing "the same scenery" with "blue," which explains why Snyder wrote alike. Zhuangzi wrote the above paragraph to indicate that "the bird" (P'eng 鹏), though bigger than other species, is too small compared with the sky because, even though looking down rather than up, he can see the blueness of sky. The sky in this context symbolises the cosmos while the bird represents humans. Notwithstanding how great a man can be and how much power he possesses, he just weighs as heavy as dust in the universe, which corresponds to the previously said "free and easy wandering" with "no self," "no merit" and "no fame." In a slight departure from *Chuang Tzu*, Snyder in his song does not mean to show much about his interpretation of the philosophical idea; instead, he uses Zhuangzi's words to extol the beauty of the earth and the vastness of the sky.

Additionally, Snyder (1999: 287-318) borrowed the term "the Great Clod" (大块) from *Chuang Tzu's* second chapter "Discussion on Making All Things Equal" (齐物论) to name a section as "The Great Clod Project" in *The Gary Snyder Reader: Prose, Poetry and Translations 1952-1998* (1999). This expression made its debut in the following line of the original text:

夫大块噫气，其名为风。(Zhuangzi 2007: 23)

*The Great Clod belches out breath and its name is wind.* (Zhuangzi 1968: 36)

Though the Great Clod means 'the earth' or 'the nature,' Watson just gives it a literal translation and explains that the term, together with others, such as "Supreme Swindle" (吊诡) and "True Man" (真人), essentially refers to one thing – the inexpressible Absolute (Zhuangzi 1968, 25). Snyder must have read Watson's note about this phrase, so he continued to use it in his reader. Where Snyder shows his understanding of "the Great Clod" can be found in another book, *The Great Clod:*

*Notes and Memoirs on Nature and History in East Asia* (2016), in which he quotes a short paragraph of Watson's translation of the sixth chapter of *Chuang Tzu*, "The Great and Venerable Teacher" (大宗师):

*The Great Clod burdens me with form, labors me with life, eases me in old age, and rests me in death. So if I think well of my life, for the same reason I must think well of my death.* (Zhuangzi 1968: 36; Snyder 2016: 8)

These words were said by Master Lai who believed that life and death are interconnected, so only when we calmly face gain and loss as well as life and death can we experience the Way, or "freeing of the bound," as summarised in the same chapter:

且夫得者，时也；失者，顺也。安时而处顺，哀乐不能入也，此古之所谓县解也。  
。(Zhuangzi 2007, 129)

*I received life because the time had come; I will lose it because the order of things passes on. Be content with this time and dwell in this order and then neither sorrow nor joy can touch you. In ancient times this was called the 'freeing of the bound.'* (Zhuangzi 1968: 84)

Once during an interview, Snyder spoke of his grip on "the Great Clod" by paraphrasing Zhuangzi's line as "The Great Clod nourishes me, comforts me, chills me, feeds me. If I appreciate my life I should appreciate my death" (Elder 2017), which proves his full comprehension of the concept. However, in his book that bills itself as an essay collection on the ecological history East Asia (mainly China and Japan), he did not inherit the profound meaning of "the Great Clod" but only viewed the term, hailing from an oriental canon, as a pronoun of (East Asia's) nature and a proper book title congenial to its content.

Another classical example of Snyder's commentary on *Chuang Tzu* is in the article "On the Path, Off the Trail" of *The Practice of the Wild*, where he abridged and modified Watson's rendition of the story "Cook Ting Cutting up An Ox" from *Chuang Tzu*'s third chapter "The Secret of Caring for Life" (养生主). The caring for life, in Zhuangzi's utterance, does not imply keeping good health but preserving a sound spirit, which also reflects going with the Way. Evidence of this philosophy includes lines, such as "I go at it by spirit and don't look with my eyes," "I go along with the natural makeup," and "follow things as they are" (Zhuangzi 1968: 50-51). Snyder took the story as an example in his book when he illuminated *Tao* because he assumed that the practise of arts and skills was also an extension of *Tao*. He also reckoned that this narrative is able to manifest the connection between one's spirit and deed, and intended to convey a message that the only way to achieve total achievement was to commit oneself to a certain field or profession (Snyder 1990: 147).

## 4.2 Imitation

Though Lefevere does not classify "imitation" as a type of rewriting, he recognises the existence of other forms of rewriting, and imitation, as well as its synonym

“emulation,” has been talked about in his writings. Yan (2022) has detailedly reviewed Lefevere’s discussion on imitation and put that it conforms to Lefevere’s definition of rewriting and should be conceived as a distinctive type of rewriting. On this basis, this research consequently subsumes imitation under rewriting.

One of Snyder’s most well-known parodies is “Coyote Man, Mr. President, & the Gunfighters,” which was based on “Discoursing on Swords” (说剑), the thirtieth chapter of *Chuang Tzu*, and was included in *Left Out in the Rain* (1986). The source text tells a story of “Zhuangzi” as a lobbyist who persuaded King Wen of Chao not to forget about his duties as a monarch despite his addiction to swordsmanship. In his imitative text, Snyder replaced the characters with a whole set of counterparts from the western political system. For instance, he substituted “King Wen of Chao” with “Mr. President,” “the swordsmen” with “the Gunfighters,” and “Zhuangzi” with “the Coyote Man,” and the venue was altered from the palace into “the White House.” Besides, three swords were transformed into three revolvers, and so were their symbolic meanings. Specifically, three swords, including that of the Son of Heaven, that of the feudal lord, and that of the commoner, represent three social classes in ancient Chinese society – the king, the feudal lord and the commoner. Among them, the king took the dominant place in the palace and ruled the whole kingdom with no need to take action on his own; the duke was given autonomy by the king to govern his territory and the people therein; the people were the humblest ones and kept busy all day long with pastimes like cockfighting. Zhuangzi excogitated these three swords as metaphors to counsel the king not to consider sword fights as amusement. Developed on Zhuangzi’s thought, Snyder’s field of vision was much broader. In his text, he encompassed everything in the world and, at the same time, took modern society into consideration, so he expounded his views at three levels: everything (namely the cosmos), species (represented by mankind) and human organisations (represented by the state), which are in line with the three revolvers of the cosmos, mankind, and the state. As delineated in *Chuang Tzu*, the sword of the Son of Heaven consisted of territories, protected by regions, and controlled by five principal elements (i.e., wood, fire, earth, water, and metal) as well as the *yin* and *yang* (Zhuangzi 1968: 342), which means the sword of the Son of Heaven, being the most powerful object in the world, had dominion over everything. Contrastively, Snyder’s revolver of the cosmos was made up of the Milky Way and asterisms, integrated by 92 chemical elements and smelted with anything in the world; if it were concealed, galaxies would immediately become nihilistic (Snyder 1986: 208). They had one thing in common: both could control all the things, and everything was dependent on them, but the revolver was discussed within a broader range than the sword since the cosmos coincided more with *Tao*. As truths come from *Tao*, all beings are from cosmos. Zhong (2006: 71-72) once compared Zhuangzi’s sword of the feudal lord with Snyder’s revolver of mankind, concluding that the sword could lead the lords to discover able people and put them at suitable posts while the revolver covered the entirety of civilization and encouraged man’s moral self-reflection. The last counterpart pair is the sword of the commoner and the revolver of state. Compared with the king (the Son of the Heaven), commoners are rude and violent, and holding the sword of the commoner is no different from cockfighting (Zhuangzi 2007: 353). Similarly, those who hold the revolver of state are barbarous as

well. Finally, “the Coyote Man,” functioning the same as the character “Zhuangzi” in the story, suggested to “Mr. President” that he should devote himself to anything except gunfighting. In a nutshell, Snyder expected to diffuse a slant that the one with the highest power is expected to have the broadest horizon to think about national affairs from a cosmic perspective, which exhibits an essential thought of Zhuangzi – all things are equal as a whole (万物齐一).

Speaking of the most classic parables from *Chuang Tzu*, the tale of “Chuang Chou (Zhuangzi) Dreaming of Becoming a Butterfly” (庄周梦蝶) must be on the list. The original narration is recorded as follows:

昔者庄周梦为胡蝶，栩栩然胡蝶也，自喻适志与！不知周也。俄然觉，则蓬蓬然周也。不知周之梦为胡蝶与，胡蝶之梦为周与？周与胡蝶，则必有分矣。此之谓物化。(Zhuangzi 2007, 51)

*Once Chuang Chou dreamt he was a butterfly, a butterfly flitting and fluttering around, happy with himself and doing as he pleased. He didn't know he was Chuang Chou. Suddenly he woke up and there he was, solid and unmistakable Chuang Chou. But he didn't know if he was Chuang Chou who had dreamt he was a butterfly, or a butterfly dreaming he was Chuang Chou. Between Chuang Chou and a butterfly there must be some distinction! This is called the Transformation of Things.* (Zhuangzi 1968: 49)

“Chuang Chou,” representing the ego, and “butterfly,” symbolising other beings in nature or the world, are undoubtedly two disparate creatures. However, Chuang Chou was not certain whether it was he himself who transformed into the butterfly or it was the butterfly that became him. This bespeaks the philosophy of “forgetting the boundary between oneself and the external world” (物我两忘), with which Zhuangzi was able to enter the realm of “the external world and I being the same” and even feel “heaven and man becoming one.” With this story as a model, Snyder composed a poem, “Ripples on The Surface,” which ends with:

*The vast wild  
The little house in the wild,  
The Wild in the house.  
Both forgotten.  
No nature  
Both together, one big empty house.* (Snyder 1992: 381)

“The wild” in this poem refers to nature, while “the house” stands for civilization, both coexisting in harmony. A paradox arises though: is it on earth “the little house in the wild” or “the wild in the house”? The question is not answered and is of no consequence because there is “no nature,” “the wild” and “the house” are “both forgotten,” and they combine to form one thing, “one big empty house.” Snyder’s discussion of “the wild” and “the house” displays a “beautiful everlasting world” of “I being transformed with things,” as shown in the story of “Chuang Chou Dreaming of Becoming a Butterfly” (Xu 2015: 122).

Other chapters that were rewritten by Snyder include “Lieh Yu-k’ou” (列御寇), which characterises the paragraph below:



庄子将死，弟子欲厚葬之。庄子曰：“吾以天地为棺槨，以日月为连璧，星辰为珠玑，万物为赇送。吾葬具岂不备邪？何以加此！”(Zhuangzi 2007: 370)

*When Chuang Tzu was about to die, his disciples expressed a desire to give him a sumptuous burial. Chuang Tzu said, “I will have heaven and earth for my coffin and coffin shell, the sun and moon for my pair of jade discs, the stars and constellations for my pearls and beads, and the ten thousand things for my parting gifts. The furnishings for my funeral are already prepared – what is there to add?”* (Zhuangzi 1968: 361)

Zhuangzi considered heaven and earth as his coffin, the sun, moon and stars as the decorations in his coffin chamber, and everything else as his burial objects. This notion tells us that we should not be enslaved by worldly possessions. He needed nothing else because he wanted to be obedient to nature and depart the world with *inaction* (i.e., the practise of taking no action to accord with the natural course of the universe). Likewise, Snyder, in his poem “By Frazier Creek Falls” of *Turtle Island* (1974), wrote the following line:

*We could live on this Earth  
without clothes or tools!* (Snyder 1974: 41)

Contrary to Zhuangzi, Snyder did not talk about death but focused on life by emphasising the significance of life by stating that one should live his own life by relying on nothing but his own, which tallies with the aforementioned Zhuangzi’s philosophy of leading a dependent-on-nothing life. This is what life is authentically like and is the content of *Tao*, the Way that people live and die.

## 5. Conclusion

This research has discussed Gary Snyder’s reception of *Chuang Tzu* through a textual comparison between his rewritings and the original text using Watson’s translation. It is found that Snyder mainly rewrote texts from four chapters of *Chuang Tzu*, and that he received some thoughts (such as “free and easy wandering” and “the Great Clod”) by redefining and repositioning them in his works and others (including “all things are equal as a whole” and “the external world and I both forget”) by implicitly implanting them in his creations. Thanks to Snyder’s reproduction, *Chuang Tzu* is no longer a recondite Chinese Taoist canon for the anglophone community but a volume of concrete, understandable, and thought-provoking insights into the world (life and death, the relationship between humans and nature, and the universe), which everybody, be they Chinese or westerners, may find relevant to their courses of life.

Aside from systematically collating information about Snyder’s assimilation of *Chuang Tzu*, this study also contributes to scholarship with regard to the research stance. Rewriting has always been used among the translation academics as a manoeuvre to investigate the manipulation during the production of translated texts, yet this research thinks out of the box and reinspects rewriting as a process of reception for the rewriter. Over and above that, it reexplores the types of rewriting and anticipates

scholars to continue extending the scope of rewriting, for example, to involve adaptation from texts into texts, films, comics, and video games, to name but a few.

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# THE RELATIONSHIP BETWEEN TRANSLATED FAIRY TALES AND ORAL NARRATIVE TRADITION: CHARLES PERRAULT'S CONTES IN GEORGIAN FOLKLORE

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**Abstract:** What does put Little Red Riding Hood in her basket when she arrived in Georgia? What was the name of that demonic antagonist who met Little Thumb? An overview of archival sources gives an account of characteristics of Georgian folkloric adaptations of Charles Perrault's fairy tales. The paper deals with transmissions between the categories of 'oral' and 'literary' and relations between translated print products and oral narratives. The comparison of literary and folkloric versions of fairy tales shows certain features that are universal and serve as a medium between the literature and oral narrative traditions.

**Keywords:** Georgia, folktales, fairy tales, Little Red Riding Hood, Little Thumb

## 1. Introduction

By the end of the nineteenth century, European literary tales had gained great popularity in Georgia. Next to Georgian traditional folktales, they became an important part of children's literature. This article focuses on the folkloric versions of "Little Red Riding Hood" and "Little Thumb" by Charles Perrault. The reception of his fairy tales in different cultures produces differing texts. Georgian archival sources reveal the existence of some interpretations of Charles Perrault's fairy tales in Georgian traditional storytelling. Georgian folk retellings of Charles Perrault's "Little Red Riding Hood" and "Little Thumb" had never been published due to their literary origin. The folklorists concentrated on the national repertoire. This paper deals with transmissions between the categories of 'oral' and 'literary,' and relations between translated print products and oral tradition.

Although there were rich and indigenous folk narrative traditions in Georgia, translated literature from both the East and the West have their significant value in the study of rich indigenous folk narratives in Georgia. The adaptations of translated fairy tales and their oral retellings in Georgian folklore are not frequent but even the rare

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examples can be very important as they outline the specifics of the relationship between literature and folktales.

## 2. Methodological Background

The interdisciplinary approach among folklorists and literary critics broke the boundaries between the disciplines of folklore and literary studies. Western scholarship concentrated on the systematic study of oral folktales through the lens of literary fairy tales. From the folkloristic point of view, the identification of literary sources of oral narratives is one of the important tips to observe the process of internationalization of folktales.

The literary origins of fairy tales and their print dissemination have been fundamentally studied by German folklorist and literary critic Rudolf Schenda (1930-2000). He studied a vast body of oral narratives and print culture in Italy, France, and Germany. His works *Volk ohne Buch* (Schenda 1970) and *Die Lesestoffe der Kleinen Leute* (Schenda 1976) demonstrated the importance of print culture for studying folkloric repertoire and maintained the primacy of print production for the study of the origins of oral narratives.

In 1988 German fairy tale researcher Manfred Grätz published a study of fairy tales in the epoch of German Enlightenment *Das Märchen in der deutschen Aufklärung. Vom Feenmärchen zum Volksmärchen* (Grätz 1988). He explored a large number of documents on the transfer of French fairy tales to Germany. A subsequent analysis of relationships between high literature and fairy tales submitted the power of print processes from the Middle Ages to the nineteenth century. Manfred Grätz argued such fairy tales as Grimm's *Children and Household Tales* were uncommon in eighteenth-century Germany. Instead of the “genuine, native folk tales” there is a large number of French fairy tales and oriental tales, which were translated, adapted and transformed by German authors. Grätz considers that fairy tales as we know them today are by no means a timeless genre that has always existed due to some human psychological constant. At least in Germany, fairy tales first appear in the second half of the eighteenth century under French influence. Since then, this genre has been subject to constant historical change, precisely because it is closely linked to the psyche and faith, but also narrative styles shaped by culture, and because people's relationship to miracles and reality is constantly changing (Grätz 1988: 272).

Other scholars in Germany have illuminated mutual, complex, and long-term print history of European fairy tales between the 1600s and the late 1800s (Rötzer 1972; Clausen-Stolzenburg 1995; Karlinger 1983). American Germanist Ruth B. Bottigheimer argues that a print-based history of the fairy tale genre does not look to an anonymous folk, singly or in a group, either as a point of origin for fairy tales or as a means of transmission of fairy tales. According to Bottigheimer, the history of fairy tales depends on the evidence provided by educated authors, particularly Giovanni Francesco Straparola who invented the genre of the modern fairy tale in its most familiar form. As his stories achieved success through several printings, they became diffused worldwide (Bottigheimer 2002). This history explores literary texts, follows and analyzes printers, publishers, and translations.

Not all contemporary scholars subscribe to the theory of print tradition's primacy. American folklorist and medievalist Jan M. Ziolkowski argues that ancient and medieval Texts contain earlier literary adaptations of folktales that qualify as fairy tales. Against Ruth B. Bottigheimer's argument that Straparola created fairy tale in its best-known form, Jan M. Ziolkowski pays attention to the second-century Latin author Apuleius, Medieval Latin author Asinarius and the distribution of folktales across space and time worldwide (Ziolkowski 2010: 377-397).

Scholars offer a deep analysis of different aspects of the oral and written narrative traditions. Oral traditions and literary traditions belong to parallel categories of traditions (Ong 2002: 2).

In the nineteenth century, large collections of traditional folk material were amassed in many different countries. At the same time, it will be difficult to find a folk culture in nineteenth-century Western Europe that is devoid of literature. According to Finnish folklorist Satu Apo, toward the end of the nineteenth century, one has to take into account all aspects of the narration: "They were masters of oral narrative and performance. They made use of traditional fairy-tale themes and motifs, but some of them also wanted to create new, individual stories. Many of them enjoyed reading and even writing tales in the same style as those familiar to them from the literature they had read. This seems to suggest that research into European folktales is to a large extent interdisciplinary. Folklorists should deepen their understanding of literary history, while researchers of literary tales should acquaint themselves with folklorists more thoroughly. And both folklorists, as well as literary scholars, require a profound understanding of the social and cultural historical contexts of the material at the focus of their study" (Apo 2007: 30).

The retellings of folk tales surpass the domain literature to enrich other cultural representations, including film, comics, pop art, and advertising. The contemporary study of folktales is to a large extent a product of the cross-disciplinary research conducted by folklorists and literary scholars. As important as these questions of the relationship between literary and oral tales is the socio-historical study of folktales and fairy tales. A phenomenon of storytellers' art and society is closely connected with the study of fairy tales and folktales in print culture. *Märchen und Wirklichkeit* by Lutz Röhrich (1964) and *Erzähler und Erzählgemeinschaft* by Linda Dégh (1962) are key studies of the relationships between the folktale and society.

The comprehensive work by American folklorist Jack Zipes provides an interdisciplinary model of cultural and socio-historical analysis that explains the genre of the fairy tale in the context of history and culture. His edition *The Trials and Tribulations of Little Red Riding Hood* (1993) suggests the comparative methods, categories and interpretive tools to study the history of oral and literary tales. There is no such thing as a pure literary fairy tale or a separate literary tradition: "The fairy tale developed out of an oral cognitive mode of communication and narration; it was continued and expanded through print, which generated another mode of transmitting relevant information. When fairy tales came to be printed as public representations, they were read privately and publicly, remembered and retold orally, and republished, always with changes." (Zipes 2006: 98).

From the perspective of comparative literature, María Rosal Nadales analysed Spanish-language versions of Little Red Riding Hood in social and cultural contexts taking into account the historical nature of tales (Nadales 2019: 244-262).

## 2.1. Terminology

To avoid terminological confusion, I describe the terms I have used in the paper. According to Ruth Bottigheimer's definition, 'fairy tale' overlaps related genres and subgenres, such as wonder tales, Conte(s) de(s) fees, literary fairy tales, burlesques, tales of origins, and folk tales: "Stories and tales are brief narratives that communicate a sequence of events leading to our narrative conclusion. This simple statement reflects common knowledge and incorporates the ordinary experience of listening and reading" (Bottigheimer 2002: 7).

I have used the terms 'fairy tale,' 'story' and 'tale' as synonyms for a plot that traces a poor hero or heroine who has magical assistance in marrying into royalty and obtaining wealth. This is the most common pattern, found in various cultural contexts distributed broadly across time that exceeds in its specificity the results of searches for the origins of fairy tales as a genre (Propp 1968; Uther 2004). As Jan Ziolkowski puts it, "Genre is often defined as a tool for the taxonomy of literature that has been devised by literary scholars and that is distinct from the native categories, and fairy tale is a case in point." (Ziolkowski 2010: 381). In this paper the terms 'fairy tale' and 'folktale' are used as contrastive terms: 'fairy tale' in the sense of a published text, and 'folktale' as an oral narrative.

## 3. Charles Perrault's Fairy Tales in Georgian

Very few authors have been accorded the honor of being referred to as "fairy godfathers": Giovanni Francesco Straparola, Giambattista Basile and Charles Perrault. Furthermore, the French fairy-tale writer became one of the most translated authors all over the world. Charles Perrault is considered not only a significant writer but also a translator: "If the problematics of translation stem from the transfer from one culture to another, one must then go back to the preface to Perrault's tales, where he expressed his pride for the French traditional tales that he 'translated' into the language of seventeenth-century salons. His preface emphasized the superiority of his tales above the Greek and Roman fables of antiquity and claimed that, coming as they did from a Christian and Gallic tradition, they did not offend 'la morale,' 'the main thing in all sorts of fables.' Perrault's own translation consisted of transposing tales from French popular culture into the literary culture of his time. The author of the Contes implicitly laid claim to the profoundly national character of his tales' sources." (Malarte-Feldman 1999: 195).

Charles Perrault's fairy tales were well-known in Georgia through French and Russian editions (Perrault 1897; 1908). Georgian translation of Charles Perrault's fairy tales was done from French by Georgian literary critic and translator Geronti Kikodze (1888-1960), and published in 1938 in Tbilisi, with Gustave Doré's illustrations

(Perrault 1938). Kikodze translated fairy tales from the collection *Les Contes de ma Mère l'Oye* ["Mother Goose's Tales"] such as "La Belle au bois dormant" ["The Sleeping Beauty in the Wood"], "Le Petit Chaperon rouge" ["Little Red Riding Hood"], "Cendrillon" ["Cinderella"], "Le Maître chat ou le Chat botté" ["Puss in Boots"], "Le Barbe bleue" [Blue Beard], "Le petit poucet" ["Little Thumb"], "Riquet à la houppe" ["Riquet with the Tuft"]. Kikodze successfully transposed Perrault's fairy tales from the seventeenth century to another period - the twentieth century, from the aristocratic elite of the Parisian salons to the twentieth-century Georgian reader. His translations have been continuously published in Georgia during the twentieth century. Next to modern Georgian adaptations, Kikodze's translations remain to be best Georgian translations of Charles Perrault. The fairy tales "Griselidis" ["Griselda"], "Les Souhais Ridicules" ["The Ridiculous Wishes"], "Les Fees" ["The Fairy"], "Peau d'âne" ["Donkey-Skin"] were translated by several translators, such as Mariam Paresishvili (Perrault 2022), Maia Shvelidze (Perrault 2021), Ana Abashidze (Perrault 2017) and many others. Up to 80 Georgian editions of Perrault's fairy tales were published in Georgia between 1908 and 2022.

These popular prints make up an important medium for the distribution of Charles Perrault's fairy tales in Georgia. Studying them demonstrates diverse paths of transcribing and transforming literary tales into a popular medium.

Some of Perrault's fairy tales were included in the Georgian oral tradition. The same process happened in Eastern European countries. For example, in Greece, popular booklets of translated fairy tales constituted an important part of popular literature. Studying the tales of Charles Perrault has demonstrated a variety of transformations and transcriptions of the tales: on the one hand, free adaptations, and on the other, word-by-word translations of the tales (Kaliambou 2007: 60). The influence of popular prints on the oral tradition has to be understood in relative terms. The storytellers created their versions by retelling literary texts.

## 4. Georgian Folkloric Adaptations of Perrault's Fairy Tales

### 4.1. Little Red Riding Hood

The story of "Little Red Riding Hood" (ATU333) has two versions of the ending episode. The first, with a sad ending, was written by Charles Perrault. It finishes with the frightful sentence: "And, saying these words, this wicked Wolf fell upon poor Little Red Riding Hood, and ate her all up" (Perrault 1922: 25). The second version, which ends well, was recorded by the brothers Grimm at the beginning of the nineteenth century. Here the hunter arrives and finds the wolf sleeping after his meal. He takes out his scissors and cuts open the wolf's belly. The granddaughter and the grandmother are released: "Ah, how frightened I have been! How dark it was inside the wolf," says the little girl. After that, the aged grandmother came out alive also, but scarcely able to breathe. "Red-Cap, however, quickly fetched great stones with which they filled the wolf's body, and when he awoke, he wanted to run away, but the stones were so heavy that he fell down at once, and fell dead." (Grimm 2004).



In the Folklore Archive at Shota Rustaveli Institute of Georgian Literature, there are kept three versions of “Little Red Riding Hood” recorded by Georgian Folklorists Ksenia Sikharulidze, Rusudan Cholokashvili and Khatuna Keshelava in 1949, 1961 and 1998 (Database of Georgian Folklore: ID18390, ID7228, ID17092). Two of these texts, recorded in 1948 and 1961, seem to be retellings of Grimm’s version as they have a happy ending. The third text, which is recorded in 1998, follows Perrault’s fairy tale. The archival text is presented in my translation:

Once upon a time, there was a Tsitelkuda (Georgian word-by-word translation of the name Little Red Riding Cap) who lived in a village with her Parents. Her grandmother lived in the forest.

One day Tsitelkuda’s mother packed a nice basket with bread, khatchapuri (cheese-filled bread) and kada (sweet bread), and for Tsitelkuda to take to her grandmother.

The little girl put on her red cap and went to Grandma’s house.

She sang:

“I am Tsitelkuda, I have a red cap,

My grandma knitted it for me,

My grandma gave it to me.”

Tsitelkuda was enjoying singing. Suddenly, the wolf appeared beside her.

“What are you doing out here, little girl?”

“I’m on my way to see my Grandma.”

“Where is your Grandma?”

“She lives through the forest.” and she showed the way.

The wolf run into the forest, arrived at Grandma’s house, gobbled her up and jumped into bed.

Tsitelkuda knocked on the door.

“Grandma! Grandma!”

“Who is it?”

“It’s me, open the door, Grandma.”

“Come in, my dear,”

Tsitelkuda entered the house and met the wolf.

“Grandmother! What big and bushy hands you have,” said Tsitelkuda.

“The better to hug you,” replied the wolf.

“What big mouth you have.”

“The better to kiss you with.”

“What big eyes you have.”

“The better to look you with,” said the wolf and swallowed up Tsitelkuda.

As we see, the oral retelling is much shorter than Perrault’s fairy tale. The narrator tells the story sketchily. Only the introduction of the tale is described in detail. The most attractive element here seems to be the description of the basket with some food.

In the beginning episodes of both Perrault’s and Grimm’s editions the mother gives her daughter some cakes to bring to the grandmother:

One day her mother, having made some girdle cakes, said to her, “Go, my dear, and see how the grand-mama does, for I hear she has been very ill. Take her a girdle cake, and this little pot of butter.” (Perrault 1922: 21).

“One day her mother said to her, “Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well.” (Grimm 1922: 72).

In Georgian folk narratives, there are some regional foods in the basket of Little Red Riding Hood: Kada, sweet bread with the filling of flour, sugar and butter, and Khachapuri, cheese-filled bread.

In various versions of oral retellings in French folklore, Little Red Riding Hood has an assorted menu, not only appetizing cakes. As Yvonne Verdier found out, in oral traditions of several French provinces - in the Loire basin, the Nivernais, the Forez, the Velay, in the northern Alps, there are products perfectly compatible: “pain amélioré, the local form of galette, confectioned by adding sugar, butter, and eggs to the bread dough and cooked at the edge of the oven the day bread is made, called pompe in the Velay, époigne in the Nivernais, and fouace in the Alps. Associated with this cake is usually a dairy product: a pot of cream in the Nivernais, or the local cheese - tomme in the Alps, fromazeau in the Velay. More rare is the mention of a third product: a small pot of honey in the Alps, or, also in the Alps, eggs associated with the butter and cheese. Set forth in a formula are more numerous gifts in the Indre.” (Verdier 1997: 114).

The content of Little Red Riding Hood in the Georgian oral version is the same as Perrault's and Grimm's, but some details are changed to fit the culturally preferred things in a given locale. The basket of Little Red Riding Hood is a perfect example of this.

## **4.2. Little Thumb**

From Charles Perrault's fairy tales, in Georgian folk narratives, there is found a version of "Little Thumb" (ATU327B), recorded in 1961 by Lali Tevzadze (Database of Georgian Folklore, ID5582). In comparison with Perrault's style, Georgian oral retelling in a regional dialect is much shorter. The text is presented in my translation:

Once upon a time, there was a poor man and his wife, who had twenty children, all boys. These poor people resolved to rid themselves of their children. One evening the man said to his wife, “I am resolved to lose them in the wood tomorrow.”

The youngest brother heard all his father had said. He got up and filled his pockets full of small pebbles. The parents took their children into a forest and got away from them. When the children found they were alone, they began to cry. Then the youngest brother said to them, “do not be afraid, I had dropped the little pebbles all along the way. I will lead you home.” The brothers followed and came home. The next day the parents resolved to lose their children again. They went early morning and the youngest brother could not collect the little pebbles. So the children got lost.

After two weeks they arrived at the house of a giant – Devi. The wife of the giant opened the door and asked them what they wanted. The youngest brother asked her to hide them from her husband till morning. Giant's wife hid them under the bed. When the giant came, he sniffed and said “I smell fresh meat.” His wife answered “my nephews are here, do not eat them.” The giant decided to eat them the next day and gave them food that they may not grow thin.

The giant had twenty daughters. They all had gold hoods on their heads. The youngest brother got up about midnight, and, taking his brothers' hoods and his own, went very softly and put them upon the heads of the twenty girls, after having taken off their gold hoods and put them upon his head and his brothers. The giant murdered all his twenty children. Little thumb and his brothers ran away. The giant followed them but he was tired, set down and fell asleep. Little Thumb pulled off his boots and blinded him. The twenty brothers returned home. Then the giant killed himself. Little thumb, his brothers and his parents lived happily.

There are many differences between the literary fairy tale and the Georgian retelling:

1) Georgian narrator does not tell the name of the protagonist in the beginning. She says “the youngest boy.” Only at the end of the story, the protagonist appears with his nickname “Little Thumb” (in Georgian: “Tserodena”).

2) The number of siblings. In the French fairy tale, the Little Thumb has six brothers and a giant has seven daughters. In the Georgian folktale, there are twenty brothers and twenty daughters.

3) Instead of the giant, in the Georgian version appears Devi, an anthropomorphic demon and typical character in Caucasian and Near Eastern folklore.

4) In the final episode of the Georgian folk narrative there is included a motif of blinding (Mot.K1011) which evokes an association with the tale types ATU1135 “Eye-Remedy” and ATU1137 “The Blinded Ogre” (Thompson 1975; Uther 2004).

5) The narrative style of the Georgian version accords with typical characteristics of traditional storytelling: it is brief and reserved when describing emotions. This is especially noticeable in the episodes when the parents talk about their children.

In contrast to other Georgian folktales which belong to the tale type ATU327B “The Brothers and the Ogre,” the text discussed above derives directly from the literary source. Geronti Kikodze translated French “Le petit poucet” into Georgian word by word as “Tserodena” – no bigger as the thumb. In Georgian everyday speech, the word “Tserodena” is a common adjective which means not a fairy-tale character but a small-sized thing. ATU327B “The Brothers and the Ogre” is one of the often occurring tales of Georgian folklore but their protagonists have different nicknames: “Khutkunchula,” “Kokrochina” and “Chinchraka.” The appearance of the name “Tserodena” in the Georgian version of the tale type ATU327B “The Brothers and the Ogre” confirms its literary origins.

Although Little Thumb and Little Red Riding Hood are not national fairy-tale characters, they became very popular among Georgians. “Little Red Riding Hood” is one of the favourite plays in children's and puppet theatres in various towns of Georgia.

## 5. Conclusion

During the research of the influence of the print fairy tales on oral narrative traditions in their various forms, it is important to remember that although there was a rich and long-standing indigenous literary tradition in Georgia, the translated literature was also instrumental in the formation of Georgian literary culture. Popular literature intended to be read by a mass audience arrived in Georgia about the late nineteenth century in

broadsheet form. The oral narrative tradition was much richer and remained an important part of Georgian folklore well into the twentieth century. I am far from the radical opinion that print culture was the single most important instrument for the dissemination of the genre of fairy tales but the comparison of literary and folkloric versions of fairy tales shows certain features that serve as a medium for establishing close links between the literature and oral narrative traditions.

The reason for the spreading of "Little Riding Hood" and "Little Thumb" in the national repertoire of Georgian folklore can be explained on the one hand by the impact of published fairy tales on oral narratives. On the other hand, Perrault's fairy tales owed some of their success to being close to the traditional oral folktales. Georgian oral retellings of Perrault's fairy tales transformed into folk narratives shaped by the genre peculiarities of folklore.

It will be difficult to find a narrator of twentieth-century Georgia who was not influenced by print culture. They made use of traditional fairy-tale themes and motifs, and some of them also wanted to retell or create new stories from the literature they had read, for example, "Little Red Riding Hood" and "Little Thumb." This seems to suggest that the study of Georgian folktales, strongly influenced by translated fairy tales, is to a large extent interdisciplinary and should be examined in social and cultural-historical contexts.

The study of transitions and intermediate forms between oral and written communications gives folklorists a chance to explore various interesting processes of cultural transfer in traditional folklore. Georgian translations of European fairy tales in the late nineteenth and early twentieth centuries have their cultural-historical value in terms of cross-cultural contamination and cross-fertilization of one tradition by another.

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Illustration from *Les Contes de Perrault, dessins par Gustave Dore*. Paris: J. Hetzel, 1862.



## TRANSLATING RUSSIAN LITERATURE INTO ITALIAN: A CASE STUDY BETWEEN LANGUAGE AND CULTURE

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*Translation is not a matter  
of words only: it is a matter  
of making intelligible  
a whole culture.  
Antony Burgess*

**Abstract:** The present article focuses on the Italian translation of the Russian fairy tale by Aleksey Nikolaevich Tolstoy (1882-1945) *Zolotoy klyuchik, ili Priklyucheniya Buratino* (*The Little Golden Key, or the Adventures of Burattino*, 1935). Proceeding from the recent trends of international Translation Theory, the paper examines the main ‘difficulties’ or ‘challenges’ of the source text, e.g., anisomorphisms, connotations, neologisms, *realia* and idioms. We will also consider the employment of different stylistic registers in the tale, which are often connected to the characters’ ‘expressive aura’ and to thick intertextual allusions to the Russian Silver Age. Our lexical and stylistic choices in the process of translation will be analyzed with regard to the *dominants* of the original text and to the specifics of Russian (and Soviet) children’s literature of the suggested timeline. Some solutions proposed in the two Italian versions of the ’80s will also be taken into account, questioning the opportunity and the main orientations of a new translation in relation to the kind of ‘implied readers’ expected.

**Keywords:** twentieth-century Russian literature, literary translation into Italian, children’s literature, cultural *realia*, stylistic peculiarities, expressive registers

### 1. Introduction

As is widely known, in general terms translation is the process of converting a text from a given ‘source language’ to a ‘target language.’ A great extent of concentration and expertise goes into making the translated text – or ‘metatext’ (see Popovich 2006) – flow as smoothly as the original one. Since ancient times this complex and multifaceted work has been undertaken by a translator. His/her main role is not only to convey the given contents in the arrival language, but also to author a concrete piece of

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writing. Even though in interlingual translation we often need to render not the exact meaning of the words, but the overall sense, as recent research in translation theory has repeatedly demonstrated (Venuti 2008: 40-45; Salmon 2017: 32-48), nowadays the notion of a unique, general sense is called into question. In fact, there are a lot of different factors which interact to build up the formal and semantic “tissue” of a text<sup>1</sup>. If we consider the product of an interlingual translation, it is important to bear in mind that it originates from a geographically – and in some cases even politically – different culture. The space-time coordinates of the speech act, then, become fundamental aspects for the analysis of the original source. As Karamanian observes,

“Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding. As cultures are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree. Now, how do all these changes influence us when we are trying to comprehend a text before finally translating it? We are not just dealing with words written in a certain time, space and socio-political situation; we should also consider the crucial role of the ‘cultural’ contents of the text. The process of transfer, i.e., re-coding across cultures, should consequently allocate corresponding attributes *vis-à-vis* the target culture to ensure credibility in the eyes of the target reader.” (Karamanian 2002: online)

Among a wide set of the to-dare translation methods, an “integrated semiotic approach” seems to be one of the most appropriate choices<sup>2</sup>. This *modus operandi* follows the general paradigm, in which aiming at a global vision of the prototext has a primary importance: in fact, it moves from the macro- to the micro level in accordance with the Gestalt-principles, which state that an analysis of parts do not always provide an understanding of the whole. Translation studies are essentially concerned with a web of relationships, and the significance of individual elements is decided by their relevance within the larger context: text, situation and culture. Therefore, the transcoding process should be focused not merely on language transfer, but also – especially in literary translations – on cultural transposition. In other words, today translators should be both bilingual and bicultural, if not indeed *multicultural*: that is why, as Ivancic remarks in her insightful diachronic survey on the topic, ‘Translator

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<sup>1</sup> In the last thirty years the necessary and intrinsic interdisciplinary approach of Translation Studies has gradually become a shared vision by scholars, both by translato-logists – traditionally more scientific and linguistic-oriented – and literary translators. The useful dialogue between these two macro-areas of Translation research is giving positive results for what concerns combined methods and strategies for translators. As an example, see the recent contributions in the first number of the International scientific journal *Lezioni di Traduzione (Translation Lessons)*, Bąkowska, Alberti (eds.): 2022 (Bologna University).

<sup>2</sup> If the adoption of a semiotic interpretive framework for Translation Studies was traditionally privileged by East-European translato-logists (Jakobson, Lotman, Lûdskanov and Torop), today most scholars resort to it, because it focuses more on the process of translation, giving the possibility to consider pragmatic and contextual notions such as the “equivalence of intended effects” (see among the others Bassnett: 1990, Hatim and Mason: 2000). Even Umberto Eco’s key concept of “negotiation” is closely connected to the semiotic interpretation of the source text (Eco 2003: 229).



Studies' are gradually gaining more space and interest in contemporary research (see Ivancic 2022).

Is it our task to concentrate mainly on the source- or the target culture? The answer is not clear-cut. Nevertheless, whether we like it or not, one of the prevailing and most widely agreed criteria of a translation on the publishing market is the communicative function of the target text. Considering in particular literary translation, how is it possible to preserve the complex web of formal and semantic associations of the original work in another language? Which strategies and techniques do translators mostly use? What is necessarily lost or needs negotiation at various levels? Basing on recent research issues in Translation Theory and on a concrete experience of literary translation from Russian into Italian, the aim of this essay is to analyze some of the main “difficulties” or “challenges” for the translator, such as anisomorphisms (i.e., structural differences) between the two languages, linguistic connotation, neologisms, cultural *realia* and phraseologisms. Specific lexical and stylistic choices in the translated text will be examined with regard to the “dominants” of the original work (Jakobson 1981) and to the specific characteristics of Soviet children literature. Some solutions proposed in the two previous Italian versions of the 1980s will also be taken into account, questioning the opportunity of a new translation and its main orientations. Finally, we will reflect about the formal nature and distinctive features of the metatext<sup>3</sup> and about the target of “implied readers” (Iser 1974) to whom it would be addressed (children, adults or both).

## 2. Problematic Aspects, Culture-specific and Stylistic Traits in Translation

Among the most critical elements in translation practice **anisomorphisms** between natural languages occupy a prominent place. In linguistics and lexicography, the term of Greek origin anisomorphism – ‘asymmetry,’ ‘having a different shape’ – refers to the losses and gains that constantly occur in interlinguistic transfer processes. In other words, anisomorphisms are the linguistic, cultural and textual areas in which systematic difference takes place in translation. These structural characteristics must be considered when comparing two different linguistic systems, because they are one of the main explanations for the fact that a translated text can never be exactly the same as the original. This does not imply that a translation is necessarily better or worse than its source text; in fact, anisomorphisms do not question the validity and representation of the translated text in relation to the original, but only its image of identity and reproduction (Osimo 2011: 320). Translation is subject to four basic and systematic anisomorphisms that are intrinsic parts of its process: linguistic, interpretative, pragmatic and cultural. Linguistic anisomorphisms assume that languages are not objective correlates of the real world, and each one structures and divides reality in a different way (Jakobson 1987: 144). Interpretative anisomorphism is connected to the

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<sup>3</sup> We refer to the deep difference, which has a direct impact on the formal characteristics of the metatext, between a popular, illustrated edition conceived for Italian children and a critical edition intended for adults, with an eventual commentary and a paratextual apparatus that allow to account for cultural and intertextual allusions.

fact that texts do not mean by themselves; rather, meaning is created with the help of the hermeneutic work developed by readers (Eco 2003: 229-239). Pragmatic anisomorphism refers to the concrete analysis of texts structured through rhetoric conventions which differ in different languages. Cultural anisomorphism alludes to the constant presence of culture-specific items in discourse and to the evidence that these items are never the same in translation, whether they are kept or changed (Remonato 2006: 136). As is well known, every language is the 'mirror' of a given culture: it is not simply a vehicle for information, but the semiotic code through which a particular civilization perceives and represents itself. Cultural concepts are often hidden, and implicit; on one hand they escape us for their inner complexity, on the other they are too elusive to be defined, catalogued or illustrated in a fixed way, because they continue to evolve.

As regards Russian and Italian, structural differences occur at several levels: to mention just a few, let us consider that being a highly inflectional language Russian does not have articles or articulated prepositions. It is regarded as a synthetic language, which tends to express syntactical relations through morphological elements inside words as endings or affixes. Italian is more analytical: in fact, its syntactical connotations are mainly expressed through specific morphemes separated from words, such as articles, prepositions and auxiliary verbs. The aspectual category of Russian verbs is not present in Italian, and even particles, an invariable part of speech thickly recurrent in the Russian spoken language, do not exist as such<sup>4</sup>. An evident difference also characterizes the phonological systems of the two languages, as well as the amount and usage of interjections, more abundant and more frequently employed in Russian. These underlying asymmetries require the adoption of a series of strategies by translators, aimed at reproducing the effect, i.e. the semantic nuances of the original. In Nida's words, we can talk of a 'dynamic equivalence':

"Formal equivalence focuses attention on the message itself, in both form and content [...]. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language [...]. In contrast, a translation which attempts to produce a dynamic equivalence is based up on the principle of equivalent effect. In such a translation one is concerned that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message." (Nida 1964: 159)

Another tricky and controversial topic in the translation process is represented by **connotations**. With this term we refer to the non-literal framing of a word that adds an association beyond its literal meaning. We allude to a set of secondary attributes of subjective, affective and variable nature which, joining the denotative level of a word, form its whole meaning (Diadori 2012: 27). The connotative values of an utterance may vary depending on the context, the issuer, the cultural domain and the communicative situation. One can distinguish between general socio-cultural connotations, typical of common language, and individual or idiosyncratic

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<sup>4</sup> About the main characteristics and possible Italian translations of Russian emphatic particles see Remonato 2005.

implications, that express different emotional reactions of a single person. In advertising, for example, to play with denotative and connotative semantic levels may lead to light a broader framework of possibilities in order to create a successful commercial. In literary works and films connotative undertones are frequently employed to identify a character in relation to the stereotypes to which a certain quality is associated in the original culture. Foreign pronunciations and **substandard idiolects** (dialects, regionalisms) are effective examples of connotative traits, which may mark an author's style or some characters' way of speaking (Osimo 2011: 198-201). In these cases the translator may decide not to reproduce this type of connotation by adopting the standard language in the metatext (*neutralization* or "*domestication*" strategy), or he/she can use a substandard variety, that allows him to convey a connotation similar to the one present in the original work (*alienation* or "*foreignization*" strategy<sup>5</sup>, see Venuti: 1998; Eco 2003: 172-178). When translating a literary text, it is important to grasp these semantic and stylistic nuances, looking in each case for the most suitable methods and techniques. Let us think, for example, about Isaak Babel's (1894-1940) Odessite anti-heroes and their colourful spoken language, connoted in the diastratic and diatopic dimensions (Auer, Schmidt 2010; Diadori 2012: 8): to "correct" them with the usage of a standard register in translation would definitely result in a flattening effect and therefore in a global impoverishment of the original.

The presence of **neologisms** belonging to different domains (scientific or technical language, youth slang, medical research, etc.) and examples of **linguistic deviation** represent other real challenges for translators. As is known, neologisms are relatively recent or isolated terms, words, or phrases that may be in the process of entering common use, but that have not been fully accepted into mainstream language; nowadays they are often driven by changes in culture and technology. They are introduced when a specific notion is lacking a term, or when the existing lexicon is short of details; they may be also used when a speaker is unaware of the existing vocabulary. Popular examples of neologisms can be found in science, fiction (notably science fiction), films and television, branding, literature, jargon, cant, linguistics, the visual arts, and popular culture. In many cases they are formed by combining existing words or, especially in Russian, by adding to words new suffixes or prefixes. Neologisms can also be coined: a) by blending words or parts of them (for example, 'brunch' is a blend of the words 'breakfast' and 'lunch'); b) through abbreviations or acronyms; c) by intentionally rhyming with existing words; d) simply through playing with sounds. The expression '**linguistic deviation**' designates an incorrect, out of standard use of language; it occurs when a poet or writer does not choose to abide by the rules of his/her language, or when he/she transcends its norms and exceeds the limits of the linguistic protocols that characterize it<sup>6</sup>. If employed deliberately and with

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<sup>5</sup> The technique of bringing readers closer to the original represents what is called by some theorists "foreignization," that consists in carrying over in the target text the elements of cultural "otherness" that characterize the prototext.

<sup>6</sup> In linguistics, a 'deviation' is the breaking of grammatical, phonetical, logical or syntactical rules of a certain semiotic system. Poetry as a genre may be considered as a deviation from ordinary language, though, despite poetic deviation, poetry skill has its own rules and norms which separate it from standard language, and therefore create its own pattern. In the literary context, deviation is taken as a

comic purposes, linguistic deviation may raise readers' linguistic awareness of literary texts and their stylistic variations. Thus, the deviation is seen as an effective means to enrich a given text, and a translator should make his/her best to recreate similar effects in the metatext, especially if such element is recognized as one of the dominants in the original work, the visual arts, and popular culture.

Among the lexical peculiarities which distinguish different types of prototexts, also *realia* play an important role. As has been pointed out by several scholars<sup>7</sup>, in Translation Theory this Latin term refers to culture-specific words related to everyday items, concepts and phenomena which distinguish the cultural, social, historical, anthropological, ethnographical and geographical environment of a certain country or people (Vlahov and Florin: 2020, Osimo 2011: 111-116). For their nature, *realia* have no direct or precise matches in another language; they are often proper names, or words which allude to specific historical periods, to culturally connoted everyday items or local popular traditions, which often require a re-modulation to be properly translated (Dobrovolskaya 2016: 107-119). In literary works these terms are usually bearers of a series of relevant semantic nuances<sup>8</sup> for the understanding of the whole text:

“Незнакомой чаще всего является *чужая* реалья. Автор вводит ее в текст художественного произведения главным образом при описании новой для носителя данного языка действительности, например, в романе из жизни такого-то народа, в такой-то стране, повествуя о чужом для читателя быте в том или ином эпизоде. Эти малознакомые или вовсе незнакомые читателю подлинника слова требуют такой подачи, которая позволила бы воспринять, не затрудняясь, описываемое, ощутив вместе с тем тот специфический ‘аромат чуждости,’ характерный местный или национальный и исторический колорит, ради которого и допущены в текст эти инородные элементы.”

[“Most of the times it is *someone else's realia* that turn out to be unfamiliar. An author introduces them in the text of a literary work mainly when he describes a new reality for native speakers of that language, for example in a novel from the life of a certain people, in a certain country, when he is telling about everyday life alien to readers in this or that episode. These words, little or completely unknown to readers of the original text, require such a rendering in translation that would allow to understand without difficulty what is described, perceiving at the same time that particular ‘aroma of otherness,’ i. e.,

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writer's license and can occur at various levels; in fact, we distinguish grammatical, lexical, phonological, semantic and textual deviation (see Leech 1969 and <http://realenglish3.blogspot.com/-2015/03/linguistic-deviation.html>; last accessed: 14/06/2023).

<sup>7</sup> As Osimo remarks, Eastern-European translatoologists were the first to use and adapt the Latin term *realia*, which in their languages is considered a feminine singular noun (Osimo 2011: 111-112); in Italian, due to more familiarity with Latin, the term is used only in the plural. East-European scholars have studied in particular this type of culture-specific words from a semiotic and linguo-culturological point of view: see among the others Vlahov and Florin 2020, Lûdskanov 2008, Lotman 1984 and Torop 1995.

<sup>8</sup> It is no coincidence that *realia*, among other culture-specific linguistic phenomena, are a central topic of the Post-Soviet research field of studies called *Russkaya Jazykovaya Kartina Mira (Russian Linguistic View of the World)*: see in particular Caramitti: 2014, the works by A. Wierzbicka and the Moscow Semantic School.

the distinctive local, national or historical flavour, for which these foreign elements have been included in the text.”] (Vlahov and Florin 1980: 80-81<sup>9</sup>; italics in the original).

Due to their dense semantic and cultural contents, contemporary Translation Studies propose different strategies and techniques to transfer and ‘re-locate’ *realia* in the target text: a) transcription character by character/phonetic transcription (or transliteration if, as in Russian, the original word is written in an alphabet different from the receiving culture one). This strategy is usually adopted when for several reasons it is difficult to translate the concept/item providing an adequate equivalent, or when the translator, consistently with his/her general approach to the given prototext, aims first of all to preserve its ‘otherness’ (Vlahov and Florin 2020: 29). B) Translation of the term by substitution in the target language, which can be obtained through calques or semi-calques of the original, by appropriation or creating a semantic neologism. C) Approximate translation, which is still very often employed through *generalization* technique<sup>10</sup>, through the proposal of a functional analogue, or by the choice of a descriptive translation which explains and interprets the foreign term. D) Contextual translation: in this case we do not take into account the actual meaning of the *realia* word, but the overall sense of the phrase in the given context (Triberio 2021). Considering the wide range of possibilities, how do we decide which strategy is best suited case by case? As Osimo observes:

“Occorre tenere conto di alcuni elementi. Uno è il tipo di testo. Per quanto riguarda la scelta fra traslitterazione e traduzione, i traduttori tendono a preferire sempre più spesso la prima. L’elemento esotico, che nella fiction è spesso fondamentale, anche nella non-fiction è spesso preferibile per la sua chiarezza e non confondibilità. Nel testo divulgativo, dove un tempo prevaleva la traduzione adattata e appropriante, ultimamente si preferisce la traslitterazione con nota. Altro aspetto da prendere in considerazione è quanto sia importante l’elemento di *realia* in quel contesto. Se tale elemento è estraneo anche alla cultura emittente, spesso l’alone esotico è voluto, perciò occorre preservarlo in qualche modo. Se invece l’elemento è proprio della cultura emittente, la sua preservazione nella cultura ricevente crea un esotismo prima inesistente.”

[“Some elements must be taken into account. One is the type of text. For what concerns the choice between transliteration and translation, translators increasingly tend to prefer the former. The exotic element, which in fiction is often fundamental, even in non-fiction is in many cases preferable for its clarity and distinctiveness. In popular texts, where adapted and appropriating translations once prevailed, recently note transliteration is preferred. Another aspect to consider is how important the *realia* element is in that context. If the element is also foreign to the source culture, often the exotic halo is intentional, so somehow it must be preserved. If, on the other hand, the *realia* element is proper to the source culture, its preservation in the target culture creates a previously non-existent exoticism.”] (Osimo 2011: 113)

<sup>9</sup> My translation (*I. R.*). Unless otherwise specified, all the English translations in the present work are mine.

<sup>10</sup> For example, a *balalaika* in a Russian text can remain “*balalaika*” in Italian translation (transliteration), or it can be rendered as a “mandolin” (Italian functional analogue), but if it is not considered important to convey its “Russian cultural flavour” it can also become “a musical instrument” (generalization strategy).

For example, a typically Russian soup like *borshch* in English translation can remain “borsch” (*calque*), or it can be rendered as “mulligatawny soup” (*domestication* strategy); anyway, losing a lot of its semantic and culture-specific undertones, it can even become a simple ‘stew’ (*standardization* or *homologation* strategy). Coming to Italian, some Russian *realia* have entered our language and culture in different epochs, and today their transliterated calques have acquired an established meaning well known by readers: let us think, among the others, about words like *samovar*, *dacha* and *GULag*, or the historicisms *perestrojka*, *glasnot'* and *apparatchik* (Malinin 2012: 43-45). A different case is represented by the *Primus*, the kerosene stove protagonist of Russian *byt* (everyday life) and of many prominent literary works of the 1920s (Bulgakov, Zoshchenko, Mandel'shtam): some Italian translators keep it unchanged by transliteration, but without any historical or culturological explanations. On other occasions it is translated generically as “*il fornello a gas*” (“the oil stove”). In our view, both choices do not fully transmit the complex network of concrete and symbolic meanings of the item into the receiving culture (see Remonato: 2015).

No less difficult to be reproduced in translation are **phraseologisms**, which express the inner web of semantic and culturological references stratified in the use and history of a given language. As is known, in linguistics phraseological units are stable word-groups with partially or fully transferred semantic content; they include phrases that, taken as a whole, have a meaning one wouldn't be able to deduce from the single meanings of the individual words (Zykova 2016). Like *realia*, phraseologisms reflect the mentality, the sense of humour, the double senses, the habits and customs of a people. Among them we can find proverbs, riddles, idiomatic expressions, tongue twisters and aphorisms of literary or folkloric origins. In Vinogradov's classification (Vinogradov 2004), they can be mainly divided into three groups: a) lexical phraseological units; b) predicative phraseological units; c) comparative phraseologisms (see also Malinin 2012: 52-54). Scholars and translatoologists agree that the best way to translate them is not through literal reproduction, which would sound foreign and unfamiliar to target readers, but through the choice of some equivalents habitually employed with the same (or similar) effects in the receiving culture (Zykova 2016: 145). For example, what in Russian is expressed through the idiom ‘*zdorovyj kak byk*’ (‘as healthy as a bull’) corresponds to the Italian ‘*sano come un pesce*’ (‘as healthy as a fish’), and to the English formulations ‘*healthy as a horse*’ and ‘*fit as a fiddle*.’ The basic idea is to activate the popular and folkloric cultural heritage of the target language; that is why a non-phraseological translation of an idiom or proverb is much less common. It may be useful when an appropriate equivalent is lacking, or when the aphorism in the source language is polysemic. In these cases, the solution usually consists of a descriptive translation with eventual explicatory notes. In the Russian linguo-culturological context, ‘*krylatye slova*’ – or ‘*krylatye vyrazheniya*,’ literally ‘winged’ words or expressions – are also part of this category: they are famous quotes originally coming from literary works so deeply rooted in the written, and especially in the spoken language, that often one does not remember their authors<sup>11</sup>

<sup>11</sup> The phenomenon of literary quotations entered into everyday language is common to a lot of languages and cultures, including Italian. Anyway, given the well-known central role of literature in the Russian context, the difference is that Russian people recur to such expressions at all levels and in

(Dobrovolskaya 2016: 120-128). It frequently happens, besides, that the aphorism is not used in full, but only mentioned: think about the expression ‘*Dem’yanova ucha,*’ (‘*Dem’yanov’s ear*’)<sup>12</sup>, coming from the homonymous fable-anecdote (1813) by Ivan A. Krylov (1769-1844).

As we already observed, phraseological units are mainly composed of fixed or partially variable lexical blocks; most of them are distinguished by their own stylistic value and expressive nuances (Malinin 2012: 52), which have to be maintained (or, better, ‘re-created’) in translation. In fact, in a literary work repeated stylistic changes produced by the mixture with spoken language or other interpolations represent an important element for translators (Briffa: 2012). In some cases, **specific stylistic traits** such as formal experimentalism, the alternation of different expressive registers or linguistic hybridization may be recognized as dominant elements in the prototext (let us think, for example, about the funambulist linguistic innovations in the novel *Petersburg* by A. Belyj, 1914). The translator’s cultural competence, fantasy and creativity also come in the way (Alessandra: 2018); as Eco writes, one should accept to lose certain undertones if he/she has resorted to adequate compensation strategies, and if the peculiar “flavour” of the original text emerges at any rate:

“Tradurre significa sempre ‘limare via’ alcune delle conseguenze che il termine originale implicava. In questo senso, traducendo, *non si dice mai la stessa cosa*. L’interpretazione che precede ogni traduzione deve stabilire quante e quali delle possibili conseguenze illative che il termine suggerisce possano essere limate via. Senza mai essere del tutto certi di non aver perduto un riverbero ultravioletto, un’allusione infrarossa.”

[“Translating always means ‘filing away’ some of the consequences that the original term implied. In this sense, translating *you never say the same thing*. The interpretation preceding each translation must determine how many and which of the possible illative consequences that the term suggests may be filed away. Without ever being completely sure that you have not lost an ultraviolet reverb, or an infrared allusion.”] (Eco 2003: 93-94; italics in the original)

An experienced translator will be able to assess different texts on the basis of their types and functions, in order to adopt the most adequate translation techniques (Hatim and Mason 2000, Salmon 2017: 212-220). Through the analysis of the case study, we aim to provide some concrete examples of the general problematic elements in the translation process mentioned above, reflecting on possible strategies and equivalent solutions in relation to the specific characteristics of the prototext.

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any circumstances, so that there are dictionaries and repertoires of these special types of phraseologisms increasingly refined and exhaustive (Zykova 2016: 148).

<sup>12</sup> The expression ‘*Dem’yanova ucha*’ (‘*Dem’yanov’s ear*’), directly connected to the fable- anecdote’s plot, refers to something intrusive and persistently offered, while the one who is being treated no longer wants any more. It is still used to allude to an immoderate and obsessive treat, the imposition of something, and in some cases it is mentioned simply as ‘*dem’yanov.*’ See *Slovar’ russkogo jazyka*, v 4-ch t., RAN, Int. Lingvisticheskikh issledovanij. Pod red. A. P. Evgen’evoj. 4-e izd., ster., Moskva: Russkij Yazyk, Poligrafresury 1999 and <https://kartaslov.ru/значение-слова/демьянова+уха>.

### 3. Translating into Italian Aleksey Tolstoy's *Zolotoy kljuchik* (1935): a Case Study



**Figure 1.** Original cover of the 1936 volume edition of *Zolotoj klyuchik, ili Priklyucheniya Buratino*

As is widely known, the Soviet writer Aleksey Nikolaevich Tolstoy (1882-1945) composed the fairy-tale *Zolotoy kljuchik, ili Priklyucheniya Buratino* (*The Little Golden Key, or the Adventures of Burattino*) in 1935, while recovering from a heart attack<sup>13</sup>. He already knew Collodi's (1826-1890) *Le avventure di Pinocchio. Storia di un Burattino* (*The Adventures of Pinocchio. The Story of a Puppet*, 1883), and he was deeply fascinated by it (Bezrukova: 2007). The work on the Italian children's novel was part of an earlier project (Varlamov 2008: 304-305): in the 1920s, while he was in emigration, Tolstoy collaborated in the Russian translation of the Italian book by Nina Petrovna (1878-1928), which was published in a Russian émigré magazine in Berlin with the title *Priklyucheniya Pinokkio* (1924). *Zolotoy kljuchik*, then, was initially conceived as an adaptation of *Pinocchio*<sup>14</sup>: indeed, its first sixteen chapters retrace

<sup>13</sup> On 13th February 1835 A. Tolstoy wrote in a letter to Gorky: "I'm working on *Pinocchio*. At the beginning I only wanted to rewrite in Russian Collodi's content. But then I gave up on it, it was coming out a bit boring and bland. With Marshak's approval, now I'm writing on the same subject in my own way" (Kryukova 1989: 202). The publication of the fairy tale on the children's magazine *Pionerskaya Pravda* (*The Pioneer's Truth*) began on 7th November 1935, anniversary of the October Revolution according to the Gregorian calendar adopted in 1918. The first volume edition dates back to a few months later (1936), with the significant subtitle "A new novel for children and adults".

<sup>14</sup> Sverdlov observes that *Zolotoj kljuchik* is at the same time a parody of the pedagogic and moralistic framework of *Pinocchio* and an utopian narrative about "new Soviet children's happiness." In the scholar's view, in order to avoid problems and suspects Tolstoy tried to concile his personal predilection and inclination towards children's literature with the propaganda demands of the moment (Sverdlov 2004: 58-59).



quite faithfully Collodi's plot. The story is set in an Italian context, "a small town by the Mediterranean Sea," and since the beginning we can notice some references that, although in a bit stereotypical and artificial way, allude to the inner intertextual dialogue between the two works<sup>15</sup>. Anyway, introducing the pivotal magical element of the little golden key<sup>16</sup>, Aleksej Tolstoj inserts something radically new, which gives him the possibility to develop differently the second part of the story and the protagonist's psychological traits. In fact, at the end of his rocambolesque adventures Burattino does not turn into a real child, but he (proudly) remains a puppet (Kosman 2020: 73). The Soviet writer concentrates his own narrative on six days, adding some characters and thematic parallelisms with motifs from fairy tales of the Russian popular tradition. The little golden key hides a secret: it opens a small door beyond which happiness lies. This concrete and symbolic threshold is located behind the painted pot in father Carlo's shabby little room, which echoes Collodi's illusionist image, with the difference that in the Russian the fireplace and the pot are not painted on the wall, but on a piece of old canvas.



**Figure 2.** The newly created Burattino and the painted pot in Carlo's little room

<sup>15</sup> As is known, the Russian form of the name 'Burattino' represents an allusion to Italian Comedy of Art, while the puppet's creator and "putative father" is called Carlo as a tribute to Carlo Lorenzini (1826-1890), the real name of the Tuscan writer and journalist Collodi. Besides, it is worth reminding that in some of the first Russian versions of *Pinocchio* the Italian word 'burattino' had been translated as 'Petrushka,' which is the name of a popular character of Russian puppet theatre, and it has also become the technical term to define a puppet, or, more precisely, a wooden marionette (Remonato 2022b: 168, Giovannoli 2013:160-161).

<sup>16</sup> The image of the little golden key is a recurrent mythologem in Russian symbolist poetry that Tolstoy well knew, as he had probably read *Alice in Wonderland* (1865) by L. Carroll (1832-1898), in which a little golden key similarly opens a mysterious door hidden behind a curtain (Aleshina: 2006). Some critics have also underlined that it may represent a secret reference to the Counts Tolstoy's heraldic coat of arms, in which the object is present (Petrovskij 2006: 237-238, Tolstaya 2013: 426-431, Poddubnaya 2020: 50). Among the *krylatye vyrazheniya* of literary origins, the little golden key recalls one of the brilliant jokes by Ostap Bender in the picaresque novel *Twelve Chairs* (1928): "– Может быть, тебе дать еще ключ от квартиры, где деньги лежат?," "Perhaps you would like me to give you the key of the flat where I keep the money, too?"

The golden key gives access to a magic marionette theatre, through which puppets can entertain the audience and organize their own shows without the menacing presence of an authoritarian ‘master’ like Karabas Barabas. The happy ending is achieved thanks to the sincere friendship and common efforts<sup>17</sup> of the characters – mainly puppets and animals –, among which the wooden Burattino gradually transforms from a sort of street brat into a positive, brave and selfless hero<sup>18</sup>. As Cerrai underlines, his route is far from a linear one; in fact, during the narrative he constantly rebels, at first against poverty, then against fixed pedagogical and educational schemes:

“Burattino, dunque, si ribella e fugge alla ricerca di una felicità concreta che troverà poi, effettivamente, con il recupero della chiavina d’oro, premio meritato ai tanti patimenti e peripezie: egli arriva alla felicità perché scopre in sé stesso lo scopo da dare alla propria vita.”

[“Burattino, therefore, rebels and flees in search of a concrete happiness, which he will later find, effectively, with the recovery of the little golden key, the deserved reward to many sufferings and vicissitudes. He reaches happiness because he discovers within himself the purpose to be given to his life.”] (Cerrai 1985: 136)

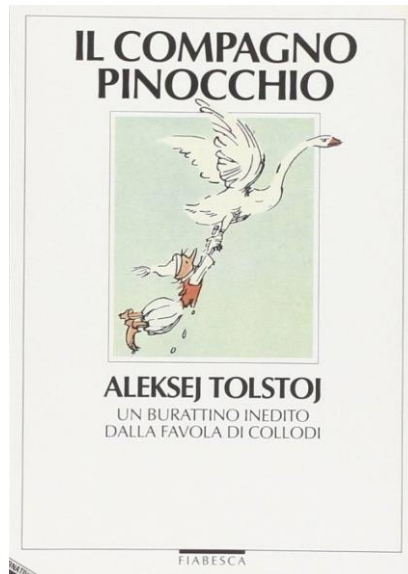
Without dwelling further on the dynamic plot and the symbolic undertones of the fable, let us consider it as a prototext. In the wake of the critical in-depth analyses of Collodi’s novel connected to the centenary of its first publication, *Zolotoj klyuchik* has been translated into Italian twice in the same decade (1980s; see De Florio 2023). As far as we could determine, the first version consists of an indirect translation from German by Luigi Garzone (Tolstoy 1981). This Italian reworking was published in three editions – in 1981, 1986 and 1992 – as a paperback annex of the periodical “Stampa Alternativa,” with the showy and misleading title *Il compagno Pinocchio. La piccola chiave d’oro o le avventure di Burattino* (The Comrade Pinocchio. The Little

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<sup>17</sup> We prefer to talk about ‘friendship’, ‘shared goals’ and ‘common efforts’ because, in our view, the emphasis on the collective, positive and egalitarian values of Soviet communism which several critics have seen in the text (see Cerrai: 1985, Risaliti: 1984, Urnov: 1985 and Kosman: 2020) appear quite dated today, even though there certainly were some ideological elements. These interpretations were mainly connected to the propagandistic nature of the 1936 theatrical adaptation of A. Tolstoy’s work, and of the theatre staging realized in 1938 by V. M. Baljunas and A. M. Fedorov on the play written by the same author: A. N. Tolstoy, *Zolotoj klyuchik: pesa v 3 dejstviyakh dlya samodeyatelnogo detskogo teatra* (The Little Golden Key: Play in three acts for the Amateurs’ Children’s Theatre), Moscow: Detgiz, 1939. Also some other productions staged in the early 1950s shared this politicized key of reading, with even the Soviet national anthem played at the end. As Risaliti underlines, however, Aleksey Tolstoy’s opportunistic position can be understood in the context of the terrible years of great Stalinist repressions (see Risaliti 1990: 158).

<sup>18</sup> In Sverdlov’s words, creating Burattino Tolstoy “brought together in one figure the street thug and the Soviet pioneer” (Sverdlov 2004: 58). Anyway, today a totally pro-Soviet reading of the work is not very convincing also for the fact that at a careful analysis of the text we can glimpse some dark allusions to Stalinist terror of the time: let us think to the mastiff dogs, which closely recall the appearance and brutal manners of KGB agents, or the (baseless) accusations moved to Burattino, which sadly echo well-known formulas: “– Ты совершил три преступления, негодяй: ты – беспризорный, беспаспортный и безработный. Отвести его за город и утопить в пруду.” (Tolstoy 1948: 83), “– You committed three crimes, scoundrel: you are homeless, passportless and unemployed. Take him out of town and drown him in the pond.”

Golden Key or the Adventures of Burattino)<sup>19</sup>. The volume does not have an introduction, any comments, or other forms of paratextual elements; anyway, it has had a certain diffusion.



**Figure 3.** Frontpage of the Italian translation by Luigi Garzone (1981)

In general terms, the translation from Russian by Giorgio Cerrai (Tolstoj 1986: 17-84) is distinguished by a greater fidelity to the original tale, rich in idioms and expressions typical of the spoken language, but it was only published in the Slavistic literary journal *Rassegna sovietica* (Soviet review), therefore it has had a quite limited circulation among common readers. A thematic introduction to the work came out in the previous number of the journal (see Cerrai: 1985), while some explanatory footnotes and observations on the translation process are included in the Italian text (Cerrai 1986: 85-90)<sup>20</sup>. In addition to the considerable temporal distance from their publication, which inevitably affects the freshness and linguistic up-to-dateness of the metatexts, today both versions are almost impossible to find. That is why, enjoying the

<sup>19</sup> It was not possible for us to ascertain it, but considering the same illustrations by A. Kaniewskij present in both editions, it seems probable that the Germanist Garzone made reference to the following translation: Alexej Tolstoj, *Das goldene Schlüsselchen oder die Abenteuer des Burattino*. Illustr. von A. Kanewskij. Übers. aus dem Russischen von Robert von Radetzky. Berlin: Alfred Holz Verlag, 1954. Apart from the direct reference to *Pinocchio* aimed to attract target readers, the politicized undertone in the Italian title, which “says something more” and misleads from the original (Remonato 2022a: 51), may have been added for ‘marketing’ reasons related to the orientations of the publishing house Stampa Alternativa. In fact, the headline of the German version is literal.

<sup>20</sup> For a detailed comparison between these two Italian translations and Tolstoj’s original work see Giovannoli 2013: 300–328.

brightness and the lively rhythm of this beloved Russian fairy-tale, we think that a new Italian translation easily available on the market would be desirable<sup>21</sup>.

Analyzing the original text, first of all we focused on its **title**, a co-validating headline (Reonato 2022a: 46) in which the first element, *Zolotoj klyuchik* (*The Little Golden Key*), is balanced and in some ways “explained” by the more “classical” subtitle (or co-title string) *ili Priklyucheniya Buratino* (*or the Adventures of Burattino*). So, how to translate it in Italian maintaining the formal structure and the subtle web of references to the Comedy of Art? Differently from English<sup>22</sup>, in our language there are some diminutive forms of the term ‘key,’ which give us the possibility to propose as a title *La chiavetta d’oro, o le avventure di Burattino*<sup>23</sup>. Another important aspect regards the **dominant** of Tolstoy’s *povest*,’ that will affect the general approach and basic choices in the translation process (Chironova 2016). In our view, the prevailing motif is related to the friendship and mutual aid among the puppets and the animals of the wood, that allow them to obtain together the little golden key and the wonderful marionette theatre. A meaningful sub-dominant element is represented by the stylistic traits of the source text: in fact, *The Little Golden Key* is characterized by simple, agile and often paratactic constructions<sup>24</sup>, with quite short and linear sentences aimed to the receptive possibilities of children. As Cerrai remarks,

“il continuo evolversi dell’azione trova una precisa rispondenza nel susseguirsi costante di forme verbali che esprimono tale evoluzione; mentre l’insistente ricorso a onomatopoeie, allitterazioni (sia lessicali che foniche) conferisce alla fiaba una vivacità e immediatezza quasi uniche.”

[“the continuous evolution of the action finds a precise correspondence in the constant succession of verbal forms which express this development, while the insistent recourse to onomatopoeias and alliterations (both lexical and phonic) gives the fairy tale an almost unique liveliness and immediacy.”] (Cerrai 1985: 133)

<sup>21</sup> As we already said, our translation of Tolstoy’s fairy-tale has not been published yet, because it is still in progress.

<sup>22</sup> In our view, for its concrete and symbolic meanings the coveted golden object plays a central role in the plot; to convey the fact that it is little has, therefore, a certain relevance. Lacking a proper diminutive form of the noun, in English we have to recur to the adjective: cf. Alexei Tolstoy, *The Little Gold Key or the Adventures of Burattino*, English transl. by K. Cook-Horujy. Moscow: Raduga Publishers, 1990. In some other versions and websites the details get lost, and the work is referred to simply as “The Golden Key.”

<sup>23</sup> Even the solution “La piccola chiave d’oro” proposed by Garzone may be a valid alternative, because it evokes Italian favolistic tradition, and it also avoids any possible misleading allusions to usb keys, which today in Italian are often identified with the diminutive “chiavette.” Instead, Cerrai’s choice “*La chiavina d’oro, ovvero...*” is a rather outdated variant today.

<sup>24</sup> Let us examine some examples of paratactic constructions from the text: “Он закрыл глаза и вдруг увидел жареную курицу на тарелке. Живо открыл глаза, – курица на тарелке исчезла” (Tolstoy 1948: 68), “Chiuse gli occhi, e vide all’improvviso un pollo arrosto su un piatto. Aprì subito gli occhi, ma il pollo sul piatto sparì.” Given the perfective aspect of the verbs in the original, we chose to translate them with the remote past tense in Italian, which has similar “compact” and resultative effects.

The “expressive aura” of the characters, i.e., their peculiar ways of moving and talking, also contribute to the immediacy, freshness and formal ingenuity of the work. The attention to the fairy-tale’s stylistic features and to its cultural dialogue with *Pinocchio* on the background of Italian children’s literature tradition (De Florio 2021) are the challenging aspirations of this translation project still in progress.

As we already underlined, for their historical origins and structural characteristics Russian and Italian are particularly rich in anisomorphisms; in the case of *Zolotoj ključik*, some of these relate to the different grammatical categorization of time in verbs (Russian aspectual pairs), to the choice of determinative or indeterminate articles in Italian and to the abundant presence of **diminutives** and **childhood pet names** in Russian. As is known, in this language their usage may express a character’s state of mind, his/her point of view or an emotional/affective hue; the most common subset of such suffixes conveys the idea of smallness, delicateness, etc. In our view, dealing with a children’s work it is important to reproduce these stylistic endearments as much as possible. In the sentence “чей-то необыкновенно тоненький голосок” (Tolstoy 1948: 61), “una vocina straordinariamente *sottile*,” the noun ‘voice’ has been translated with a corresponding diminutive form, which was not possible to maintain for the adjective ‘thin’<sup>25</sup>. In the phrase “Не нужно забывать, что Буратино шел всего первый день от рождения. Мысли у него были маленькие-маленькие, коротенькие-коротенькие, пусячковые-пусячковые” (Tolstoy 1948: 64), we tried to recreate the formulaic and alliterative effects of the repetitions, but we could not keep the diminutive suffix in the adjective ‘*koroten’kie*.’ So, we decided to retrieve and relocate it in the word ‘*pensierini*’ (‘little thoughts’): “Non bisogna dimenticare che Burattino aveva solo un giorno di vita. I suoi *pensierini* erano piccoli piccoli, corti corti, leggeri leggeri.” While in Russian we can easily duplicate diminutive-endearing connotations in the same sentence (“*malen’kij domik*”), Italian does not normally admit this possibility (see Fedorova and Bolognani 2015: 72):

“Вдруг сквозь ветки орешника он увидел красивую лужайку и посреди ее *маленький*, освещенный луной *домик* в четыре *окошка*. На ставнях нарисованы солнце, луна и звезды. Вокруг росли большие лазоревые цветы. Дорожки посыпаны чистым *песочком*. Из фонтана била *тоненькая* струя воды, в ней подплясывал полосатый *мячик*.” (Tolstoy 1948: 83)

[“All’improvviso attraverso i rami del nocciolo vide un bel prato, e in mezzo ad esso una *casetta* con quattro *finestrelle* illuminata dalla luna. Sulle imposte erano disegnati il sole, la luna e le stelle. Grandi fiori azzurri crescevano tutt’intorno. I *violetti* erano cosparsi di *sabbiolina* candida. Da una fontana zampillava un *sottile* getto d’acqua, in cui saltellava una *pallina* a strisce.”] (Italics mine, *I. R.*)

As is not surprising given the genre of the work, Tolstoy’s fable is quite rich in linguistic **connotations**; a good example is represented by turtle Tortilla’s formulaic

<sup>25</sup> In our view, a good solution to this asymmetry is the one proposed by Cerrai, who doubled the adjective ‘thin’; even if this strategy makes the target text longer, it gives to the epithet a childish and diminutive effect in Italian: “Ma aveva appena cominciato, che *una vocina sottile sottile* piagnucolò” (Tolstoy 1986: 17).

way of speaking, characterized by repetitions and syntactic inversions which create a circular, recursive effect connected to the animal's old age, wisdom and authority:

“– Ах ты, безмозглый, доверчивый *мальчишка с коротенькими мыслями!* – сказала Тортила. – Сидеть бы тебе дома да прилежно учиться! Занесло тебя в Страну Дураков!

– Так я же хотел же добыть побольше золотых монет для папы Карло... Я оччень хороший и благоразумный мальчик...

– *Деньги твои украли* кот и лиса, – сказала черепаха. – Они пробегали мимо пруда, остановились попить, и я слышала, как они хвастались, что выкопали твои деньги, и как подрались из-за них... Ох ты, безмозглый, доверчивый *дурачок с коротенькими мыслями!*..” (Tolstoj 1948: 96)

[“– Ah, tu, sventato, ingenuo *ragazzino col cervellino corto* che non sei altro! – disse Tortilla. – Avresti dovuto stare a casa e studiare sodo. E invece sei finito nel Paese degli Sciocchi!

– Ma io volevo solo procurarmi più monete d'oro per papà Carlo... Sono un ragazzo mooolto buono e ragionevole...

– *I tuoi soldi li hanno rubati* il Gatto e la Volpe, – disse la tartaruga. – Sono passati di corsa vicino allo stagno, si sono fermati a bere e li ho sentiti che si vantavano di aver dissotterrato i tuoi soldi e litigavano per spartirseli... Oh tu, sventato, ingenuo *scioccherello col cervellino corto...*”] (Italics mine, *I. R.*)

*Mutatis mutandis*, Pierrot's expressive mode may be considered a kind of **idiolect**: in fact, in the course of the story the puppet is repeatedly mocked for his eternally dreamy air, for his inconclusiveness and for the “meaningless verses” through which he constantly speaks. As some scholars remarked (Petrovskij: 2006, Tolstaya: 1997), the dazed poet's bizarre verses interpolated in the narrative contain parodic references to symbolist poetry, and, more specifically, to the figure of Aleksandr Blok (1880-1921)<sup>26</sup>:

“– Боюсь, боюсь! – повторяла Мальвина и листочком лопуха в отчаянии закрывала мокрое лицо.

Пьеро пытался утешать ее стихами:

<sup>26</sup> Several studies have evidenced the presence of a secondary, satirical subtext in the work, which alludes in a parodical way to events and well-known personalities in the literary and theatrical *milieu* of the *Serebryanyj vek* (*Silver Age*); besides Pierrot-Blok, in the figure of Burattino would be ironically depicted Maksim Gorky (1868-1936), Karabas Barabas would be a dispotical and caricatural portrait of the theatre director E. V. Meyerkhol'd (1874-1940), while in Malvina one could see either Lyubov' Mendeleeva, Ol'ga Knipper or Mariya Andreeva (Petrovskij 2006: 218-324, Tolstaja 2013: 417-426, Varlamov 2008: 455-461). As is known, Lyubov' Mendeleyeva (1881-1939), daughter of the famous chemist Dmitriy I. Mendeleyev, was A. A. Blok's (1880-1921) wife, Ol'ga Knipper (1868-1959), famous stage actress of the Moscow Art Theatre, became also A. P. Chekhov's wife, while Mariya Andreyeva (1868-1953), stage actress in Moscow as well, later left acting for a career in theatrical administration. In 1903, besides, she became Maxim Gorky's (1868-1936) common-law wife. All these female figures have in common with Mal'vina a high level of education and refinement, that in the tale is satirically downplayed through the marionette's obsession for personal hygiene and good manners.

Мы сидим на кочке,  
Где растут цветочки,  
Желтые, приятные,  
Очень ароматные.  
Будем жить все лето  
Мы на кочке этой,  
Ах, – в уединении,  
Всем на удивление...” (Tolstoy 1948: 110)

["– Ho paura, ho paura!" – ripeteva Malvina e dalla disperazione si copriva il volto bagnato di lacrime con una foglia di bardana. Pierrot cercava di consolarla con i versi:  
Su una collinetta seduti stiamo,  
Dove crescere i fiorellini vediamo,  
Gialli, gradevoli,  
Dai profumi incantevoli.  
Trascorreremo l'estate intera  
Su questa collinetta leggera,  
Ah, in solitudine,  
Con sorpresa della moltitudine..."]

It is clear that in such cases the most important aspect is not to reproduce the exact, literal meaning, but the formal register and the weird phonetic effects of the verses. Similarly to diminutives, in the text **repetitions** play a meaningful role on the rhythmic and phonetic levels; they were intentionally included in the narrative by the author as a typical element of children's talk, so it is important not to "change" or substitute them in translation (Osimo 2011: 83-86). In *The Little*

*Golden Key* some of Burattino's colourful expressions have required the use of creative **neologisms** in Italian, such as '*decrepito insettaccio-schifosaccio*' for "*столетняя букашка-таракашка*" (literally 'centenerian bug-cockroach')<sup>27</sup>. Even renouncing to the diminutive forms, through altered pejorative suffixes this solution keeps both the phonetic effect of the rhyme and the angry emotive nuance:

– Ах, Буратино, Буратино, – проговорил сверчок, – брось баловство, слушайся Карло, без дела не убегай из дома и завтра начни ходить в школу. Вот мой совет. Иначе тебя ждут ужасные опасности и страшные приключения. За твою жизнь я не дам идохлой сухой мухи.  
– Поччччему? – спросил Буратино.  
– А вот ты увидишь – поччччему, – ответил Говорящий Сверчок.  
– Ах ты, *столетняя букашка-таракашка!* – крикнул Буратино. – Больше всего на свете я люблю страшные приключения. Завтра чуть свет уйду из дома – лазить по заборам, разорять птичьи гнезда, дразнить мальчишек, таскать за хвосты собак и кошек... Я еще не то придумаю!.." (Tolstoj 1948: 64)

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<sup>27</sup> The expression has been translated respectively as "– Ma va,' vecchio grillo, scarafaggio centenario! –," ("– Away with you, old cricket, you hundred-year-old cockroach! –," Tolstoy 1981: 18) by Garzone and "– Ma va,' vecchio grillaccio della malora! –," ("– Away with you, nasty old cricket of evil! –," Tolstoy 1986: 22) by Cerrai.

[“– Ah Burattino, Burattino – disse il grillo – smettila con le monellerie, dai retta a Carlo, non scappare di casa senza motivo e domani comincia ad andare a scuola. Ecco il mio consiglio. Altrimenti ti aspettano pericoli terribili e avventure spaventose. Sulla tua vita non scommetterei neanche una mosca morta e rinsecchita.

– Perrrrché? – chiese Burattino.

– Adesso lo vedrai, perrrrché – rispose il Grillo Parlante.

– Accidenti a te, *decrepito insettaccio-schifosaccio!* – gridò Burattino. – Più di tutto al mondo amo le avventure spaventose. Domani all'alba scapperò di casa: mi arrampicherò sugli steccati, saccheggerò i nidi degli uccelli, prenderò in giro i bambini, tirerò la coda ai cani e ai gatti... E me ne inventerò ancora delle belle!”] (Italics mine, *I. R.*)

For what concerns the several *realia* that dot the pages of the fairy-tale, we adopted different strategies related to their respective degree of assimilation or penetration in the target culture<sup>28</sup>. In some cases we recurred to sheer transliterations, in some others to concize descriptive translations, and very often to Italian equivalents. For example, we decided to translate the idiomatic expression “*Sizyj Nos*,” i. e. the exhilarating nickname given to the carpenter Giuseppe that opens the narrative, as “*Naso Paonazzo*” (literally ‘Purple Nose’)<sup>29</sup>. Even though the Russian adjective *sizyj* properly alludes to a bluish-greyish hue associated with drunkenness<sup>30</sup>, the most fitting contextual Italian equivalent is a hyperbolic and livid version of “reddish tending to dark purple”<sup>31</sup>. This solution is also the one present in Collodi’s work, and therefore its employment adds a meaningful intertextual reference (Poddubnaya 2020). Despite the fact that the phrases are generally short and linear, in *Zolotoj ključik* the descriptions of animals, insects and plants are quite detailed. Almost all the numerous talking animals of the wood who play an active role in the plot are mentioned in the narrative with proper names, and sometimes even with some personality traits. This choice highlights the deep links of Tolstoy’s work with Krylov’s fables and Russian folkloric tradition<sup>32</sup>, and requires the research of creative and effective Italian equivalents:

<sup>28</sup> For example, with much reluctance for what gets lost the Russian *kasha* has become “*semolino*,” and *blyn* – “*frittella*”: “На занавесе были нарисованы танцующие человечки, девочки в черных масках, страшные бородатые люди в колпаках со звездами, солнце, похожее на блин с носом и глазами, и другие занимательные картинки” (Tolstoy 1948: 68), “Sul sipario erano dipinti piccoli ballerini, bambine con maschere nere, spaventosi uomini barbati in berretti con stelle, un sole simile a una frittella con naso e occhi, e altre immagini interessanti.”

<sup>29</sup> After its first occurrence in the beginning of the text, the icastic nickname is repeated for three times (chapter two): one by the talking log from which Burattino would be moulded, the second one by an enraged Carlo and the third one referred to its denotative meaning during the fight (i. e., Giuseppe’s actual nose). The repetition of “*Sizyj Nos*” by the other characters create a comical effect, an internal play of references.

<sup>30</sup> On the expression and its meanings see [https://dic.academic.ru/dic.nsf/dic\\_synonims/161900/сизый](https://dic.academic.ru/dic.nsf/dic_synonims/161900/сизый) (last accessed: 14/06/2023).

<sup>31</sup> On the origins and different chromatic and semantic nuances of the adjective “*paonazzo*” see <https://www.treccani.it/vocabolario/paonazzo/> (last accessed: 14/06/2023).

<sup>32</sup> Among the others, we refer to the well-known collection of Russian folk tales edited by A. N. Afanas’ev (1826–1971), published in eight volumes between 1855 and 1863. Many themes and images are common to different fairy tales, especially if we consider those with animals and magical elements. In particular, the grey hare to which Pierrot clings during his escape reminds, in our view, the grey wolf in the fairy tale of *Prince Ivan, the Firebird and the Grey Wolf*, while the symbolic



“– Снимите ваши лохмотья, вам дадут приличную куртку и штанишки, – сказала девочка.

Четверо портных – мастер-одиночка, *угрюмый рак Шепталло*, *серый Дятел* с хохолком, *большой жук Рогач* и *мышь Лизетта* – шили из старых девочкиных платьев красивый мальчишеский костюм. Шепталло кроил, Дятел клювом протыкал дырки и шил. Рогач задними ногами сучил нитки, Лизетта их перегрызала.” (Tolstoj 1948: 70)

[“– Si tolga i suoi stracci, le verranno dati una giacchetta e pantaloni decenti, – disse la bambina.

Quattro sarti – lo *scontroso Gámbero Pierángelo*<sup>33</sup>, mastro-artigiano, il *Picchio grigio* con il ciuffo, il *grosso cervo-volante Scarabello* e la *topolina Lisetta* – cucirono da dei vestiti vecchi della bambina un bel completo da ragazzo. Pierángelo tagliava, Picchio faceva i fori col becco e cuciva. Scarabello annodava i fili con le zampette posteriori e Lisetta li tagliava coi denti.] (Italics mine, I. R.)

In our view, for proper names in this context it is preferable to rely on fantasy, on Italian equivalents from children’s memories or, eventually, on some examples taken from Italian children’s literature (Viezzi 2010); in such cases, a transliteration would make no sense. For other *realia* coming from Italian that the author inserted to recreate the setting (*‘sin’or,’ ‘sol’do,’* ecc.), the “foreignizing” effect gets obviously lost, even though through their graphic forms one can catch some archaism in their usage.

As it happened with other popular literary works, some jokes and expressions from *Zolotoy klyuhcik* have entered Russian everyday language as *‘krylatye vyrazheniya’*: among the others, we mention the aphorism *‘работать как папа Карло,’* ‘work like dad Carlo,’ which has become proverbial in Russian and alludes to a person who constantly works hard, without any rest (Kosman 2020: 74). We already pointed out that **stylistic traits** are of major importance in the text, and reflect the specific qualities of Aleksey Tolstoy’s polymorphic way of writing (Shcherbina 203-220). The prevailing linguistic register in the tale is the oral one, with the employment of rhymes, alliterations and onomatopoeia which create puns and word-games really difficult to reproduce in translation:

“Ему оставалось только броситься в воду. В это время он увидел белого лебедя, спавшего близ берега, засунув голову под крыло. Буратино кинулся в озеро, нырнул и схватил лебедя за лапы. – *Го-го,* – *гоготнул* лебедь, пробуждаясь, – что за неприличные шутки! Оставьте мои лапы в покое!” (Tolstoy 1948: 74)

[“Non gli restava che gettarsi nell’acqua. In quel momento vide un cigno bianco che dormiva vicino alla riva, con la testa infilata sotto l’ala. Burattino corse nel laghetto, si

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connotations of the key and its being made of gold recall some *leitmotives* present in *Vasilisa the Beautiful and Koschei the Immortal*: see A. N. Afanas’ev, *Narodnye russkie skazki (Russian Popular Fairy-Tales)*, 3 vol., Moskva: Nauka, 1984, v. 1, 331-343.

<sup>33</sup> In a similar way, for the “sullen crab Shapello” Garzone proposes a contextual equivalent (or re-location) which plays with the zoological name of a related animal in Italian: “il brontolone bernardo l’eremita” (Tolstoy 1981: 51): in fact, “Bernardo l’eremita” corresponds to the hermit crab, but “Bernardo” is also a common masculine name in Italian.

tuffò e afferrò il cigno per le zampe. – *Go-go, – gorgheggiò il cigno, svegliandosi di soprassalto, – che scherzi del cavolo! Lascia stare le mie zampe!*”] (Italics mine, *I. R.*)

To reproduce the assonance with the onomatopoeic cry of the swan, we translated the specific Russian verb *gogotnul* – from ‘*gogotat*,’ which defines the typical cries of geese and swans – as ‘*gorgheggiò*’ (lit. ‘he warbled’), giving priority to the phonetic effect.

“Козы с драной шерстью на боках щипали пыльную траву у тротуара, трясли огрызками хвостов.

– *Б-э-э-э-э-да...*

Повесив голову, стояла корова; у нее кости торчали сквозь кожу.

– Мууучение... – повторяла она задумчиво.” (Tolstoy 1948: 81)

[“Delle capre col pelo strappato sui fianchi brucavano erba polverosa dal marciapiede e scuotevano le code mozzate, *belando*:

– *B-e-e-e-e-ffa...*

Una mucca se ne stava a testa bassa; le ossa sembravano uscirle fuori dalla pelle.

– *Muuuioio...* – ripeteva *muggendo* pensierosa.”] (Italics mine, *I. R.*)

Also in this case, being impossible to maintain the precise meanings of the Russian words *beda* (lit. ‘misfortune,’ ‘calamity’) and *muchenie* (lit. ‘torment,’ ‘anguish’), as well as their assonance with the animals’ onomatopoeic noises, we chose to provide formal phonetic equivalents that let Italian readers understand the onomatopoeic puns present in the original text. Besides, both solutions try to convey the gloomy atmosphere of the “Country of Fools” (*beffa* literally means ‘mockery,’ ‘insult,’ while the verb *muoio* corresponds to ‘I’m dying’).

Burattino’s cheeky and light-hearted way of talking enhances the lively rhythm of the dialogues, which, as we already observed, often hide a series of parodic and satirical allusions to Moscow cultural and theatrical life of the 1930’s (Uvarova-Daniel’ 220). The linguistic dynamism of Tolstoy’s *povest’* is by no means easy to reproduce: in fact, the two Italian translations published so far do not always succeed in recreating the stylistic and onomatopoeic effects of the original, which are closely intertwined with cultural references to specific *realia* of the time. Though different, their Italian language appears “redundant” from the stylistic point of view if compared to the Russian original, as if the translators aimed at saying “more” than the prototext, or, better, in a more formal or refined way. We realized the same shortcoming while reviewing the first drafts of our translation, so we started “removing” superfluous words, too standard constructions and connectors, in order to re-create as much as possible the formal simplicity and the spoken language fluency of the source text. To overshadow the habitual and “cultured” usage of one’s own mother tongue is a challenge, but sometimes it is necessary to obtain a better result. In fact, as Diadori writes while translating each of us inevitably reflects to a certain extent the linguistic and cultural “climate” of his/her time:

“Implicitamente e indipendentemente dal genere testuale, il traduttore rispecchia anche la *temperies* culturale del suo tempo e le sue strategie traduttive risentiranno del modo in

cui i suoi destinatari considerano ciò che è diverso, visto come interessante e prestigioso oppure minaccioso e potenzialmente sovversivo. Le strategie traduttive a disposizione del traduttore sono dunque il mezzo che permette di risolvere le questioni più pratiche del processo traduttivo, negoziando il trattamento di ciò che è culturalmente estraneo ai destinatari, tra omologazione, straniamento e una serie di opzioni intermedie.”

[“Implicitly and independently of textual gender, a translator also reflects the cultural climate of his/her time, and his translation strategies will be affected by the way in which the recipients consider what is different, whether it is seen as interesting and prestigious or threatening and potentially subversive. The translation strategies available to the translator are therefore the means that allow to solve the most difficult questions of the translation process, negotiating the treatment of what is culturally alien to the recipients, between homologation, estrangement and several intermediate options.”] (Diadori 2012: 3)

#### 4. Conclusion

Through the illustration of the selected case study, we provided concrete examples of problematic aspects in the process of literary translation from Russian into Italian and their possible solutions. After having outlined the compositional circumstances of Tolstoy’s fairy tale, its main characters, plot and contents compared to *Pinocchio*, the two Italian translations of the ’80s were taken into account. In fact, we reflected on the opportunity and general orientations of a new version. Then we analyzed the title of the *povest’* and the dominants of the original text, which play an important role in determining both translation strategies and actual translantants. For what concerns specific problematic elements, we examined how to translate the abundant quantity of diminutives and childhood pet names present in the work and some examples of linguistic connotations or idiolects, which display with a caricatural halo the “expressive aura” (Torop: 2010) of certain characters. Due to the magical and fantastic features associated with the textual genre, in some passages the recourse to neologisms that “expand” the possibilities of the target language appears well founded. The rendering of certain cultural *realia* in the Russian tale represent another meaningful test bench for our critical analysis: in these cases, the translation strategies adopted are directly related to the respective degree of assimilation of the terms in Italian language and culture (i.e., functional equivalence). Finally, we also proposed some attempts to reproduce onomatopoeic words connected to animal sounds.

It is important to underline that the single examples and choices have to be considered on the background of the general intent of the translation project, which aims at recreating as much as possible the typically oral stylistic traits and the different registers in Tolstoy’s fable. If we intend to obtain an effective translation, the Italian metatext has to be fluent and readable, but above all consistent and coherent to the eyes of target readers. Given the deep relations between *The Little Golden Key* and *Pinocchio*, in this case study the intercultural dimension inherent to each translation process (Steiner 1992; Buhrig, House, Ten Thije Jan 2009) is particularly relevant. In fact, there is a subtle interplay of cultural elements, a sort of “network” of intertextual references and echoes between the two works that at times culminates in a clear

intercultural perspective. Another prominent factor regards the peculiar literary genre of *Zolotoy klyuchik*: as Diadori observes, children's texts act as a real "generational bond" and require specific translation techniques. They often combine written parts with images, and are thought to be read aloud; dialogues are widely present between the lines, with interpolations imitating *baby talk* that gives a certain rhythm to the narratives:

“Le rime e le espressioni fisse sono un ulteriore tratto peculiare che conferisce un particolare ritmo alla narrazione, oltre a facilitare la memorizzazione e il riconoscimento delle fasi della storia. Specialmente nelle fiabe tradizionali si nota una tipica fissità degli schemi ricorrenti, che rende simili fiabe nate in tempi e luoghi lontani fra loro. [...] Nata nell'oralità, la fiaba risente in tutte le culture dei modelli della lingua orale, adottando però *routines* e formule culturali specifiche di questo genere letterario. In italiano, per esempio, troviamo 'le formule di apertura e chiusura' (*c'era una volta, e vissero felici e contenti*), le strutture iterative (*cammina cammina*), la ricorrenza di alcuni connettivi narrativi (*ed ecco, a un tratto*), la diffusione di alcune tipiche forme verbali (*il presente storico, l'infinito narrativo*), i deittici, gli appelli al lettore.”

[“Fixed rhymes and expressions are a further peculiar feature which gives a particular rhythm to the narrative, as well as facilitating the memorization and recognition of the stages of the story. In traditional fairy tales we especially notice a typical fixity of recurring patterns, that make similar fairy tales born in distant times and places. [...] Generated in the oral context, in all cultures fairy tales are influenced by the models of the oral language, but at the same time they adopted *routines* and cultural formulas specific to this literary genre. In Italian, for example, we find 'opening and closing formulas' (*once upon a time, and they lived happily ever after*), iterative structures (*walk and walk*), the recurrence of some narrative connectives (*and fere is, suddenly / all of a sudden*), the abundance of some typical verbal forms (*the historical present, the narrative infinitive*), deictics, the appeals to readers.”] (Diadori 2012: 121; italics in the original)

However, some relevant questions remain open. Which is our basic aim? In other terms: what type of Italian edition of Tolstoy's work shall we propose, in the end? An illustrated book for children, or a critical edition that would allow, through a paratext, to make emerge and account for the numerous subtexts and intertextual allusions? Who shall be our main addressees, Italian children or adults? The ideal answer would be both, providing catchy illustrations for the first<sup>34</sup>, and a concise introduction or a translator's annotation with the most significant contextual and intertextual references for the second.

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<sup>34</sup> The illustrations could be inspired to the famous ones included in the Soviet 1956 edition of *Zolotoj ključik* by Aminadav Moiseevich Kanevskiy's (1898-1976; see V. Kanevskiy, O. Bigovchij, Aminadav Kanevskiy. *Materialy k biografii chudozhnika*. Moskva: Izdatel'stvo 1900, 2022), or we could propose something new, highlighting on one hand some specific elements of the Russian text (the little golden key, the animals of the wood, the wonderful marionette theatre, etc.) and on the other the intertextual dialogue with Collodi's *Pinocchio*, still known and loved by Italian children. Due to its popularity in the whole country, in our view also some visual references to the successful musical realized for Soviet television in 1975 by Leonid Nechaev (1939-2010) would be of interest (see *Prikljucheniya Buratino*, [https://youtu.be/DQ\\_OHZVNHZA](https://youtu.be/DQ_OHZVNHZA), last accessed: 12/06/2023).



**Figure 4.** Frontpage of the popular Soviet 1956 edition of *Zolotoy klyuchik* illustrated by A. Kanevskiy

We would certainly like that target readers could perceive some echoes of Russian-Soviet cultural specificities, but without hindering or weighing down the smoothness of the reading. So, how is it possible to find a compromise, a good balance between “foreignization” and “domestication” strategies? As Eco remarks,

“il lettore sente la stranezza quando la scelta del traduttore appare incomprensibile, come se si trattasse di un errore, e sente invece l'*estraneo* quando si trova di fronte a un modo poco familiare di presentargli qualcosa che potrebbe riconoscere, ma che ha l'impressione di vedere veramente per la prima volta.”

[“readers feel strangeness when the translator’s choice appears incomprehensible, as if it were a mistake, and feel instead the *foreign element* when faced with an unfamiliar way of presenting them with something that they might recognize, but that they have the impression of really seeing for the first time.”] (Eco 2003: 173; italics in the original)

Some translations have obliged a certain language and cultural context to confront new expressive possibilities, and even new terminologies; for this reason it is important to study the functions and the influence of a translated text on a specific target culture. In the case of *Zolotoy klyuchik* this aspect is particularly significant, considering that we are dealing with a unique example of intertextual (and intercultural) dialogue. In fact, as we already observed Tolstoy’s *povest’* can be read as the creative expression of a literary “round trip,” from late Nineteenth century Italy to Soviet Russia (see Giovannoli 2013; Remonato 2022b). By providing a fresher, updated version of

Burattino's funny and picaresque adventures, we hope that the cheeky wooden puppet will still travel the skies of Italian readers' imagination on the footsteps of his literary *alter ego* Pinocchio.

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## ERRORS AND DIFFICULTIES IN TRANSLATING MARITIME TERMINOLOGY

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**Abstract:** This paper is part of an extensive research project on maritime language translation, which I consider to be a crucial but neglected area in translation studies, despite the maritime industry's significant relevance in today's world. It is essential to note that the maritime industry is vital to global trade and economic growth, providing employment opportunities worldwide and playing an increasingly important role in marine environmental protection. Although maritime activity generates a considerable amount of translation work, there is still a shortage of empirical research on the challenges of translating maritime genres, particularly with regards to terminology. This paper aims to address this gap by identifying the main difficulties encountered in translating maritime terminology and common errors that translators tend to make. It also draws useful comparisons between specialized texts written in English and their Romanian counterparts (and vice versa), highlighting the contrasts between the two languages and the impact of maritime terminology.

**Keywords:** maritime language, maritime terms, maritime texts, translationese

### 1. Introduction

Translating maritime language is a complex activity closely related to text typology, given the great diversity of maritime documents, the highly specialization level and a wide range of subjects from maritime trade to engineering aspects and activities.

Maritime terminology is the most visible and striking linguistic feature of maritime language as a specialized language and one of the primary sources of difficulty in translating maritime texts.

For instance, a translator lacking good knowledge of the maritime field, may not be aware of the fact that a kitchen on board is called a *galley*, that walls are referred to as *bulkheads*, a chimney is called a *funnel*, a window on board is a *porthole* and the noun *hands* in *All hands on deck* does not refer to the parts of the body but to the crewmembers on board.

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It should be pointed out that the maritime field in translation still lacks empirical studies of the nature and translation-oriented difficulty of terminology in maritime genres, including both maritime and other specialized terms. Case studies should centre on selected maritime terminology in specific branches of maritime industry, maritime semantic fields or maritime genres. In maritime language texts there can be interaction with other fields of knowledge (i.e., engineering, legal, telecommunications, construction of waterborne vehicles, safety, etc., and even medical if a text from an international medical guide for ships is to be considered) which suggests that specialized language from other domains may be as prominent as maritime discourse features in maritime texts. The question arises to what extent this is the case and what level of difficulty it presents for maritime language translators. This question requires a detailed description of terminological features and their associated translation-oriented difficulty in a representative corpus of maritime texts. Maritime translation should be referred to as ‘pragmatic translation’ since the aim of several maritime texts in translation (i.e., institutional texts such as COLREG, MARPOL, IMO SMCP 2001, etc.) is to render the message as efficiently and as accurately as possible the focus being laid on the content of the message. Thus, maritime language translation is focused on the transfer of specialist maritime knowledge which is done by a translator who must ideally possess “the knowledge, the competence and the recognised status of an expert” (Snell-Hornby 1992: 10), in this way being assigned a certain level of competence which is “expertise itself, where intuition takes over, an intuition that is trusted because it is constantly tested and refined” (Schäffner 2004: 679).

## **2. Types of Maritime Texts**

It should be pointed out that maritime translation is rooted in its practical utilization, which is driven by social demand. Understanding maritime language must account not only for the nature of maritime texts, but also the discursive processes by which these texts are produced and interpreted. Therefore, a complete understanding requires recognizing the societal function that a particular maritime text serves, the social and institutional goals that led to its creation, and understanding the relationship between different maritime texts in terms of their linguistic similarities and differences as well as social functions. Viewed from a systemic functional perspective, maritime texts should be related to their context of situation and context of culture.

There are many texts linked to several maritime activities, which frequently need to be translated. These include: amendments, codes, conventions, regulations, technical manuals, user guides, scientific articles, shipping documents (i.e., sea transport documents), certificates, employment contracts, etc. It is as important as useful to mention that most maritime documents are generally written in English as the dominating language of maritime industry and translated into Romanian as the dominated language. In the position of dominating language, English holds the key, partly because of the number of texts considered universal which are written in this language.

On the other hand, Romanian as the dominated language has little to offer to the maritime industry from the translation point of view. In this context, the role of translation and translators is crucial since they are perhaps among the first persons to be aware of the consequences of the dramatic changes in technology and in the organization of the economies and societies at national and international level: “[...] translation, and by extension, translation studies, is ideally placed to understand both the translation movement that is globalization and the translational movement which is anti-globalization” (Cronin 2003: 2).

Additionally, Casanova (2010: 286) categorizes four different translation scenarios and argues that the significance of translation in each scenario depends on the relationship between the source and target languages, the author, and the translator. These scenarios include: a) translating a text from a dominant language into a dominated language, b) translating a text from a dominated language into a dominant language, c) translating a text from a dominant language into another dominant language, and d) translating a text from a dominated language into another dominated language (a rare occurrence). Casanova is particularly interested in the first two scenarios which she analyses under the headings of “Translation as accumulation of capital” and “Translation as consecration.”

Newmark (1988: 151) classifies specialized texts into two categories. The first is technical texts which are "universal" because they contain terms common to all languages and are not specific to one culture. The second category is institutional translation which covers areas such as politics, finance, government, law, etc. These terms are more cultural because they refer to specific cultural or historical phenomena unique to a certain society or culture. According to Davidson (2010: 156), institutional discourse refers to communication habits that are reinforced by an institution, which offer clear guidelines on how communication should take place, particularly for those familiar with the institution. In the context of maritime translation, these institutional interactions challenge the notion of neutrality because translators are tasked with providing a service while also serving as agents of authority and control. Institutional texts such as amendments, codes, conventions, regulations, and other documents produced by organizations like the International Maritime Organization and the European Commission are examples of such institutional discourse.

As I have mentioned in a previous study (Vişan 2021b: 16, 109), maritime texts should be generally considered from three different perspectives which are interrelated and must be all taken in consideration in translation. My research is based on Gerzymisch-Arbogast (2008) and Daniel Dejica (2008, 2010). Thus, the first perspective is the atomistic level of a maritime text where the smallest micro-structural features (i.e., terms and terminological units) are identified. The second perspective is the hol-atomistic level of a maritime text where the text features within and beyond the sentence must be identified. The third perspective includes the holistic level where the understanding of maritime texts involves integrating world or domain knowledge, so that texts gain coherence. The idea has to be pointed out that raising awareness of these text levels will enable translators to tackle translation problems from the perspective of terms (atomistic level), from the perspective of information sequencing (holistic level) and from the perspective of background knowledge. Thus, translators should integrate

all these perspectives in order to produce a coherent target text. A maritime text should be considered in terms of its register since register differences may be signalled by the differences in grammar or terminology.

### 3. Maritime Terminology, Context and Translation

When a language is translated, its reality takes on a new form, and although there may be some losses in the process, these are less significant in technical translations where the technical vocabulary is limited and specific, and there can be a direct equivalence between concepts. It is often assumed that the meaning of a word is fixed by its dictionary definition, but this is an illusion. In reality, definitions follow the usage and context of a word. Dictionaries only record the usage and do not determine or dictate it. However, dictionaries serve as anchors that help restrict changes in meaning (Bell 1991: 101). Thus, in ESP, words have a specific and concrete meaning, whereas in general English, they can be used both in their literal and figurative sense.

The translator is required to understand the context in which words in a text are used. Newmark (1991: 87) suggests that certain words are more dependent on context than others, and that the translation of words in a text necessitates an understanding of the context in which they are used. Newmark (1988: 193) identifies four types of context: linguistic (such as collocations), referential (the topic), cultural, and individual (the idiolect of the writer). This supports the notion that words cannot be fully understood without their context. A functionalist approach to translation would also consider the purpose of the translation commission as a contextual factor that affects the translator's decisions (Hönig 1997). However, when it comes to language for specific purposes (LSP) translation, the importance of context is sometimes viewed as less significant, with technical terms being seen as context-free (Coşeriu 1975: 28). The idea that terms are context-independent is also shared by the discipline of terminology science, where terms are seen as retaining their meaning within any context (Felber 1984: 108), at least once any polysemy has been identified and eliminated through standardisation. This approach is based on an onomasiological perspective that focuses on the study of specialist vocabulary and the compilation of specialized terminologies. In this view, certain terms within a particular subject field, such as maritime terms, have clear usage restrictions that are dependent on their context (e.g.: the noun *list* used in the context of maritime communication points to the inclination of the vessel to either port side or starboard side).

Thus, there is a fuzzy boundary between general language words and maritime terms. When used in common core language, some words have certain meanings; when used in maritime language, they become technical words, taking on an entirely different meaning from the ordinary one, such as for instance: *bow, hand, eye, neck, list, gypsy, painter, check, wild cat*, etc. (Vişan 2021a: 19).

In addition, maritime texts display terminological units expressed in the nominal group, followed by adjectives and verbs which should be of great interest for translation, especially within the framework of specific collocations. From my point of view, the issue of terminology must be carefully tackled by the maritime language

translator who should consider the two dimensions of terms when dealing with a text for translation. These two dimensions involve terms in their theoretical make-up and constitution, that is, the system level of terms and terms as they appear in texts, that is, the text level of terms (Gerzymisch-Arbogast 2008). The fact should be pointed out that it is on the text level of terms where translation problems can occur.

In translating Romanian maritime terminology into English and vice versa, I have noticed that the maritime language translator can come across different scenarios (Vişan 2021b: 26, 254):

a) “translating a term specific to the inventory of Romanian maritime vocabulary by means of a semi-technical term or a general language word specific to the English maritime vocabulary;

b) translating a term specific to the inventory of Maritime English vocabulary into a general vocabulary word in Maritime Romanian;

c) translating a technical maritime term from English and/ or Romanian into a technical maritime term specific to English and/or Romanian, etc.

d) several terms belonging to the inventory of Romanian maritime vocabulary have equivalents belonging to the general language word stock and/ or the semi-technical vocabulary in English” (Vişan 2021b: 26, 254).

Just like words, terms do not occur randomly, but they exist in conjunction with other terms. Maritime terms are interrelated by sense relations as hyponymy, meronymy, synonymy and opposition. Hyponymy consists in the relationship between a hyperonym and a hyponym. For example, the compound *merchant ships* is a superordinated term (known as hyperonym or superonym) because it comprises hyponyms or subordinated terms such as *bulk carrier*, *container ship*, *general cargo ship*, *Ro-Ro ship*, etc.

In both Maritime English and maritime Romanian, terms are interrelated by super- or subordination or part-whole relationships. These relationships come in the aid of translators when producing a target text (TT). A number of maritime terms signal cases of ambiguity and polysemy. For instance, in the example: *The rear part of a ship is called a stern* → *Partea din spate a navei se numeşte pupa*, the term *stern* makes reference to the back of the ship whose maritime Romanian counterpart is *pupa*. In the example: *The extreme aft end of a vessel is the stern* → *Etremitatea pupa / din spate a unei nave este etamboul*, the term *stern* refers to a different concept, that is, *etambou*. Thus, Maritime English makes use of the same term, *stern* to denote two different concepts related to the parts of a ship, while Maritime Romanian uses two distinct terms for two different concepts, namely, *pupa* as the rear part of the ship and *etambou* as the extreme aft end of a ship.

Similarly, the term *container* in maritime language is used to denote both *a vessel* and *a large metal box* in which goods are packed. It can be noticed that *container* translates into maritime Romanian both with *portcontainer* (i.e. or *navă portcontainer* to refer to a ship type) as a near-equivalent and with *container* as a perfect equivalent (i.e. to refer to a metal box).

When faced with semantic gaps in the target language, the maritime language translator can resort to the feature of semantic fields. There is hypernymic and hyponymic (non)-equivalence in Maritime English and maritime Romanian, that is,

Maritime English and maritime Romanian have specific words (hyponyms) but no general words (hyperonyms) and vice versa to head the semantic field. For instance, in Maritime English the verbs *to lighten* and *to lighter* both involve the handling of cargo and translate into Romanian with the specific verb *a alimba*. The verb *to lighten* refers to the process of reducing the weight or cargo load carried by a ship. This is typically done to increase the ship's buoyancy or comply with weight restrictions in areas such as shallow waters or ports with draft limitations. It may involve offloading cargo, fuel, or other materials from the ship. On the other hand, the verb *to lighter* refers to the action of transferring cargo from a larger vessel, such as a ship, to a smaller vessel called a lighter. This is done when a ship cannot directly dock at a port, and lighter vessels are used to shuttle cargo between the ship and the shore. The hyponymic verb *a alimba* captures the meaning of both *lighten* which is more general and *lighter*, which is specific. Interestingly, according to the Dicționar Maritim Român-Englez (1985: 18), the direct equivalent in English of *a alimba* is the hyponymous verb *to lighten* and not *to lighter*. However, this aspect is understandable since this dictionary has not been updated since 1985. Under the circumstances, it is the translator's duty to search and research and collaborate with domain specialists in order to clarify or disambiguate the meaning of certain terms.

#### 4. Translating Maritime Collocations and Compounds

With regard to the lexical level of maritime language, mention should be made that there is a very high frequency of multiword terms expressed in the form of collocations (i.e. *to have a list* → *a fi canarisit(ă)* / *a avea o canarisire*; *to check a cable* → *a vira lanțul*, where *check* does not mean to verify but to pay or ease out a cable; *to make headway* – *a avea inerție înainte, a înainta*; *to make sternway* → *a avea inerție înapoi, a se deplasa înapoi*, etc.), compound nominal phrases and prepositional and phrasal verbs (i.e.: *heave in, heave on, bear away, slack away, let go, etc.*). The fact should be also pointed out that maritime texts display a constant usage of abbreviations which we consider very important in translation.

Since both collocations and compounds are considered to be delicate elements in translation, the translator requires adequate competence in mastering both the source and the target maritime language and the specialized topic at stake. In addition, in order to produce a good translation, the maritime language translator is required to pinpoint the appropriate lexical and terminological fields and to comprehend the overall tone and intended message in order to get the correct interpretation of terms, collocations and idiomatic expressions as well as of the text as a whole.

As regards the formal and semantic aspects characterizing collocational patterns, there are cases in which the semantic content is delivered in formally identical or similar structures and cases in which the semantic content of the maritime English pattern is preserved by means of an explanation (i.e. *port anchor* → *ancoră babord*; *mushroom anchor* → *ancoră ciupercă*; *breast anchor* → *ancoră cu brațul la travers*; *monkey island* → *punte etalon*; *to steer a ship* → *a guvernă o navă*; *to alter course* – *a schimba de drum, etc.*). In addition, formal dissimilarities between maritime English



and maritime Romanian may as well be illustrated by collocational patterns whose transfer from English into Romanian requires that maritime language translators should closely observe the collocability rules specific to the two languages in question. Moreover, the translation of maritime collocations from one language into another involves difficulties which may be determined by semantic, grammatical and sometimes cultural differences. Most of the problems are caused by lexical gaps in the target language, and sometimes by the lack of a target language equivalent of some semantic characteristics present in one of the constituents of the English collocation.

Nominal compounds, also called complex nominals, compound nominal phrases, noun strings or complex lexical items have a considerably higher occurrence in maritime English. They are used for compressing semantic and syntactic information into a highly compact form. Nominal compounds are frequently used in the realization of maritime registers for reasons of impersonality, to avoid finite verbs and participles and to set the writing as being specialized and technical. According to Trimble (1985: 130), “[N]oun compounds, also called noun strings can be defined as two or more nouns plus necessary adjectives (and less often verbs and adverbs) that together make up a single concept; that is, expresses a single noun idea.” A model of the complex noun phrase in technical English is offered by Croitoru (1996: 83). In her schemata nominal and adjectival premodifiers indicate permanent characteristics while *-ing* and *-ed* premodifiers signal temporary characteristics (i.e., *man-made fibre cordage stopper* → *boț de parâmă*; *two-legged swinging mooring* → *ancorare giratorie cu două ancore*). In the examples below, several compounds consisting of two short nouns are merged into a single term. At first the two nouns are hyphenated and then they become one word. Thus, in Maritime English the pattern N + N can cover such features as:

Functions on board: *helmsman* → *timonier*; *donkeyman* → *mecanic auxiliar*; *storekeeper* → *magazioner*; *pumpman* → *pompagiu*; *boatswain* → *nostrom*; *seaman* → *marinar*;

Different types of vessels: *bulk carrier* → *vrachier*; *container ship* → *navă portcontainer*; *icebreaker* → *spărgător de gheață*; *warship* → *navă de război*; *fisherman* → *pescador*; *lightship* → *navă far*; *tugboat* → *remorcher*; *firefloat* → *navă de stins incendiul*; *salvage vessel* → *navă de salvare*; *buoyage vessel* → *navă de balizare*; *supply boat* → *navă de aprovizionare*; *survey vessel* → *navă de cercetare marina*; *pilot tender* → *pilotină*;

Onboard devices, installations and machinery: *windlass* → *vinci de ancoră*; *anchor chain* → *lanț de ancoră*; *anchor cable* → *lanț de ancoră*; *cable chain* → *lanț*; *breast line* → *traversă*; *bow line* → *parâmă prova*; *stern line* → *parâmă pupa*; *head rope* → *parâmă prova*; *bow spring* → *spring prova*; *stern spring* → *spring pupa*.

Onboard spaces and separations: *bulkhead* → *perete etanș*; *starboard* → *tribord*; *weather deck* → *punte principala*; *tanktop* → *puntea dublului fund*; *chain locker* → *puț al lanțului de ancoră*; *wing tank* → *tanc lateral*; *engine room* → *camera motoarelor*; *cofferdam* → *coferdam*; *messroom* → *sală de mese*; *wheelhouse* → *timonerie*; *chartroom* → *camera hartilor*; *quarterdeck* → *punte pupa*; *gangway* → *scară de acces*.

Maritime compounds also display the following common semantic relationships as pointed out by Blakey (1987:146) and Reguzzoni (2006: 6-7):

Table 1. Semantic relationships of maritime compounds

Type of relationship	Example
B of A	e.g. <i>cylinder cover, hatchway</i>
B with/has A	e.g., <i>salt water, ship owner</i>
B contains A	e.g. <i>wheelhouse, engine room</i>
B is made of/from A	e.g. <i>manila rope, copper wire, air-cushion</i>
B in/on/at A	e.g. <i>port operations, after peak tank</i>
B operated by A	e.g. <i>hand pump, steam engine</i>
B uses A	e.g. <i>water plant</i>
B shaped like A	e.g. <i>needle valve, I-beam</i>
B invented by A	e.g. <i>Hall anchor, Beaufort wind scale</i>

In addition, maritime language involves the use of various linguistic structures to create compound words, such as adjectives (e.g., *deep tank, double bottom*), nominalized adjectives (e.g., *deck longitudinals*), ordinal numbers (e.g., *first mate, second mate*), prepositions (e.g., *tween deck, overhauling*), proper nouns turned into common nouns (e.g., *diesel engine, jackstaff*), eponyms (e.g., *Hall anchor, Plimsoll mark*), toponyms (e.g., *York-Antwerp Convention, North Atlantic freeboard mark*), the names of seasons (e.g., *summer load line*), and metaphors (e.g., *cat's walk, dog watch*). Additionally, reverse structures (e.g., *breadth moulded, length overall*), adjectival compounds (e.g., *watertight, oil tight*), and multi-word terms created by connecting words with prepositions (e.g., *round of deck, turn of the bilge*) or using the genitive case (e.g., *bosun's locker, Ship's Cook*) are also used. All these multi-word units do not only condense information and create new meanings different from the one of the parts making up a combination, but they are a way of creating 'unique' meanings. As a matter of fact, in most cases, they are the only acceptable referential forms available to point to areas of experience shared by the target maritime community (Reguzzoni 2006: 5; Pritchard 2006: 270-271).

Another important aspect to be considered is that in maritime Romanian the equivalents for some of these compounds may be one word only, or they can be expressed by means of the following sequences: noun + noun as in *parâmă prova*; noun + preposition + noun as in *navă de cercetare*; noun + adjectival noun + noun as in *puntea dublului fund*; noun + adjective as in *tanc lateral*. The purpose of nominal adjectivation is to make exposition denser and attach semantic weight to the compound. Maritime English texts also reveal instances of compounds comprising three items and taking on the following patterns:

- N + Present Part. + N: *cargo handling gears* → *dispozitive de manipulare a mărfii*; *cargo handling equipment* → *echipament de manipulare a mărfii*; *fire-retarding doors* → *uși cu calitate ignifugă*; *sound-signalling appliances* → *dispozitive de semnalizare sonoră*.
- Adj. + N + N: *controllable pitch propeller* → *elice cu pas reglabil*; *wet bulk cargo* → *marfă lichidă în vrac*; *dry bulk cargo* → *marfă uscată în vrac*.
- N + N + N: *deck-beam brackets*; *fire-detection equipment*; *mine clearance operations* → *operațiuni de dragare a minelor*; *cargo stowage factor* → *indice de stivuire*; *rudder head shaft* → *ax al cârmei*

- Past Part. + N + N: *balanced spade rudder* → *cârmă compensată*;
- Present Part. + N + N: *swinging derrick system* → *instalație de încărcare cu braț turnat*;
- Adj. + Present Part. + N: *steady turning radius* → *rază statică de întoarcere*
- N + Past Part. + N: *power driven vessel* → *navă cu propulsie mecanică*

As I have already pointed out, in order to gain a better understanding of dense compounds, a common strategy is to paraphrase them using a relative clause. However, translating complex, more complex, and highly complex compounds poses challenges due to the order of the premodifiers and the lack of explicit specification of semantic relations among the elements. While some scholars argue that nominal compounds do not pose translation difficulties (Coșeriu (1973: 11), I refute this notion and assert that terminological phrases, including apparently simple nominal phrases, present significant translation challenges. The maritime language translator may require the collaboration with a specialist to accurately translate many nominal compounds. These compounds cannot be translated by considering the meanings of the constituent lexical items separately, as the translation difficulty increases with the amount of information and the grammatical behaviour of nouns.

Thus, as suggested by Boris Pritchard (2006: 273) “the lexical combination *damage control* is semantically deceiving and its literal translation can produce false pairs in the target language.” The word *damage* in the compound *damage control* does not refer to its dominant sense of “harm impairing the function or condition of a thing” (id. *ibid.*) and therefore, the translation into Romanian must render the maritime sense of the compound.

## 5. Translationese in Maritime Translation

In this section I will rely on several text fragments that contain many lexical, terminological or syntactic errors. The source texts have either Romanian or English as a source language. Cases of mistranslation or translationese in maritime language are often caused by interference. This occurs when a literal translation either falsifies or ambiguates the meaning or violates natural usage for no apparent reason (Vișeanu 2008: 99). In such cases, translationese in maritime language can be considered either an error due to a lack of knowledge or a mistake caused by faulty performance. Interference in maritime language translation arises when two distinct meanings are brought together. For example, the term *port facility* is frequently mistranslated as *facilitate portuară*, which is a paronymous calque resulting from an incorrect correspondence between two words with similar forms or etymologies but with different meanings in their respective languages. Most translators are not aware of the fact that, in this context, *facility* in English and *facilitate* in Romanian are not one and the same thing. The word *facility* in English is polysemous while *facilitate* in Romanian is monosemous and refers to the ease of action or performance, freedom from difficulty. The lexeme *facility* in the structure *port facility* refers to something that is built, installed, or established to serve a particular purpose. Instead of using this

mistranslated structure, the maritime language translator should choose the correct term, which is *instalație portuară* (see Table 2 below).

Mistranslations analysed for the purpose of this section highlight the lack of research on maritime terminology and the unawareness of the differences between general language words and field-specific terms. In addition, mistranslation in maritime language can also be the result of lexical interference, which is more dangerous than syntactical interference since it can falsify meaning. One example is the false friends or deceptive cognates of Greco-Latin origin, such as *operational, facility, interest, function*, etc. Interference in maritime language occurs when any feature of the source language, whether syntactic or lexical, is translated literally into the target language text.

Maritime texts can be difficult to understand, and it's important for translators to clarify the specialized language as much as possible. Mistranslations of maritime terms and collocations are included in Table 2 below. The examples in Table 2 below may have been taken out of context, but the translator should consider that words are used in a linguistic and cultural context. While the primary meaning of words should be taken into account, it's also important to understand their meaning in the context of the real or imaginary world. Isolated translations can serve as a reference for the meaning of words in context.

Table 2. Mistranslations of maritime terms and collocations (Vișan 2021b: 233)

<b>Maritime terms /collocations</b>	<b>Serious mistakes/ Wrong translation/ Mistranslation/ Misinterpretation</b>	<b>Correct Romanian Equivalent</b>
<i>approaches from seaward</i>	*zonele de apropiere dinspre mare	<i>căile de acces dinspre mare</i>
<i>boiler room</i>	*sala boilărelor	<i>compartimentul caldarine</i>
<i>bunker</i>	*buncher	<i>combustibil</i>
<i>[...] forming a part of a navigational watch.</i>	* <i>făcând parte dintr-o echipă de cart pe pasarelă.</i>	<i>făcând parte dintr-o echipă de cart pe puntea de comandă.</i>
<i>linesmen</i>	*legători de nave	<i>barcagii</i>
<i>a list of companies and ships granted exemption under this Article.</i>	*o listă de companii și de nave exceptate în conformitate cu prezentul articol.	<i>o listă a companiilor și navelor care beneficiază de scutire în temeiul prezentului articol.</i>
<i>manning conditions</i>	*condițiile de echipare a echipajului	<i>condiții privind încadrarea personalului navigant.</i>
<i>passenger transport</i>	*transport de călători	<i>transport de pasageri</i>
<i>port facility</i>	*facilitate portuară	<i>instalație portuară</i>
<i>port facility security officers</i>	*funcționarii de securitate ai facilităților portuare	<i>ofițerii desemnați cu securitatea instalațiilor portuare</i>
<i>Port State Control (PSC)</i>	*controlul statului de port; controlul	<i>Biroul/ inspectoratul</i>

	statului portului	<i>de control al statului de care aparține portul (our emphasis)</i>
<i>relay of international cargo</i>	*releu pentru mărfurile internaționale	<i>schimb de mărfuri internaționale</i>
<i>refrigerated ship</i>	*navă refrigerată	<i>navă frigorifică</i>
<i>the state of visibility</i>	*Starea de vizibilitate / starea vizibilității	<i>condiția vizibilității/vizibilitatea</i>
<i>The manageability of the vessel with special reference to stopping distance and turning ability in the prevailing conditions.</i>	*capacitatea de manevră cu referire specială la distanța de oprire și la abilitatea navei de a se întoarce în condițiile date.	<i>capacitatea de manevră și mai ales distanța de oprire și calitățile de girație în condițiile existente.</i>
<i>The term 'height above the hull' means height above the uppermost continuous deck.</i>	*termenul 'înălțimea deasupra corpului navei' înseamnă înălțimea deasupra punții continue celei mai de sus.	<i>termenul 'înălțimea deasupra punții' înseamnă înălțime deasupra punții superioare continue.</i>
<i>wooden ships of primitive build</i>	*nave din lemn construite primitiv	<i>nave din lemn cu construcție simplă</i>
<i>vertical position and spacing of lights</i>	*amplasarea verticală și distanța dintre lumini	<i>amplasarea și distanța dintre lumini în plan vertical</i>
<i>in the capacity of a rating</i>	* în calitate de matelot	<i>în calitate de marinar nebrevetat.</i>

The noun *rating* in the structure *in the capacity of a rating* cannot be translated with *matelot* but with the collocation *marinar nebrevetat*. The noun *matelot* which is archaic, is typically part of the Military Navy's inventory being no longer in use nowadays, except for aesthetic purposes. Thus, the word *matelot* is archaic and informal in Romanian and does not capture the meaning of *rating*. This aspect can be put down to the differences in the evoked meaning which arise from dialect and register variation.

A translation error that we have also come across is rendering the maritime term *grounding* by the syntagma *coliziune cu fundul apei* [Back translation: *collision with the bottom of the sea*].

ST1: Any **grounding** or similar damage which pierces the outer bottom plating will flood one or more of these tanks [...].

TT1: Orice coliziune cu fundul apei sau cu un obstacol asemănător care ar duce la perforarea bordajului exterior al carenei ar produce inundarea a unuia sau mai multora dintre aceste tancuri.

In Maritime English, the term *grounding* means running a vessel ashore and its direct equivalent in maritime Romanian is *eșuare* or *punere a navei pe uscat*. Thus, *grounding* cannot be translated with *coliziune cu fundul apei* (i.e., the literal translation in English being *collision with the water bottom*) since the noun *coliziune* (Eng. *collision*) in maritime language involves the coming together of two things (from

opposite directions) with such force that both are damaged. As a result, the syntagma *coliziune cu fundul apei* does not sound natural in maritime language and cannot be accepted in terms of collocability.

Various false friends have created confusion in translation because of the transfer of meaning (i.e. metaphor); in their evolution, such words have become subject to extension or narrowing of meaning, or to elevation or degradation of meaning. Table 3 below includes deceptive cognates in maritime language translation, stressing the contextual mistranslation/ misinterpretation of several maritime terms and providing the correct translation in Maritime Romanian.

Table 3. Deceptive cognates in maritime language translation (Vișan 2021b: 235)

<b>Deceptive cognate / False friend in Maritime Language Translation</b>	<b>Wrong contextualization of dictionary meaning/ Contextual mistranslation / Mistaken for the Romanian word</b>	<b>Correct Translation in Maritime Romanian</b>
<i>accommodation</i>	acomodare	<i>cazare, spațiu de locuit</i>
<i>approach</i>	apropiere, zonă de apropiere, acces, aproximație, împrejurimi	<i>cale de acces</i>
<i>actual</i>	actual	<i>real, concret</i>
<i>captain</i>	căpitan, șef, conducător	<i>comandant</i>
<i>chief officer</i>	ofițer principal, prim ofițer	<i>căpitan, secundul navei</i>
<i>collateral (noun)</i>	colateral (adj.)	<i>garanție, gaj</i>
<i>combustible (adj.)</i>	combustibil (noun)	<i>inflamabil</i>
<i>commodity</i>	comoditate	<i>marfă</i>
<i>domestic</i>	domestic	<i>național, intern</i>
<i>defect</i>	defect	<i>a dezerta</i>
<i>expertise</i>	expertiză	<i>experiență profesională</i>
<i>fabric</i>	fabrică	<i>material textil</i>
<i>fabricate</i>	a fabrica	<i>a născoci; a falsifica dovezi</i>
<i>facilities</i>	facilități	<i>Instalții, dotări</i>
<i>hold</i>	sobă, cuptor, etuvă, seră (caldă), mașină de gătit	<i>magazia navei</i>
<i>interest</i>	interes	<i>dobândă</i>
<i>list</i>	listă, agenda, enumerare	<i>canarisire</i>
<i>store-room</i>	magazie, cămară	<i>magazie de materiale</i>
<i>passenger transport</i>	transport de călători	<i>transport de pasageri</i>
<i>ordnance</i>	ordonanță	<i>artilierie</i>
<i>operational</i>	operațional	<i>funcțional</i>
<i>petrol</i>	petrol	<i>benzină</i>
<i>probe</i>	probă	<i>sondă</i>

As mentioned earlier in this paper, the terminology of maritime discourse makes use of a large number of words which belong to the common vocabulary, but which play a very important part in the attainment of the communicative purpose of a specific maritime genre. A good example in this respect is the English noun *operation* and the adjective *operational*, which in the context of the texts under analysis, are

characterized by a restrictive and specific meaning, being an example of false friends when translated in maritime Romanian. In addition, as shown in Table 3, the noun *captain* is often mistranslated with the false friend *căpitan*, whose English dynamic equivalent is *chief officer* or just *chief*. In merchant ships, the words *Captain* and *Master* are synonymous and translate into Romanian with *comandant*. Not being familiar with the naval ranks on board, the translators of the *Titanic* movie, have formally rendered the word *captain* with *căpitan*.

Furthermore, the noun *marinar* cannot be rendered as *mariner*, since the STCW Convention (i.e., Standards for Training, Certification and Watchkeeping) does not include the noun *mariner* in the list of positions and ranks specific to the Deck Department. Thus, the Romanian *marinar* must be translated with the syntagma *Ordinary Seaman*. This aspect is evidence of the fact that maritime language translators must not only handle terminology, but they also need to be familiar with the legally binding instruments of the maritime profession.

In order to give more examples of *translationese* in maritime language, I will also focus on a sample text taken from the official website of the Constanța's Naval Shipyard. The aim of website texts is to inform and reflect a good image of their organization and activities, constantly relaying official news about them. Mention needs to be made that website localization involves much more than the simple translation of a text, it is a process of adapting a website into a different linguistic and cultural context. Peter Sandrini (2008: 167) notes that localization is a modern field of activity focused on digital media and computer products. To understand this field, it is crucial to comprehend the interconnectivity of the terms globalization, internationalization, localization, and locale. The specialized service of website localization has been around since 1999, which combines translation services with technical services to guarantee proper functioning of translated sites (Van der Meer 2002: 10). Romanian maritime websites serve as marketing channels that contain various digital assets, such as common content, multimedia assets, application-bound assets, and community assets. Common content comprises the main structure of the website, including maritime texts, images, and links. Multimedia assets consist of audio and video streaming and flash animations, while application-bound assets are files and documents that require software applications to access. Finally, community assets comprise the dynamic content of discussion forums and chat rooms created by maritime visitors.

A number of errors can be spotted in the translated text below. This is due to the fact that, in trying to be faithful to the source texts, the maritime language translators produce literal translations which lead to meaning and syntactic distortions.

**ST1:** *Înregistrarea Ministerului pentru Lucrări Publice din 1892 ce face referire la Atelierul de Reparații din Portul Constanța este considerată „certificatul de naștere” al Șantierului Naval Constanța. Dezvoltarea ulterioară a Șantierului Naval Constanța a cunoscut multe stadii, fiind în stransă legătură cu dezvoltarea portului Constanța. Până în anul 1950 principalele activități ale Șantierului Naval Constanța s-au axat pe reparații de nave. Totuși, un moment semnificativ în istoria șantierului îl reprezintă lansarea primei nave construcție nouă în mai 1936, iahtul „Crai Nou,” cu o lungime de 12m. Din anul 1950, pe lângă activitățile de reparații nave, Șantierul Naval Constanța a*

început și un program de construcții. S-a marit semnificativ suprafața șantierului, s-a construit un nou atelier de prelucrare și s-au achiziționat echipamente / instalații noi, pentru a le suplimenta pe cele existente (inclusiv un doc plutitor cu o capacitate de ridicare de 15.000 tone).

**TT1:** *The records of the Ministry for Public Works since 1892 referring to the Craft Repair Shop within Constanta Harbour area is considered to be the “birth certificate” of Șantierul Naval Constanta. The subsequent growth of Șantierul Naval Constanta has passed through many stages and it was closely connected with the development of Constanta Harbour. Until 1950, the main activities of Șantierul Naval Constanta were focused on ship repairs. However, a very important milestone of yard’s long history is May 1936, when it was launched the very first new ship building, a 12-m long yacht named “Crai Nou.” From 1950, along with the ship repair activities, Șantierul Naval Constanta has started a ship building program. The surface has significantly increased, a new steel shop was built and other equipment / facilities (including a floating dock with a lifting capacity of 15,000 tons) were added to those already existing on site.*

As I have already pointed out, the source text under analysis is taken from the official website of Constanța Naval Shipyard. In the structure *Înregistrarea Ministerului pentru Lucrări Publice din 1892* → *The records of the Ministry for Public Works since 1892*, the polysemous noun *înregistrarea* is translated into English with the plural noun *records* with the sense of “information or data on a particular subject collected methodically over a long period of time” (CED 2003: 1355), while the syntagm *Ministerul pentru Lucrări Publice* is rendered with the *Ministry for Public Works* without considering that names of institutions cannot be equated directly or that the noun *ministry* is always followed by the preposition *of*. Perhaps, what the translator had in mind was to avoid the use of a double genitive construction, namely, *the records of the ministry of public works*. The adverbial attribute *din 1892* translated with the prepositional phrase *since 1892* acts as a postmodifier of the noun *records*. However, in translating the nominal group above, the cardinal numeral should take initial position. Thus, in my opinion *Înregistrarea Ministerului pentru Lucrări Publice din 1892* had better be rendered by *The 1892 Ministry of Public Works’ records*, which is more specific to the technical English.

The noun *port* in the structure *Portul Constanța* is not rendered with its English formal equivalent *port*, but with its near-synonym *harbour*. Though often used interchangeably, the nouns *port* and *harbour* are different in meaning. The meaning differences are related to the differences in the purposes they serve. For instance, a *port* refers to a commercial place along the coastline that is used for the loading and unloading of ships. It has many facilities like buildings and warehouses for storing goods after unloading the ships and a well-built transport system like a railway or roads to carry goods. On the other hand, a *harbour* is smaller than a port and can be either natural or man-made and provides shelter to ships from bad weather.

Mention needs to be made that the noun *port* is a hypernym in Romanian which comprises the meanings of both port and harbour. This means that Romanian lacks a hyponym for the English *port*. Therefore, given the semantic and pragmatic dimension of the context, the translator should have opted either for the toponymous structure *Constanta Port* or for the analytic genitive construction *Port of Constanta*. Mention



needs to be made that when translating toponyms, most translators transfer and adapt them to the morphological and phonological specifications of the target language. This is not the case with the toponym *Constanța* which is transferred in English as such. The structure *Șantierul Naval Constanța* is not translated, though, the compound *șantier naval* has *naval shipyard* as a direct equivalent in English (i.e., *Șantierul Naval Constanța* → *Constanța Naval Shipyard*). In the sentence *Dezvoltarea ulterioară a Șantierului Naval Constanța a cunoscut multe stadii* → *The subsequent growth of Șantierul Naval Constanța has passed through many stages*, the Romanian verb *a cunoaște* is not used in its primary meaning, viz. *a ști, a pricepe, a înțelege*. The meaning of this verb is derived from the meaning of the verbs *a experimenta, a parcurge, a trece prin, a fi supus la*, the use of the phrasal verb *pass through* being a good choice and forming a felicitous collocation with the noun *stages*. The subordinate clause *fiind în stransă legătură cu dezvoltarea portului Constanța* is changed into a coordinate clause in translation without preserving the tense sequence (i.e. past tense is used instead of present perfect). In addition, the passive reflexive structure *s-au axat pe* is translated with the passive *were focused on*, though I consider that a translation with an inflected genitive construction followed by the verb centre *on/ upon/ around* in the past perfect passive is a much better solution (i.e., *Până în anul 1950 principalele activități ale Șantierului Naval Constanța s-au axat pe reparații de nave* → *Until 1950, Constanța Naval Shipyard's main activities had been centred on ship repairs*).

The verb *centre on/ upon/ around* is considered to be the most appropriate both in terms of meaning and of the co-text. Moreover, the translation of the next sentence proves a poor linguistic knowledge on the part of the maritime language translator (i.e., misuse of grammatical and lexical items). Even if the ST is not very well written, the maritime language translator “can be as bold and free in recasting grammar (cutting up sentences, transposing clauses, converting verbs to nouns, etc.) as in any other type of informative or vocative text [...]” (Newmark 1988: 176). In this respect, translating two isolated sentences by one complex sentence made up of a main clause and a concessive clause is considered to be a good choice (i.e. *Until 1950, Constanța Naval Shipyard's main activities had been centred on ship repairs, though a significant moment in the shipyard's history is related to the launching in May 1936, of the first new construction ship, “Crai Nou,” a 12-m long yacht*), the prepositional phrase *until 1950* being preserved at the beginning of the sentence because emphasis is laid on the period of time. Moreover, the name of the ship, *Crai Nou* being a cultureme, is preserved as such in translation.

## 6. Conclusion

The conclusion can be drawn that the accurate translation of maritime texts is of utmost importance.. Unlike other areas of translation where there is room for individuality in terms of lexicology and style, maritime language translation is primarily a decision-making process that requires the selection of the correct target language rendition from a range of context-dependent alternatives. While a literary translator may focus on producing a target text that is as elegant and readable as the original, the main goals of a maritime language translator are precision and comprehensibility. This is because

even minor lexical errors in maritime translation can have serious consequences, potentially resulting in hazards to human life offshore and/or on shore. Furthermore, the task of the maritime language translator is often more complex than that of general translators because they may not fully understand the source text. Therefore, maritime language translators must ensure that their texts are identical to those produced by maritime writers working in the target language. Failure to follow target language text conventions can undermine the credibility of the text, the author, and the information contained within. When encountering a problem at the terminological level, the maritime language translator needs the collaboration with a specialist. For instance, a large number of compounds cannot be translated by considering the meanings of the constituent lexical items separately. The translation difficulty of a nominal compound even if consisting of two nouns, is increased by the polysemy on the one hand and the grammatical behaviour of nouns on the other. The greater the amount of information, the more complex the nominal groups which can cause problems to translators. Another pitfall in translating maritime terms is the fact that many general language words (i.e., the so-called semi-technical vocabulary) have developed a technical meaning which the novice translators may not be familiar with. Thus, general language words with a specialized meaning, for instance, *list*, *cat*, *gypsy*, *painter*, *scope*, etc. may be extremely difficult for translators who are not familiar with the maritime domain.

Mistranslations in maritime language point to the lack of research on maritime terminology and the unawareness of the differences between general language words and field-specific terms. Furthermore, mistranslation in maritime language can also be the result of lexical interference.

Maritime discourse is closely linked to the globalisation process, which has important implications for the language used by both native and non-native speakers working in intercultural and cross-cultural maritime environments. Currently, many Romanian maritime texts used at the local level are translations or adaptations of international documents, reflecting the fact that maritime discourse has become more international and less domestic as a result of cooperation and collaboration in international shipping. Accurate and authoritative translation of maritime texts and documents is increasingly necessary at the international level to effectively convey the pragmatic and functional intentions and implications of the original text in both Romanian and English. A common European and international maritime framework is a prime example of this trend. Despite addressing the same issues, such as safety of navigation, protection of the marine environment, and standards of seafarer training, maritime documents in different languages and cultural contexts may differ in their construction and legal systems, resulting in overlapping content.

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## CONTRIBUTIONS TO THE TRANSLATION OF PAREMIAS

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**Abstract:** The unique nature of paremias or short, sententious sentences, presents several translation problems. This article shows how the use of ICTs to the study and preservation of paremias contributes to the existence of different types of consultation sources (journals, monographs, repertoires, didactic proposals), which facilitates both the search for correspondences as well as their teaching / learning in the translation classroom. After explaining the concept of the word ‘paremia’ and the typology of the different types of paremias, we explain the translation techniques that have been disseminated thanks to ICTs, to afterwards present different publications on paremias freely available on the Internet: a selection of multilingual databases, articles in journals, activities and didactic units for the translation class. Particular emphasis will be placed on reference sources concerning paremias in Spanish, such as multilingual databases: the Gotzon Garate collection (Fundación Bilbao Bizkaia Kutxa), the *Refranero multilingüe* (Centro Virtual Cervantes, Cervantes Institute) and ParemioRom (University of Barcelona).

**Keywords:** paremiology, paremias in Spanish, proverbs, translation classroom

### 1. Introduction

The advent of technology has led to great advances in the research on paremias, as evidenced by the large number of contributions made in recent decades. This has contributed significantly to the consolidation of paremiology, a relatively young linguistic discipline. In the present article we will analyse a selection of works on the translation of paremias published digitally in the 21st century, with the aim of easing the translation work and the teaching / learning of the translation of paremias in Castilian Spanish, since the nature of these linguistic units represents a translational problem. By ‘paremias’ we understand short, sententious and on many occasions idiomatic statements (Sevilla & Crida 2013). The paremias that pose the greatest translation problems are the popular ones (generally of anonymous origin and popular

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use), such as proverbs<sup>1</sup> ('Perro ladrador, poco mordedor' / 'A barking dog never bites'<sup>2</sup>), proverbial phrases ('El hábito no hace al monje' / 'The cowl does not make the monk'), dialogisms ('Dijo la sartén al cazo: ¡Quítate de ahí, que me tiznas, ojinegra!' / 'The pot calls the kettle black') and proverbial locutions ('Ir por lana y volver trasquilado' / 'Many go out for wool and come home shorn').

## 2. The Concept of 'Correspondence'

The peculiar lexical and semantic nature of many popular paremias poses many hurdles for their translation (Sevilla 2004). In the case of Spanish proverbs in order to facilitate their memorisation we observe the suppression of lexical elements (such as the verb: 'Cada oveja con su pareja' / 'Birds of a feather flock together'), the repetition of words (which can be added to the suppression of the verb: 'De tal palo, tal astilla' / 'Like carpenter, like chips'), the alteration of the syntactic order: ('A caballo regalado, no le mires el diente' / 'Never look a gift horse in the mouth')<sup>3</sup>, the presence of archaisms ('Donde fueres haz lo que vieres' / 'When in Rome do as Romans do')<sup>4</sup>, the existence of rhetorical figures and/or rhyme ('Más vale pájaro en mano que ciento volando' / 'A bird in the hand is worth two in the bush')<sup>5</sup>. Moreover, the idiomatic sense makes it difficult to understand them more than once, as in the case of the proverb '*En casa del herrero, cuchillo de palo*' ('The shoemaker's son always goes barefoot,' literal meaning of which is '*In the blacksmith's house, wooden knife*'), used to indicate the lack of something where it should be easy to find. However, not all users have understood this idea and, being surprised that there is a wooden knife, they have created the form '*En casa del herrero, cuchara de palo*,' which means '*In the blacksmith's house, a wooden spoon*,' which distorts the meaning of the proverb.

All these peculiarities lead to the idea that translating paremias does not only consist in looking for formal equivalences in another language, but also in trying to locate paremias that have the greatest degree of similarity, not only formally, but also semantically and pragmatically (Sevilla 2004: 4). By doing so, literal and conceptual correspondences are found. So, the proverb '*Muchos pocos hacen un mucho*' ('*Many a little makes a mickle*'), has<sup>6</sup> on the one hand the following literal equivalents: '*Plusieurs peu font un beaucoup*' in French; '*Many a little makes a mickle*' in English;

<sup>1</sup> The term proverb presents a problem in the Spanish language, since there are two terms to differentiate popular proverbs (refrán) and cultured proverbs (proverbios). In this case we refer to the first meaning.

<sup>2</sup> All English correspondences throughout the article are taken from the *Refranero multilingüe (the multilingual proverb collection)* (J. Sevilla, and Zurdo 2009). These correspondences are included only for the purpose of comprehension. The Spanish examples are the ones that present the problems described in the article.

<sup>3</sup> The emphatic modality is most commonly used, which consists of starting the sentence with a prepositional syntagm that belongs at the end of the sentence.

<sup>4</sup> Because of the tendency to simplify, the future imperfect subjunctive has fallen into disuse replaced by the present subjunctive.

<sup>5</sup> Both consonant and assonant rhymes are used.

<sup>6</sup> All Spanish examples are also taken from the *Refranero multilingüe* (J. Sevilla and Zurdo 2009).

‘*Molti pochi fanno un assai*’ in Italian; ‘*Muitos poucos fazem muito*’ in Portuguese; ‘*Viel wenig machen ein Viel*’ in German; ‘*Sok kicsi sokra megy*’ in Hungarian; 積少成多 (traditional writing) and 积少成多 (simplified writing) in Chinese. On the other hand, there are conceptual correspondences in other languages: ‘*Ziarnko do ziarnka uzbiera się miarka*’ [Grain by grain will give one measure] in Polish; ‘*Τα μικρά ποταμάκια κάνουν τους μεγάλους ποταμούς*’ [Small rivers make great rivers] in modern Greek.

### 3. Paremiological Techniques

Therefore, the concept of ‘correspondence’ understood in this manner allows the design of a series of techniques to help in the search of the correct paremia (in the case of popular paremias) in another language or languages that are as similar as possible in form, meaning and usage<sup>7</sup>. Thus, several translation techniques can be applied: the actancial, thematic, synonymic and hyperonymic, which are disseminated thanks to the digital journal *El trujamán* (Centro Virtual Cervantes, Cervantes Institute)<sup>8</sup>.

The actancial technique (J. Sevilla and M. Sevilla 2004a) is based on the protagonist or actant. The possible correspondences may present a similar actant<sup>9</sup>, as we can see in the following examples:

*A caballo*<sup>10</sup> regalado, no le mires el diente (ES)  
 Never look a gift *horse* in the mouth (EN)  
 À *cheval* donné on ne regarde pas la bride (FR)  
 A *caval* donato non si guarda in boca (IT)  
 A *cavalo* dado, não se olha o dente (PT)

Therefore, in addition to literal correspondences, we can also find conceptual correspondences, such as the English one.

The thematic technique (J. Sevilla and M. Sevilla 2004b) focuses on the search for correspondences based on the key idea that synthesises the meaning of the paremia. Although the actancial technique makes it possible to locate correspondences in languages such as Spanish (‘*La gallina de mi vecina más huevos pone que la mía*’), Portuguese (‘*A galinha da minha vizinha é sempre melhor (do) que a minha*’), Romanian (‘*Găina vecinului face ouă mai mari*’), German (‘(Des) Nachbars Henne legt immer die größeren Eier’), Greek (‘*Της γειτόνισσας τ’ αυγά πάντα πιο μεγάλα είναι*’), Polish (‘*Kura sąsiada jest zawsze tłustsza niżli własna gęś*’), the thematic technique will lead to correspondences the key idea of which corresponds to envy, such as

<sup>7</sup> In the case of the English language, usage is difficult to find, since many of the paremias are no longer in use and, moreover, nowadays idioms are preferred.

<sup>8</sup> See [https://cvc.cervantes.es/trujaman/sobre\\_trujaman.htm](https://cvc.cervantes.es/trujaman/sobre_trujaman.htm). See as well the videos on the subject made by members of the Innfras Group (University of Murcia): <https://tv.um.es/canal?serie=22241>

<sup>9</sup> Due to the existence of a common paremiological corpus, the so-called “paremiological universals” (J. Sevilla 1987-1988).

<sup>10</sup> The italics were added by the authors.



English ('The grass is always greener on the other side of the fence'), Italian ('L'erba del vicino è sempre più verde'), Croatian ('Susjedova trava uvijek je zelenija') or Russian ('В чужих руках ломоть велик').

The synonymic technique (J. Sevilla and M. Sevilla 2005a; Gálvez 2014) is based on the existence of synonymous *paremias* in the source language, with the aim of using them in the case of not finding a correspondence for a specific *paremia*. In Spanish there are for example many *paremias* with the idea of 'appearances,' to refer to false appearances, such as the following: 'Aunque la mona se vista de seda, mona se queda,' 'Aunque vestido de lana, no soy borrego,' 'Freno dorado no mejora el caballo,' 'El hábito no hace al monje,' 'Seda y raso no dan estado.' There are also *paremias* with the same idea in English ('An ape is an ape, a varlet is a varlet, though they be clad in silk and scarlet,' 'Clothes don't make the man,' 'The habit does not make the monk,' 'You can't tell a book by its cover,' 'You can't judge of the horse by the harness,' 'You can't judge a book by its cover,' 'It is not the beard that makes the philosopher'). Thus, both literal and conceptual correspondences can be established:

Aunque la mona se vista de seda, mona se queda -- An ape is an ape, a varlet is a varlet,  
though they be clad in silk and scarlet  
El hábito no hace al monje -- The habit does not make the monk

The use of the synonymic technique to find correspondences for the *paremias* 'Aunque vestido de lana, no soy borrego,' 'Freno dorado no mejora el caballo,' 'Seda y raso no dan estado' implies considering one of the forms mentioned for the synonyms as a correspondence: 'Aunque la mona se vista de seda, mona se queda' and 'El hábito no hace al monje,' in addition to following conceptual correspondences: 'Clothes don't make the man,' 'You can't tell a book by its cover,' 'You can't judge of the horse by the harness,' 'It is not the beard that makes the philosopher.' Depending on the context, the translator will select the most adequate form. If it is a question of looking for Spanish correspondences to these last English *paremias*, the translator could also resort to the Spanish correspondence of the synonymous *paremias* 'An ape is an ape, a varlet is a varlet, though they be clad in silk and scarlet' and 'The habit does not make the monk.'

Another possibility would be to apply the hyperonymic technique (Sevilla 2013), i.e. to resort to the hyperonymic *paremia* in order to use it as a correspondence: 'Las apariencias engañan' and 'Appearances are deceptive.'

These techniques can complement each other. A good example is looking for correspondences for the following Spanish *paremias* with the key idea 'benefit':

Antes son mis dientes que mis parientes  
Cada santo pide por su ermita  
La caridad bien entendida empieza por uno mismo  
Más cerca está la camisa que el jubón

We can find following French correspondences:

Chaque saint pêche pour sa paroisse

Charité bien ordonnée commence par soi-même  
Ma chemise m'est plus proche que ma robe

English correspondences:

Mind other men, but most yourself  
Near is my shirt, but nearer is my skin

And Italian correspondences:

Più vicino è il dente, che alcun parente  
Ciascuno pensa anzitutto al proprio interesse  
La prima carità comincia da sè

The use of the actantial technique makes it possible to find the following literal correspondences:

Cada santo pide por su ermita – Chaque saint prêche pour sa paroisse  
La caridad bien entendida empieza por uno mismo – Charité bien ordonnée commence par soi-même – La prima carità cominci da sè  
Más cerca está la camisa que el jubón – Ma chemise m'est plus proche que ma robe - Near is my shirt, but nearer is my skin  
Antes son mis dientes que mis parientes – Più vicino è il dente, cha alcun parente  
Mind other men, but most yourself -- Ciascuno pensa anzitutto al proprio interesse

The last pair of paremias (English and Italian) constitute hyperonymic forms, which, depending on the context, can serve as correspondences to the previous paremias in other languages<sup>11</sup>.

#### **4. Online Multilingual Repertoires of Paremias in Spanish**

The use of these techniques is at the basis of the creation of paremia collections. Thanks to the digital medium, they offer not only a wide range of content to the general public, but also provide easy access to them, as they include a search engine.

At the end of the 20th century, in 1998, Gotzon Garate published a collection of 14,458 proverbs in Basque with a large number of correspondences in Spanish (5,208 forms), English (4,045 forms) and Latin (3,462 forms). Shortly afterwards, the same publisher that printed it on paper made it available for consultation on the Internet<sup>12</sup>.

One of the merits of this work lies in the fact that the Basque proverbs come from oral sources, the result of fieldwork carried out over thirty years in twenty-three "caseríos" (Basque farmhouses) in the seven Basque provinces; moreover, many

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<sup>11</sup> See the use of translation techniques in Spanish paremias related to the word "fish" (pez) carried out by Julia Sevilla Muñoz and Manuel Sevilla Muñoz (2005b). See online: <https://cvc.cervantes.es/lengua/refranero/presentacion.htm>

<sup>12</sup> Fundación Bilbao Bizkaia Kutxa: <http://www.ametza.com/bbk/htdocs/hasiera.htm>

Basque proverbs appeared in print for the first time. For the search of correspondences in Spanish, English and Latin, he consulted a large number of written sources. Although the main research language is Basque, the website's search engine provides possible correspondences between the four languages.

As the 21st century draws on, technologies favoured the creation of more multilingual repertoires, such as the *Refranero multilingüe* (Sevilla 2012), a database that has been disseminating since 2009 many of the results of several state-funded research projects on the paremiological minimum initiated in 2005 on the website of the Centro Virtual Cervantes (Cervantes Institute)<sup>13</sup>.

Coordinated by Julia Sevilla and M.<sup>a</sup> Teresa Zurdo<sup>14</sup>, a group of some forty researchers from universities in different countries (Spain, Italy, United States, Romania, Greece, Egypt, Croatia, Slovakia, Armenia, etc.), consult oral and written sources, with the aim of providing correspondences in twenty-three languages to more than 1,600 paremias in Spanish, the source language. In addition to the correspondences, there is content of translational interest, such as the key idea, the meaning, lexical clarifications, variants, synonyms, antonyms, hyperonyms, contexts, etc. At the recommendation of the Cervantes Institute, a literal translation of the Spanish meaning has been included. This makes it easier to locate the literal and conceptual correspondences for those who do not have any knowledge of the language. A further point of interest is the gradual inclusion of variants of American Spanish.

If the Spanish form of the proverb is known, its index card can be accessed through the alphabetical proverb list; in addition, the search engine allows either typing one or several words of the chosen proverb in one of the languages included, or locating the proverbs of the same key idea or type.

Unlike Gotzon Garate's proverb collection, the *Refranero Multilingüe* is not a closed database. It is constantly being updated, which means that researchers have been enriching the collection with paremia index cards for 18 years, a certainly commendable achievement in the field of translation.

The *Refranero multilingüe* records mainly moral proverbs and proverbial phrases, as there is another database focusing on meteorological and temporal proverbs named BADARE. This database contains calendar and meteorological proverbs in Romania (*Base de datos sobre refranes del calendario y meteorológicos en la Romania*) (Gargallo 2012).

*This database holds more than 11,000 proverb cards extracted from written sources published since the mid-19th century (linguistic atlases, dialect monographs, paremia collections, etc.). The material can be consulted in four ways: textual, by language, conceptual and by bibliographical source.*

*BADARE was created to collect the results of a state-funded research project. The successive granting of several projects allowed the increase of cards and contents in BADARE from 2005 to 2011, as well as transforming it into another research project (from 2011 to 2015), which led to a renaming: ParemioRom (Paremiología romance: refranes meteorológicos y territorio – Romance paremiology: meteorological and*

<sup>13</sup> <https://cvc.cervantes.es/lengua/refranero/>

<sup>14</sup> In the case of M.<sup>a</sup> Teresa Zurdo, until October 2021.

territorial proverbs). This new database, in addition to containing the information from BADARE, allows the geolocation of proverbs and is enriched with more content.

Although it is intended more for researchers specialising in disciplines such as philology, paremiology, onomasiology, geography and ethnolinguistics, it can be useful for translators, if they need to find information on a meteorological or temporal proverb or to search for possible correspondences in one of the Romanian languages.

## 5. Teaching / Learning of Paremias in Castilian Spanish

The implementation of technologies is providing many tools for the teaching / learning of Spanish paremias in the translation classroom. In addition to articles on the translation of paremias, which can be consulted in online journals such as *El trujamán*, *Paremia*, *Proverbium*, *Phrasis*, etc., there are didactic proposals, both for classroom and for self-training. In addition, the *Refranero multilingüe* provides activities and didactic units on the subject<sup>15</sup>, developed by academics, teachers or by students under the guidance of a teacher. Moreover, the Phraseological and Paremiological Library (*Biblioteca fraseológica y paremiológica*), also published by the Centro Virtual Cervantes, devotes one of its series to didactics. Three monographs have been published to date: *Proyectos de fraseología integrada para la enseñanza de ELE*, by M.<sup>a</sup> Ángeles Solano Rodríguez and by Karolina Bielawska (2018); *Repertorio bilingüe de paremias en español y en chino para su aplicación en la didáctica*, by Li Mei Liu Liu (2021) and *Allende y aquende, refranes en canciones de siempre*, by M.<sup>a</sup> Teresa Barbadillo de la Fuente (2022). These works provide valuable ideas for teaching paremias in the translation classroom, focusing on the two phases of the translation process: the comprehension and the expression of paremias. In addition, other sources provide materials for the Spanish language classroom, which may be useful for the translation class, such as those created by the Spanish Embassy in Bulgaria<sup>16</sup> for self-study. They include following activities on proverbs in current use:

- link the first part of the proverb to the second part (there are thirteen proverbs in total and both parts are arranged in two columns);
- discover the misprints in the related proverbs;
- link the proverbs to their respective meanings;
- complete fragments of conversations with the most appropriate proverb;

Keys to these are included at the end. This type of exercise usually appears in activities carried out mainly by language teachers<sup>17</sup>. It would be advisable to complement them with a previous explanation of the characteristics of popular paremias. For this purpose, the series of videos prepared by members of the didactic innovation group of the University of Murcia called InnFras are highly recommended. They briefly explain theoretical aspects of the paremias<sup>18</sup> (Alessandro 2017).

<sup>15</sup> <https://cvc.cervantes.es/lengua/refranero/actividades/default.htm>

<sup>16</sup> <https://www.orientacionandujar.es/wp-content/uploads/2018/02/ejercicios-refranes.pdf>

<sup>17</sup> See following activities proposed by Belén López Baquero, in <https://unmardepalabrasblog.wordpress.com>

<sup>18</sup> See <http://tv.um.es/canal?cod=a1b1c2d12&serie=19041&page=0>

The popularity of social media has led the journal *Paremia* to turn its Instagram account into a highly original tool for language or translation classes. Most of the content is produced by university students, most of whom are preparing to become translators or interpreters. The activity consists in asking the students to select a Spanish or non-Spanish paremia, explain its meaning and look for the correspondence in another language or in Spanish, in the case of a non-Spanish paremia. The content is illustrated by an original image or video. This activity is carried out individually, in pairs or in groups, either in class or by having an explanation in class and then finishing it outside class.

## 6. Conclusion

The use of ICTs has changed the storage and dissemination of research results on paremias in a very positive way, as it allows the inclusion of a large amount of data, while facilitating their updating and access. All this constitutes a rich array of tools that help the translator to find matches on the one hand, and the translation teachers to have materials for their students in order to be able to locate the paremias in discourse, understand their meaning and find the most appropriate match on the other hand.

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**LETTERA IN PROVERBI BY ANTONIO VIGNALI:  
PAREMIOLOGICAL STUDY**

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**Abstract:** In the volume entitled *Las cartas en refranes en España en el siglo XVI: Blasco de Garay* (Sardelli, in press) we approach the study of letters in sayings in the Spanish literary tradition of the 16th century, with special attention to the work of Blasco de Garay, the maximum representative of this genre that combines the epistolary model and the use-abuse of sayings. In the same tradition, some Italian works of the 16th century seem to have been conceived with the same intention of playing with the proverb, so that the paremiological element becomes the very skeleton of an epistle which, deprived of this sententious charge, also loses all possible meaning.

In this work, we will devote ourselves to the paremiological analysis of an exemplary letter of this peculiar genre, the *Lettera in proverbi* by Antonio Vignali, which contains more than 300 sententious statements and phraseological units. After classifying the paremias found, we will analyse the methodology of their insertion in the text and their function in the economy of the letter.

**Keywords:** Antonio Vignali, sixteenth century, letters, paremias

## 1. Introduction

This study, like some others already published on the analysis of paremias as a literary resource in sixteenth- and seventeenth-century Italian and Spanish works (Sardelli 2007a, 2007b, 2009, 2010, 2012, 2014, in press), is part of a more ambitious project that aims to compile a parallel corpus of Golden Age paremias that can be used as a reference tool for translation, didactics and the contrastive study of cultures which, at the time in question, were experiencing a boom in proverbial literature that was evident in the most varied forms and genres. In this sense, the literary work from which the paremias are extracted serves as a source and their study is limited to the basic notions that are indispensable for understanding the author's production, the literary environment in which he moves, the trends of the time, etc. The main aim of this and

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other works already cited is the intrinsic and extrinsic analysis of the paremias and their application, where appropriate, to translation, didactics, etc. In this particular case, we are going to study a letter in sayings by Antonio Vignali because of the considerable interest it has aroused since its appearance up to the present day. The abundance of sententious statements allows us to consider it a true literary proverb book (Pérez Martínez, 1996) and the peculiarity of the author's style assimilates it to the *Cartas en refranes* by Blasco de Garay.

Antonio Vignali (1501-1559), known by the nickname of *l'Arsiccio*, was one of the founders, between 1525 and 1527, of the *Accademia degli Intronati* in Siena together with the archbishop Francesco Bandini Piccolomini (*lo Scaltrito*), Francesco Sozzi (*l'Importuno*), Marco Antonio Piccolomini (*il Sodo*), Giovan Francesco Franceschi (*il Moscone*) and Alessandro Marzi (*il Cirloso*). Well known for his scabrous dialogue entitled *La cazzaria* (1525-1527), he is also the author of a *Lettera in proverbi* (1538?), which places him in the tradition of letters in proverbs that was so popular in Spain in the 16th century. It can be assumed that his stay in Spain may have had some influence on the style of writing of this letter. Indeed, in 1525, Vignali, convicted of murder, was forced into self-exile. He did not return to his native city of Siena for long, and spent part of his life in Spain, France and Germany. He returned to Italy to work for Cardinal Cristoforo Madruzzo who, in 1556, was appointed governor of Milan.

His letter in proverbs was very well received in the 16th century. Teodor Flonta (1995) places its first edition in 1557. Later, the publisher of the 2007 facsimile states that he reproduces the first edition of the work, which he dates to 1571\* (Siena, Bonetti). In fact, Joaquim Lengert, in his *Romanische Phraseologie und Parömiologie* (1999: 771) records an edition of 1538 earlier than the ones mentioned above:

[6176] Vignali, Antonio: *Alcune lettere amoroze, una dell'Arsiccio Intronato, in proverbj, e l'altre di Alessandro Marzi. Con risposte e Sonetti*, Siena: Bonetti.

After this first edition, of which we have no record of the existence of a copy to date, a few more came out from the printing house of Luca Bonetti himself:

1571	<i>Alcune lettere piaceuoli, vna dell'Arsiccio Intronato in prouerbi, l'altre di m.</i>
1587	<i>Alessandro Marzi Cirloso Intronato, con le risposte, e con alcuni sonetti ..</i>
1571*	<i>Alcune lettere amoroze, una dell'Arsiccio Intronato in prouerbi, l'altre di m. Alessandro Marzi Cirloso Intronato</i>
1574	<i>Alcune lettere amoroze vna dell'Arsiccio Intronato in prouerbi, l'altre di m.</i>
1577	<i>Alessandro Marzi Cirloso Intronato, con le risposte, e con alcuni sonetti</i>
1583	

As we can see, the six sixteenth-century editions present a curious alternation in the title, going from *lettere piaceuoli* to *lettere amoroze*. The author of the 2007 edition (p. 3) suggests the possibility that this change is attributable to the Venetian printer himself. An alternation that, of course, is maintained in some of the later editions/reprints that make up the following table:



1610	<b>Lettera piacevole</b> dell'Arsciccio Intronato in prouerbi [latín e italiano]	Siena-Verona-Vicenza, Pietro Bertelli libraro in Padoa
1610	<b>Lettera piacevole</b> dell'Arsciccio Intronato in prouerbi [italiano]	Padova-Siena-Verona-Vicenza, Pietro Bertelli
1618	<i>Alcune lettere piaceuoli, vna dell'Arsciccio Intronato in prouerbi, l'altre di m. Alessandro Marzi Cirloso Intronato, con le risposte, e con alcuni sonetti ..</i>	Siena, Bonetti
1618	<i>Prouerbi italiani e latini. Per vso de' fanciulli, che imparano grammatica. Raccolti... da Orlando Pescetti. [...] Lettera piacevole in prouerbi dell'Arsciccio academico Intronato [...]</i>	Viterbo, Pietro e Agostino Discepoli
1864	<b>Lettera di Antonio Vignali Arsciccio Intronato in proverbii</b> con le lettere di M. Alessandro Marzi Cirloso Intronato a Madonna Persia con le risposte in questa prima edizione napoletana ridotte a miglior lezione, e con note di Michele Dello Russo	Napoli, Stamperia F. Ferrante
1975	<b>Lettera in proverbi</b> [Giampaolo Pecori?]	Firenze, Libreria editrice fiorentina
1995	<b>Lettera in proverbi</b> [Teodor Flonta]	Hobart (Australia), Univ. Tasmania, De Proverbio
2007[1571*]	<i>Alcune lettere amorse : una dell'Arsciccio Intronato in proverbi, l'altre di M. Alessandro Marzi Cirloso Intronato con le risposte, e con alcuni sonetti</i>	Siena, Betti
2012 [?]	<b>Lettera in proverbi</b> [Giampaolo Pecori?]	Firenze, Libreria editrice fiorentina

As the table above shows, in our bibliographical research we have highlighted four editions from the 17th century, one from the 19th century, two from the 20th century and two from the 21st century. This is not an exhaustive enumeration of all the editions of the charter that have seen the light of day from the sixteenth century to the present day. In fact, we limit ourselves to the individual editions and the only collective edition that we highlight is that of 1618 in which the letter appears together with a proverb book for its value as a literary proverb book. Of the 17th century editions, Bonetti's edition (1618) retains the title *Alcune lettere piaceuoli* which becomes *Lettera piacevole* in the Viterbo edition of the same year published together with Orlando Pescetti's refranero and in the previous editions by Pietro Bertelli, both from 1610 with a peculiarity that differentiates them: one is a bilingual Latin-Italian version while the other is limited to the Italian language. The singular *Lettera* (without *piacevole* or *amorosa*) reappears in the 1864, 1975, 1995 and 2012 editions, which emphasise the presence of proverbs (*proverbii/proverbi*).

## 2. *Alcune lettere amoroze, una dell'Arsiccio Intronato in prouerbi [...] (1571\*)*

The Gentilissima Madonna whom Vignali addresses in his letter is a representation of the Republic of Siena, which fell in 1555. The letter, written during his exile, seems to be a pretext for revealing a few truths that he kept quiet about because he felt in danger in his homeland:

Or che io sono al sicuro, mi voglio pur cavar questa maschera, e non intendo più far lo sciocco. Sorellina mia, voi vi sete ingannata a credere che quello Arsiccio, che faceva il balordo, fusse buono; egli era più falso, più cattivo e più malizioso che il diavolo dell'inferno [...]

The peculiar wording of the letter means that one sometimes loses the thread of the discourse. The counterpart is a state of total fascination with the constant accumulation of paremias and phraseologisms from the first to the last line of this little paremiological work, or, in the words of the author of the 2007 edition,

[...] un seguito ininterrotto di 365 proverbi e modi di dire [...] che tende a recuperare sia le sollecitazioni apportate dagli *Adagia* di Erasmo che la dimensione ludica dell'intrattenimento accademico senese (p. 3).

## 3. Paremias in the Lettera in proverbi di Antonio Vignali: Intrinsic and Extrinsic Analyses

### 3.1. Paremiological Category

Antonio Vignali's *Lettera in proverbi*, as the letter is called in the most modern editions, contains a total of 186 paremias, of which two in Spanish: *Mozos vergonzosos el diablo los truxes al palatio* (p. 40) and *Suffra es (sic) quien penas ten que tiempo tras, tiempo vien* (p. 38). The rest of the sententious statements are distributed as follows in the ten pages of the 2007 edition:

<b>pages</b>	<b>35</b>	<b>36</b>	<b>36-37</b>	<b>37</b>	<b>37-38</b>	<b>38</b>
paremias n°	23	18	1	23	1	18
<b>pages</b>	<b>39</b>	<b>40</b>	<b>41</b>	<b>42</b>	<b>43</b>	<b>44</b>
paremias n°	24	22	15	16	20	4

It is worth noting, for statistical purposes, that the proverb *Chi si contenta gode* appears on both p. 35 and p. 43.

As regards the typology of the paremias contained in the work and in the framework of what Barsanti Vigo (2008) defines as intrinsic analysis of paremias, we can observe that most of them are proverbs (138) and proverbial phrases (41)<sup>2</sup>.

<sup>2</sup> For the classification of paremias, we refer to the taxonomy of Julia Sevilla Muñoz (1993), updated in 2013 in collaboration with Carlos Crida.

We have also found a dialogism that is only alluded to in the text of the letter (*Ti si potrebbe dire come la padella al paiuolo*, p. 42), a proverbial locution (*I pifferi di Lucca, che andarono per sonare, e furono sonata*, p. 42) and a proverb from the Bible (*Miri la brusca d'altri, e non vedi la tua trave*, p. 38).

### 3.2. Techniques and Strategies for the Insertion of Parables in Context: Truncated or Suggested Paremics, Diluted Saying, Adaptation, Alluded to Saying

As far as extrinsic analysis is concerned, we address the question of the modalities of insertion of parables in context (presence/absence of introductory formulae, techniques and strategies of insertion of parables in context, i.e. adaptation, truncation, diluted paremias, alluded paremias, threading or accumulation of paremias) and their function in a literary work. It should be noted that some of the utterances in this corpus are not included in the text in their canonical form but, as in the case of the dialogism just mentioned in the previous section, are suggested, alluded, diluted or merely adaptations of a parable to the context.

The *refrán truncado*<sup>3</sup> (Fasla 1998: 56) or *sugerido*<sup>4</sup> (Bizzarri 2004: 50) constitutes a phenomenon typical of the orality of the paremiological element and consists of “colocar sólo la primera parte de refrán jugando con la cooperación del interlocutor y del lector que sabrán completar la parte faltante”<sup>5</sup> (Bizzarri 2004: 50). In this way, the saying is inserted into the context as another element of the discourse “aprendido por todos y vivo en la memoria colectiva de la comunidad”<sup>6</sup> (Bizzarri 2004: 50):

[...] ci bisogna, poi ch'abbiamo tocco il culo alla cicala, ch'ella canti, et se bene egl'è uno stuzzicare il formicaio, o un attizzare il fuoco, e' non importa, quel ch'è disposto in Cielo convien che sia; et chi nasce matto non guarisce mai, i son oca, et oca convien ch'io muoia; et se bene fo **il cane dell'ortolano**, pazienza; [...] (p. 35).

Tu vai a zonzo per il mondo, né ti ricordi, che chi va al mercato perde il lato, e chi non torna di corto può dire d'esser morto, tu vuoi una legge per te, et un'altra per gl'altri, come se non sapessi, che ogni grillo, grilla a sé, e ogn'uno tira l'acqua al suo mulino; e che chi prende diletto di far frode, e **lascia la via vecchia per la nuova**, o vuol torre a mattonare il mare, et insegnare a volare gl'asini, o come si suol dire, menare l'orso a Modena, si perde il tempo, le parole e' passi (p. 39).

The *refrán diluido*<sup>7</sup>, on the other hand, is the phenomenon that “se produce cuando en cierto pasaje están jugando la doctrina y los diferentes elementos constitutivos del refrán, pero no la formulación de la entidad como tal”<sup>8</sup> (Bizzarri, 2004: 55). In other

<sup>3</sup> “truncated [proverb]” (Here and below the translation is ours).

<sup>4</sup> “suggested [proverb]”.

<sup>5</sup> “placing only the first part of the proverb, playing with the cooperation of the interlocutor and the reader, who will know how to complete the missing part”.

<sup>6</sup> “learned by all and alive in the collective memory of the community”.

<sup>7</sup> “diluted saying”.

<sup>8</sup> “occurs when in a certain passage the doctrine and the different constituent elements of the saying are at play, but not the formulation of the entity”.

words, "se conserva el fondo doctrinal de la pemia, sus diferentes elementos constitutivos, pero no su formulación"<sup>9</sup> (Bizzarri 2004: 149). The sayings contained in the following fragment belong to this category:

[...] e **chi** prende dilecto di far frode, e lascia la via vecchia per la nuova, o **vuol torre a mattonare il mare**, et insegnare a volare a gl'asini, o come si suol dire menare l'orso a Modena, **si perde il tempo, le parole e' passi** (2007: 39).

*Chi vuol torre a mattonare il mare, si perde il tempo, le parole e' passi*

[...] e **chi** prende dilecto di far frode, e lascia la via vecchia per la nuova, o **vuol** torre a mattonare il mare, et **insegnare a volare a gl'asini**, o come si suol dire menare l'orso a Modena, si perde il tempo, le parole e' passi (2007: 39).

*Chi vuole insegnare a volare agli asini, perde il tempo, le parole e i passi* (GO)<sup>10</sup>

[...] e **chi** prende dilecto di far frode, e lascia la via vecchia per la nuova, o **vuol** torre a mattonare il mare, et insegnare a volare a gl'asini, o come si suol dire **menare l'orso a Modena, si perde il tempo, le parole e' passi** (2007: 39).

*Chi mena l'orso a Modena, si perde il tempo, le parole e i passi* (GO)

The peculiarity of these three sayings is that they have in common the second member, namely, *si perde il tempo, le parole e' passi*, the relative clause at the beginning (*chi*) and the verb that introduces the relative clause (*vuol*):

Chi vuol torre a mattonare il mare, *si perde il tempo, le parole e' passi*

Chi vuol insegnare a volare a gl'asini, *si perde il tempo, le parole e' passi*

Chi vuol menare l'orso a Modena, *si perde il tempo, le parole e' passi*

The statements in the following fragments are more easily recognisable:

Costoro dicono, che **il mutar costume**, e 'l sopportare le corna per forza, **è al pari del morire**; et però delibero di sborare un tratto, et dir come il Corso; se coglie, coglie, se non mi gabba; et a chi tocca, tocchi (2007: 36).

*Il mutar il costume è al pari del morire*

[...] di qui a cent'anni tanto varrà il lino quanto la stoppa, et chi havrà mangiato il pesce, cacherà le lische, e se bene il **peccato** sarà **vecchio**, la **penitenza** sarà **nuova** (2007: 38).

*Peccato vecchio, penitenza nuova* (GO)

Et io mi sono accorto, che questo pigliare le mosche in aria, è un voler essere la favola del Comune, e è come voler entrare in un pettine di sette, che tre cava, et quattro mette, e è **meglio** accordarsi con la volontà di Dio, et **legare l'asino dove vuol il padrone** [...] (2007: 40).

*È meglio [...] legare l'asino dove vuol il padrone* (GO)

<sup>9</sup> "the doctrinal background of the pemia is preserved, its different constituent elements, but not its formulation".

<sup>10</sup> From now on, the dictionary of Guazzotti and Oddera (2008) is cited in this way.

Another quite frequent phenomenon in Vignali's letter is the adaptation of the paremia to the discourse in which it is inserted (Bizzarri 2004: 49), which implies changes of subjects, modes and tenses, etc. with respect to the canonical form of the sententious utterance in question:

Si che se tu ti sei posto a volare senz'ale, e facevi fondamento in aria lamentati di te. Tu sai che la salsa non è fatta per gl'asini, e **ancor che la ghirlanda costi un quattrino, la non sta bene in capo a ogn'uno**, e chi troppo presume, o chi tropp' alto sale, fa maggior caduta (p. 39)

*Una ghirlanda costa un quattrino, e non istà bene in capo a ognuno (GO)*

[...] di qui a cent'anni tanto varrà il lino quanto la stoppa, et **chi havrà mangiato il pesce, cacherà le lische**, e se bene il peccato sarà vecchio, la penitenza sarà nuova (p. 38).

*Chi mangia il pesce, caca le lische (GO)*

Io vorrei veder un tratto s'io potessi cavar la muffa di questo vino, perciocché questo giuocar alla falzetta è un rinegar il Petriera, e voi sapete ch'io so, che **chi si fa più carezze che non suole, non va a buon camino, perché o tradire, o ingannare ti vuole** (p. 41).

*Chi t'accarezza più di quel che suole, o t'ha ingannato o ingannar ti vuole (GO)*

The list of the other adapted parables that we have found in the present letter follows:

Bisogna quand'altri è incudine soffrire, et quando è martello percuotere (p. 38) > *Quando l'uomo è incudine, gli bisogna soffrire; quand'è martello, percuotere (GO)*

Chi meglio mi voleva, peggio mi faceva (p. 42) > *Chi meglio mi vuole, peggio mi fa (GO)*

Che profitta [...] tardare a pentirsi al capezzale? (p. 36) > *Non profitta tardare a pentirsi al capezzale (GO)*

Chi vive a speranza muor cacando (p. 35) > *Chi visse sperando morì cantando [cacando] (CL<sup>11</sup>, p. 1121)*

Egl'haveva il pane in mano, e 'l rasoio alla cintola (p. 35) > *Avere il mele in bocca, e il coltello, o rasoio a cintola (AC, 4<sup>a</sup> ed.) / Portare il mele in bocca, e il coltello, o rasoio a cintola (AC<sup>12</sup>, 4<sup>a</sup> ed.)*

Egli si pensò d'andar a pascere et andò ad arare (p. 35) > *Tal bue crede andare a pascere, che poi ara (GO)*

I son oca, et oca convien ch'io muoia (p. 35) > *Chi è oca, oca convien che muoia*

Io che vengo dalla fossa, so che cosa è il morto (p. 37) > *Chi vien dalla fossa sa che cosa è morto (GO)*

Io levai la lepre, e un altro la prese (p. 37) > *Io ho levato la lepre e un altro l'ha pigliata (GO)*

Io volli più tosto che si dicesse, qui fuggì 'tale, che qui fu morto il tale (P. 111) > *Meglio che si dica: qui il tal fuggì, che qui il tal morì (GO)*

<sup>11</sup> From now on, the dictionary of Lapucci (2006) is cited in this way.

<sup>12</sup> From now on, the *Vocabolario degli accademici della Crusca* (1729-1738, fourth edition) is cited in this way.

La casa brucia, et io mi scaldarò (p. 35) > *Quando la casa brucia, tutti si scaldano* (GO)  
 Per dire il vero l'huomo è impiccato (p. 39) > *Chi disse la verità morì impiccato* (GO)  
 Perduti i buoi serra la stalla (p. 36) > *È inutile chiudere la stalla quando i buoi sono scappati* (GO)  
 Però io mi guardo da due cose, l'una da' segnati da Dio [...] (p. 40) > *Dio mi guardi da huomo segnato* (GO)  
 Però io mi guardo da due cose, l'una da' segnati da Dio, l'altra dall'acque chete (p. 40) > *Dall'acqua cheta mi guardi Dio, che dalla corrente mi guarderò io* (GO)  
 Si canta ventura Dio, che poco senno basta (p. 37) > *Chi ha ventura, poco senno gli basta* (GO)  
 Tal mano si bacia che si vorrebbe veder mozza (p. 41) > *V'è chi bacia tal mano che vorrebbe veder mozza* (GO)

Finally, it would be useful to include in our corpus a number of alluded paremias which are distinguished from diluted paremias by being mere allusions to a parable. Their identification is rather arbitrary, as it depends on the paremiological competence of the reader. In our case we have recognised a few of them:

[...] perché in bocca serrata non entrò mai mosca, et la lingua non ha osso, ma fa rompere 'l dosso, perché chi troppo parla spesso falla, et perciò dicono che è **saviezza parlar poco, e ascoltar assai**, e di qui nasce il proverbio, che un par d'orecchi seccano cento lingue, e io ho veduto sempre pentirsi più d'haver ciarlato, che d'haver taciuto [...] (p. 37).  
*Parla poco e ascolta assai, e giammai non fallirai* (GO)

[...] ma il mio asino non torna a me, né mi si cuoce il pane, e bisogna ridurre questa cosa a oro, e cavarne un prete, come n'esce, ch'io non posso più stare alle mosse, e mi consumo nella cavezza, vedendo ch'io ho fatto colui che **lava il capo all'asino**, e mi son piaciuto di ciance (p. 43)  
*A lavar la testa all'asino si perde il ranno e il sapone* (GO)\*

Si che se tu ti sei posto a **volare senz'ale**, e facevi fondamento in aria lamentati di te. Tu sai che la salsa non è fatta per gl'asini, e ancor che la ghirlanda costi un quattrino, la non sta bene in capo a ogn'uno, e chi troppo presume, o chi tropp' alto sale, fa maggior caduta (p. 39)  
*Non si può volare senz'ale* (GO)

Here are some more examples of paremias:

Ho veduto sempre più pentirsi d'haver ciarlato che d'haver taciuto (p. 37) > *Nessuno si pentì mai d'aver taciuto* (GO)  
 L'allegrezze di questo mondo duran' poco (p. 36) > *L'allegrezze non durano* (GO)  
 Poi ch'altri v'è dentro bisogna ballare (p. 40) > *Quando si è in ballo bisogna ballare* (GO)  
 Ti si potrebbe dire come la padella al paiuolo [...] (p. 42) > *La padella dice al paiuolo: fatti in là che mi tingi* (GO)

Given the variety of techniques for inserting paremias mentioned so far, it is worth remembering that recognising proverbs in a text like this one is no easy task due to the

difficulty inherent in a 16th century document, but also due to the peculiar style of the author, who plays with paremias to give a jocular touch to his writing. This means that many sentences have a paremiological structure and we would dare to include them in our corpus. However, none of these utterances is recorded in the paremiographical repertoires available to us. Teodor Flonta [F] (1995) and Gianpaolo Pecori [P] (2012?) include them anyway in the appendices that enrich their respective editions of the letter. They consist of 186 statements which are reproduced below:

Bisogna pregare Dio della buona sorte [F, P]  
 Chi canta, truova [F, P]  
 Chi faceva fondamento in aria, si lamenti di sé [F, P]  
 Chi fa male, se ne gratta gli occhi [F, P]  
 Chi ha la prima, non ne va mai netto [P]  
 Chi piange per noci, e chi per per aglio [F, P]  
 Chi prende diletto di far frode, si perde il tempo, le parole e i passi [F, P]  
 Chi scrive a chi non risponde, o gli è matto o gli ha bisogno [F, P]  
 Chi mal vive, muore male [P] / Colui che mal vive, muore male [F]  
 Ci è da far per tutti [F]  
 Dio ci guardi, di quel che ci avvezzremo [F, P]  
 Egli è vero, quel che dispiace [F, P]  
 È mala cosa l'esser cattivo, ma egli è peggiore l'esser conosciuto [tale] [F, P]  
 È meglio accordarsi con la volontà del peggiore [F, P]  
 È meglio non volere andare su per le cime degli arbori [F, P]  
 Il danno abbraccia la vergogna [F, P]  
 Il giocare alla falsetta è un rinnegare il Petriera [F, P]  
 Il peggior di tutti i peccati è l'ostinazione [F, P]  
 La gatta ha pelata la coda [F, P]  
 La verità si spiega, ma non si rompe [F, P]  
 Le galline si piglian con "belle, belle" e non con "scioia, scioia" [F, P]  
 Molte cose, son meglio crederle che provarle [F, P]  
 Nessuno si può guardare da man di traditore [F, P]  
 Non ci è acqua più grossa di quella de' maccheroni [F, P]  
 Non c'è bestia più pazza di quella del popolo [F]  
 Non è peccato al mondo sì occulto, che non si venga a manifestare [F]  
 Non è peggior menestra, che quella che sa di fumo [F, P]  
 Non fu mai un sì tristo, che non si trovasse un peggior di lui [F, P]  
 Non profitta ravvedersi dopo il fatto [F, P]  
 Non si fai mai nulla bene in fretta, salvo che il fuggire la peste [F, P]  
 Poi che abbiamo tocco il culo alla cicala, ci bisogna ch'ella canti [F, P]  
 Rade volte la vista inganna [F, P]  
 Se ho le corna in seno, non me le voglio mettere in capo [F, P]  
 Si perde molto per essere molto [F, P]  
 Solo Dio sa tutto [F, P]  
 Tal biasma altrui, che tira ai suoi colombi [F, P]  
 Viene l'asino di montagna, e caccia il cavallo di stalla [F, P]

We also find some other mismatches between the list of paremias offered by these two authors and our own corpus. To begin with, there are cases of paremias which have been split or which have converged in a single utterance. Here are some examples:

Chi troppo presume fa maggior caduta [F, P]

Chi troppo sale, fa maggior caduta [F, P]

> Chi troppo presume, o chi tropp'alto sale, fa maggior caduta (p. 39) > *Chi troppo in alto sal cade sovente precipitevolissimevolmente* (CL, p. 161)

Guardati da due cose: l'una dai segnati da Dio, l'altra dall'acque chete > Però io mi guardo da due cose, l'una da' segnati da Dio, l'altra dall'acque chete (2007: 44) > Dio mi guardi da huomo segnato (GO) / Dall'acqua cheta mi guardi Dio, che dalla corrente mi guarderò io (GO)

Il mondo è tondo, e dopo la notte viene il giorno > Il mondo è tondo // Doppo la notte ne viene il giorno (35)

Some of the paremias that we have included in our corpus are missing from the lists that have already been compiled:

Egl'haveva il pane in mano, e 'l rasoio alla cintola (p. 35)

Egli si pensò d'andar a pascere et andò ad arare (p. 35)

Ho fatto come colui che lava il capo all'asino [...] (p. 43)

I pifferi di Lucca, che andarono per sonare, e furono sonati (p. 42)

Il cane dell'ortolano [...] (p. 35)

Io vollì più tosto che si dicesse, qui fuggì 'tale, che qui fu morto il tale (p. 40)

Miri la brusca d'altri, enon vedi la tua trave (p. 38)

Non feci mai bucato, che non piovesse (p. 37)

Non giova dire per tal via non passerò, e non bevrò della tal'acqua (p. 41)

A special case is that of *Perduti i buoi serra la stalla* (p. 36) which Teodor Flonta records among the phraseologisms.

### 3.3. Techniques and Strategies for Inserting Paremias in Context: Threading or Accumulation of Paremias

However, if we analyse the paremias no longer as mere linguistic facts but as elements of discourse, we can note that our author uses a technique of insertion which Bizzarri (2004: 45) defines as **enhebrado de refranes**<sup>13</sup>, also known as the technique of **acumulación de refranes**<sup>14</sup> (Cantera Ortiz de Urbina, Sevilla Muñoz, J. and Sevilla Muñoz, M. 2005: 35; Barsanti Vigo 2008: 228) and the use of **paremias encadenadas**<sup>15</sup> (Calero Vaquera 1999: 88). Regardless of the denomination we assume, this technique consists of the accumulation of paremias in a series of two, three or even more units, connected by means of different syntactic procedures (coordination, juxtaposition, subordination, etc.). It is therefore a matter of "colocar una seguidilla de refranes con un hilo (ya sea formal, ya doctrinal) vertebrador"<sup>16</sup>. "El

<sup>13</sup> "threading of sayings".

<sup>14</sup> "accumulation of sayings".

<sup>15</sup> "chained paremias".

<sup>16</sup> "putting together a series of sayings with a thread (either formal or doctrinal) as a backbone".



enhebrado se logra a través de la utilización de estructuras de pensamiento valorativas"<sup>17</sup> which give homogeneity and cohesion to the discourse. Sometimes the number of paremias is so high that their introduction produces the effect of an **aglomeración**<sup>18</sup> (Bizzarri 204: 46) of statements with an intensive function to illustrate the discourse and give it substance through the authority of the proverb and other paremiological units. Here are some fragments of the letter:

Ma Dio volve, che altri si levò prima di lui, perché come dice il proverbio, **l'huomo propone e Dio dispone, egli si pensò d'andare a pascere et andò ad arare, et però disse ben colui, i sogni non son veri, e i disegni non riescono, e chi mal pensa mal dispensa**, et altri disse **mal'habbia, et disse bene**, perché è giusto, che **chi cerca briga la truovi a sua posta, e chi potendo stare cade tra via, s'ei rompe il collo, suo danno. Ma il male non sta sempre dove si pone, che il mondo è tondo, e dopo la notte viene il giorno, et come si dice ogni tempo viene a chi lo può aspettare, et a chi increse, pongasi a sedere, così farò io, né mi spaventa quel che si dice che chi vive a speranza muor cacando**, ch'io ho pisciato sopra qualche nieve, et so oggimai, quanti pani fanno una coppia, et quante paia fanno tre buoi; e conosco benissimo un bue fra cento persone, o per dir meglio conosco i miei buoi, né mi credo ingannare, che come sapete, **più sa il matto in casa sua, che il savio in quella d'altri**; e basta (p. 35).

Ma **che profitta** ravedersi dopo 'l fatto, o **tardare a pentirsi al capezzale? Chi ha tempo, non aspetti tempo, et pigli il bene quando viene, che il mondo è fatto a scale, e chi le scende e chi le sale: et l'hore non tornano a dietro, che se la cosa s'avesse a far due volte, l'asino sarebbe nostro. Ma voi sapete come si dice, meglio è ravedersi una volta, che non mai**; perché il peggior di tutti i peccati, è l'ostinazione (p. 36).

As we can see, the form of the sayings is altered to adapt them to the context and they are presented in a succession of more than three sentences. In many cases, the sayings are so close semantically that the fact of linking so many units one after the other is useless and can even detract from the clarity of the discourse. In these cases, one comes to speak of "unión arbitraria"<sup>19</sup> (Joly 1996: 245-246) and of the loss of validity of the sententious message of the saying because it does not apply to a specific situation or because it is quoted in an inopportune and illogical way (Cantera, Sevilla and Sevilla 2005: 36). Cervantes himself,

- ¡Válame Dios –dijo don Quijote–, y qué de necedades vas, Sancho, ensartando! ¿Qué va de lo que tratamos a los refranes que enhilas? Por tu vida, que calles [...] (Quijote, I, 25).

También, Sancho, no has de mezclar en tus pláticas la muchedumbre de refranes que sueles; que puesto que los refranes son sentencias breves, muchas veces los traes tan por los cabellos, que más parecen disparates que sentencias [...] no te digo yo que parece mal un refrán traído a propósito; pero cargar y ensartar refranes a trote moche, hace la plática desmayada y baja (Quijote, II, 43).

<sup>17</sup> "The threading is achieved through the use of evaluative thought structures".

<sup>18</sup> "agglomeration".

<sup>19</sup> "arbitrary union".

The idea is that one cannot "arrojar refranes como llovidos" (Quixote, II, 7)<sup>20</sup>, as their abuse hinders the reading of the work. We should remember that Erasmus recommended a moderate use of paremias and restricted their use to family letters.

Paremias are inserted into the text by means of coordination and subordination links and become just another element of the discourse, acts of speech that brim with naturalness, sententious statements with which the reader would be familiar, formulations that flatter the ear, embellish the style although, it must also be admitted, they sometimes hinder the meaning:

Questi che fanno tanto il savio, il più delle volte vengon a cadere del lor asino, o darsi della scure nel piede. Io ho sempre veduto, che **chi più ne ha più ne 'mbratta**; et **chi asino è, et cervio esser si crede, fa la zuppa nel paniere**. Ma non è ben sempre dire 'l tutto, anzi dicono **ch'è meglio mangiare quel che altri ha che dir quel che altri sa**; perché **in bocca serrata non entrò mai mosca**, et **la lingua non ha osso, ma fa rompere 'l dosso**, perché **chi troppo parla spesso falla**, et perciò dicono che è **saviezza parlar poco, e ascoltar assai**, e di qui nasce il proverbio, che **un par d'orecchi seccano cento lingue**, e **io ho veduto sempre pentirsi più d'haver ciarlato, che d'haver taciuto**; ancor che si dica, che **chi non parla Dio non l'ode**, e però dicono molti, di' il fatto tuo, lascia fare al diavolo, e io confesso, che si perde molto per esser stolto, e che **chi non s'arrischia non guadagna**, e **chi vuol del pescie, bisogna che s'ammolli le brache** (pp. 36-37).

But it doesn't matter, since the author's aim is to delight the reader. To achieve this, he constructs the whole discourse on the basis of paremiological elements that are linked one after the other in a capricious way, in synonymic or antonymic sequences, which highlight the use-abuse of sententious statements in the letter and serve as a diversion at the same time:

Tu vai a zonzo per il mondo, né ti ricordi, che **chi va al mercato perde il lato**, e chi non torna di corto può dire d'esser morto, tu vuoi una legge per te, et un'altra per gl'altri, come se non sapessi, **che ogni grillo, grilla a sé**, e **ogn'uno tira l'acqua al suo mulino**; e che chi prende diletto di far frode, e **lascia la via vecchia per la nuova**, o vuol **torre a mattonare il mare, et insegnare a volare gl'asini**, o come si suol dire, **menare l'orso a Modena, si perde il tempo, le parole e' passi** (p. 39).

#### **3.4. Techniques and Strategies for Inserting Paremias in Context: Introductory Formulae**

The paremias contained in Antonio Vignali's letter appear to be incorporated directly or indirectly in the conversation (Barsanti Vigo, 2008: 57). In the first case, they are introduced into the discourse without alluding to the fact that it is a sententious statement:

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<sup>20</sup> "throw sayings around like rain". See, in this regard, Cantera Ortiz de Urbina, Jesús; Sevilla Muñoz, Julia; Sevilla Muñoz, Manuel (2005: 37).

Infine io trovo che ogn'uno sel becca; et che **quello è tuo nimico, che è di tuo ufficio**, e che **chi offende non perdona mai**, et **uno pensa il giotto, l'altro il taverniere, e tra corsale, et corsale, non si perde se non i barili voti**: né fu mai sì tristo che non si trovasse uno perggio di lui (p. 39).

Thus, paremias are inserted naturally into discourse, as spontaneous forms of speech which the interlocutor uses just like any other type of linguistic structure (Barsanti Vigo 2008: 57).

On other occasions, paremias are introduced through formulas, also called "fórmulas metacomunicativas"<sup>21</sup> (Zurdo Ruiz-Ayúcar y Sevilla Muñoz, 2016) or "presentadores paremiológicos"<sup>22</sup> (Corpas Pastor 1997: 137):

[...] **fallo celato, è mezzo perdonato**, et cercar d'aspettare il tempo; che **cagna frettolosa fa i cagnuoli ciechi**, e io ho imparato quel proverbio spagnuolo che dice, *suffra es (sic) quien penas ten que tiempo tras, tiempo vien*, e però diche che non si fé mai nulla bene in fretta; salvo che il fuggire la peste; e perciò voglio lasciar passare tre pani per coppia, per che io ho sentito dire, che **chi guarda a ogni penna non fa mai letto**, tanto più che io ho da fare con gente strascinata da cani, e che sa dove il diavolo tien la coda, e come dicono ha portato le naccare, ed è passato da dipintori, di maniera che il mio carlino non varria cinque soldi oltre che voi sapete, che **chi ha vergogna tutto il mondo è suo**.

In particular, we have found more than thirty introductory formulas that can be grouped under the following headings:

#### **come si dice**

ET COME SI DICE Ogni tempo viene a chi lo può aspettare (p. 35)

#### **dicono/come dicono/perciò dicono/dica..etc.**

COSTOR DICONO, CHE Il mutar il costume [...] è al pari del morire (p. 36)

SE BENE DICONO, CHE Chi si loda, s'imbroda (p. 36)

ANZI DICONO CH'È meglio mangiare quel che altri ha che dir quel che altri sa (p. 37)

ET PERCIÒ DICONO, CHE È saviezza parlar poco, e ascoltar assai (p. 37)

PERÒ DICONO MOLTI, Di' il fatto tuo, e lascia fare al diavolo (p. 37)

ET BEN DICONO Voce di popolo, voce di Dio (p. 40)

ANCOR CHE SI DICA, CHE Chi non parla Dio non l'ode (p. 37)

VOI DIRETE FORSE, [...] CHE Alla prova si scortica l'asino (p. 37)

ET DETTOMI, CHE Il credere e 'l pevere inganna le donne, et i cani (pp. 37-38)

CHE PAREVA, CHE OGNUN DICESSE, Chi meglio mi voleva, peggio mi faceva (p. 42)

#### **dire**

MA POTRESTE DIRE Tardi tornò Orlando (p. 35)

[...] O, COME SI SUOL DIRE, Chi [...] vuol [...] menare l'orso a Modena, si perde il tempo, le parole e' passi (p. 39)

<sup>21</sup> "metacomunicative formulas".

<sup>22</sup> "paremiological presenters".

**disse colui/altri disse**

[ET PERÒ] DISSE BEN COLUI, I sogni non son veri, e i disegni non riescono (p. 35)

ET ALTRI DISSE, [Chi mal pensa,] mal'habbia, ET DISSE BENE (p. 35)

Al Carnevale [DISSE COLUI] si conosce chi ha la gallina grassa (p. 36)

With the verb *decir* there are also more complex forms such as:

TENENDO SPERANZA IN QUEL CHE SI DICE, Siedi e gambetta, et vedrai tua vendetta (p. 40)

TU HAI L'ESSEMPIO, INNANZI, CHE DICE Alla buona derrata pensavi su (p. 43)

BASTA CH'IO POSSA DIRE PER VOI Morii, et viddi chi mi pianse (p. 36)

as well as formulas identifying the subject to which the paremia is attributed:

LA MIA ZIA SOLEVA DIRE, CHE Il villano vien sempre col disegno fatto (p. 43)

PERÒ DICEVA LA FORNAIA Se non vuoi che si sappia, non lo fare (p. 43)

**sai/sapete/come sapete/ sapessi/ etc.**

ET SAI CHE SI DICE, Qual'asino dà impariete, tal riceve (p. 38)

NON SAI TU, CHE Chi ha bocca, vuol mangiare (p. 39)

PERCHÉ TU SAI, CHE Chi altri tribola sé non posa (p. 42)

CHE COME SAPETE, Più sa il matto in casa sua, che il savio in quella d'altri (p. 35)

VOI SAPETE CHE Chi si contenta gode (p. 35)

MA VOI SAPETE COME DICE, Meglio è ravedersi una volta, che non mai (p. 36)

OLTRE CHE VOI SAPETE, CHE Chi ha poca vergogna, tutt' il mondo è suo (p. 38)

COME SE NON SAPESSI, CHE Ogni grillo grilla a sé (p. 39)

Sometimes the word 'proverb' is mentioned directly, in Italian or Spanish:

[PERCHÉ,] COME DICE IL PROVERBIO, L'huomo propone, e Dio dispone (p. 35)

E DI QUI NACQUE QUEL PROVERBIO, CHE Un par d'orecchi seccano cento lingue (p. 37)

ET BEN CHE IL PROVERBIO DICA Dio mi guardi, da hoste nuovo, et da puttana vecchia (p. 40)

NÉ TI FIDARE DI QUEL PROVERBIO; CHE Chi si contenta gode (p. 43)

N'ANDAVA DIETRO A QUEL PROVERBIO Legala bene, et lasciala andare (p. 41)

ET BEN CHE IL PROVERBIO DICA Dio mi guardi, da hoste nuovo, et da puttana vecchia (p. 40)

E IO HO IMPARATO QUEL PROVERBIO SPAGNUOLO CHE DICE, Suffra es (sic) quien penas ten que tiempo tras, tiempo vien (p. 38)

ET LO SPAGNUOLO DICE Mozos vergonzosos el diablo lo struxes al palatio (p. 40)

It remains to highlight the last two formulas in which verbs that we have not encountered so far are used, namely, to remember and to see:

NÉ TI RICORDI, CHE Chi va al mercato perde il lato (p. 39)

COME VEDETE, La paura guarda la vigna (p. 40)

#### 4. Conclusion

The study of the paremias contained in Antonio Vignali's *Lettera in proverbi* has enabled us to reach a series of conclusions which we shall now break down. To begin with, the presence of paremias in this work makes it, to use the terminology of Herón Pérez Martínez, a true literary proverb. Moreover, this letter provides valuable data on the use of the proverb in the literary text in sixteenth-century Italy and documents the use of the techniques of setting paremias in literary discourse, especially the technique of accumulating proverbs.

The paremiological corpus thus compiled is of great use in fulfilling our aim of creating a database of paremiological correspondences of paremias from the Spanish and Italian Golden Age that can be used as a reference tool for translation, didactics and the contrastive study of cultures.

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## FUNCTIONAL TYPOLOGY BY CHRISTIANE NORD IN CORPORATE NEWSLETTERS' TRANSLATION (ENGLISH TO SPANISH)

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**Abstract:** This paper revises the implementation of the functional typology by Christiane Nord in the translation and localization of corporate newsletters from English (Great Britain, EN-GB) to Spanish (Spain, ES-ES). Christiane Nord defines the following text functions: referential, expressive, appellative and phatic. At the same time, she distinguishes between documental and instrumental (equifunctional or heterofunctional) texts and their respective translations. Following this typology, the paper analyses different text types that can be found in corporate newsletters and makes an insight on applicability and usability of this theory for the translation of this kind of texts. The examples belong to the corporate newsletters of the British fashion company Burberry.

**Keywords:** Christiane Nord, translation, localization, functional typology, corporate communication

### 1. Introduction

Since the end of the 20th century and until now, digital technologies and the Internet have been experiencing an active development. Plenty of information is shared on the web and companies consider having an online presence essential. The digital environment facilitates the communication between companies and their target audiences. Websites, social networks, corporate newsletters and many other means are used for this purpose. Newsletters, in particular, serve to establish contact with customers, to provide necessary information or to encourage an interaction.

The digital communication is especially important for international companies. In this case, we can refer to *localization* as a process of linguistic and cultural adaptation of the content to the particular *locale*. The term *locale* englobes the combination of the parameters that identify the language, the origin and the preferences of a certain group of people (Sandrini 2008: 168). *Locale* can refer to a region, a country or an ethnical community. Usually, it has a letter code assigned, for example, EN-GB for the English language in the United Kingdom or ES-ES for the Spanish language in Spain. The

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majority of companies use what is known as a centralized localization system. This means that the content is initially created in the corporate headquarters and then localized for each *locale* (Jiménez Crespo 2013: 14).

Corporate newsletters include different kinds of texts with a variety of functions and, to conduct an analysis, we consider it relevant to apply the functional typology by Christiane Nord. Further, we will describe the types of texts included in a corporate newsletter and will offer a comparative study of the source text in English and its translation into Spanish based on examples from the British fashion company Burberry.

The purpose of this analysis is to demonstrate how the functional typology by Christiane Nord may be applied to these translations and influence the translational decisions in each case.

## **2. Functional Typology by Christiane Nord**

The background of the functional theory by Christiane Nord lies in the concepts of the *Skopos Theorie* proposed by Hans J. Vermeer and extended and updated further by Katharina Reiss (Reiss and Vermeer 2014). As it can be deduced from the etymology of its name (*skopos* means ‘purpose’ in Greek), the theory is based on the assumption that the purpose of the translation is the core of the whole translation process. Thus, Vermeer describes three types of purposes: the general purpose of the translation process; the communicative purpose, which depends on the circumstances of the source text, such as how and what it was created for and how it is intended to be used; and the strategic purpose, which refers to the methodology of translation (Nord 2018: 27).

Another principle of the *Skopos Theorie* states that the end justifies the means. In other words, the purpose of the text should determine the translational decisions in each case. Nord extrapolates this idea to the sociologic environment adding that “the receiver, or rather the addressee, is the main factor determining the target-text *Skopos*” (*op.cit.*: 28). Besides, Nord states that the text should be meaningful, acceptable and coherent in the context of the addressee’s culture. As the first receiver of the source text, the translator should apply all his or her linguistic, cultural and general knowledge in order to interpret the text according to its original purpose.

Furthermore, Nord describes a variety of communicative functions from the translational point of view. This typology demonstrates how the translation is always influenced by the purpose of the source text.

The theory englobes the following functions (*op. cit.*: 39):

1. Referential function. Refers to the naming of objects and phenomena. If the receiver is not familiar with the described reality, the text is informative. When it refers to a specific language or use of a language, then it can have a metalinguistic subfunction. Texts in manuals or instructions may have a directive subfunction and the educational texts can have a didactic one. This type of texts usually includes many nouns and verbs used to name the objects and inform about events.



2. Expressive function. The sender expresses a particular opinion or an attitude towards an object or a phenomenon. The texts that describe emotions or feelings have an emotive subfunction. If attitude is expressed, the subfunction may be evaluative. The expressive function is sender-oriented, and it is assumed that the sender shares the same values with the receiver, so the message will be understood and agreed to. Emotionally colored adjectives and nouns usually prevail in this kind of texts.
3. Appellative function. This function is widely used in advertisement and marketing. Its purpose is to encourage a reaction or a desired behavior from the receiver, to convince him or her to take an action or to agree with the expressed point of view. Companies use it for selling purposes and adapt the product presentation to the customers' preferences. These texts include imperative verb forms and rhetorical questions (Nord 2018: 42) along with other stylistic means, such as superlative adjectives and positively charged nouns. This function is receiver-oriented and mainly focuses on obtaining the desired results.
4. Phatic function. It is used to establish and maintain a contact or to end an interaction between the sender and the receiver. Linguistic, non-linguistic or paralinguistic means are chosen depending on the situation. The examples include greetings, small talk or proverbs.

Based on this typology, Nord defines two types of translations: documental and instrumental (2018: 45). The documental translation generates metatexts, in other words, texts about texts in such areas as comparative linguistics, encyclopedia translations and scientific research.

Nord subdivides the instrumental translations into equifunctional, when the source and the target text share the same purpose, and heterofunctional, when there are differences due to time, cultural, context or other circumstances.

### 3. Corporate Newsletters

Corporate newsletters are relatively short messages that companies send to their subscribers with certain frequency by e-mail in order to inform about news or events, to display new campaigns or to encourage some action.

These messages include textual and visual elements that can be constant (always present in any e-mail) or variable. Here are some examples of the constant elements:

- a title (according to the conventional regulations, every email should have a title);
- a disclaimer stating that the user has received this message as a result of a subscription. This message usually appears at the end of each newsletter and varies slightly depending on the sender;
- a link to cancel the subscription. It can be a button, an underlined hypertext or simply an informative text about how to cancel the subscription (for example, sending an electronic or postal mail);
- links to social media pages: the names of these social media platforms or their logos.

The rest of the contents are variable for each company and usually depend on the corporate purposes. Newsletters may also include images, video, links, buttons and other elements to facilitate the communication between the customer and the company.

#### 4. Christiane Nord’s Typology in Corporate Newsletters

The typology developed by Christiane Nord (2018: 39-43) becomes relevant for the study of corporate newsletters as it helps to determine and describe different types of texts and to analyze the translational decisions in each case. The examples below come from corporate newsletters translated from English (EN-GB) into Spanish (ES-ES) for the British fashion company Burberry. This company uses a centralized localization model, so its contents are initially created in the corporate headquarters and then translated for other markets all over the world. This localization model allows us to compare the source text and its translation.

In the frame of the functional typology by Christiane Nord, we discovered that the corporate newsletters contain mainly the referential type of texts: they inform the receiver about something unknown before, such as an event, a new product, a promotion, etc. These texts constitute the body of the message and come with supporting images.

Here is the first example for the analysis. This Burberry newsletter from the 1<sup>st</sup> of June 2021 informs customers about their new bag model Olympia. This information is supposedly new to the reader, so the text has an informative subfunction.

*Table 1. Example of referential function.*

EN-GB	ES-ES
Created from the world’s finest leathers by expert artisans in Italy, our Olympia bag is a showcase of meticulous skill and beauty.	Nuestros expertos artesanos confeccionan en Italia el bolso Olympia con las pieles más refinadas del mundo; un despliegue de belleza y técnicas meticulosas.
OUR FUTURE HERITAGE A new signature by Riccardo Tisci, fusing classicism and modernity. Discover our collection of Olympia bags.	NUESTRO LEGADO PARA EL FUTURO Un nuevo icono diseñado por Riccardo Tisci en una fusión de clasicismo y modernidad. Descubre la colección de bolsos Olympia.

According to the newsletter, this leather bag is made in Italy and combines classical and modern styles. Nevertheless, the expressive function, very common in the fashion industry texts, is also present here. There are plenty of adjectives, including superlative forms (*finest leathers* / *las pieles más refinadas*) and a variety of descriptive nouns acting like adjectives (*beauty* / *belleza*; *signature* / *icono*; *heritage* / *legado*).

Other informative texts by Burberry also contain various expressive elements. Here are some examples:

Table 2. Example of expressive function.

EN-GB	ES-ES
Intricate, unique and innovative fabrics are cast across the Spring/Summer 2021 collection by Riccardo Tisci – from sheer ruffled tulle to garment-dyed, sealed cotton canvas. (10/05/2021)	La colección primavera- verano 2021 de Riccardo Tisci da rienda suelta a tejidos intrincados, únicos e innovadores, desde detalles avolantados de tul transparente hasta piezas en lona de algodón teñida tras la confección con costuras selladas. (10/05/2021)
Introducing a new perspective on our House check in versatile military green – drawing from our affinity with nature and our heritage of exploration. (30/07/2021)	Presentamos una nueva perspectiva de nuestros cuadros House Checks en un versátil tono verde militar, que nace de la afinidad de Burberry con la naturaleza y su legado de exploración. (30/07/2021)
The striking TB Monogram charts a path across four awe-inspiring landscapes – reimagining our heritage of exploration with innovation and modernity. (25/08/2021)	Con refrescantes accesorios y estampados bañados en un espíritu optimista, la colección de monogramas TB de este verano está pensada para aquellos que sueñan con ir más allá. (25/08/2021)
<b>BOLD AND BRIGHT</b> A fresh take on Lola’s rebellious spirit. Discover bright new additions to our Lola bag family – adding colour to a tactile reimagination of our iconic trench coat. (22/09/2021)	<b>EXPLOSIÓN DE COLOR</b> Lola, nuestro bolso de espíritu rebelde, se actualiza. Descubre los llamativos nuevos estilos de la familia Lola, un toque de color para nuestra suave reinterpretación del trench coat. (22/09/2021)

These informative texts express the sender’s attitude towards the described facts, so we can talk about an expressive function. As we mentioned before, this function is sender oriented. The source text contains emotionally colored and evaluative adjectives used to awake the same emotions in the receiver: *intricate*, *unique*, *innovative*, *versatile*, *striking*, *awe-inspiring*, *fresh*, *rebellious*, *bright*, *bold*, *tactile*.

These adjectives are translated into Spanish using the equivalents: *intricate* – *intricado*, *unique* – *único*, *innovative* – *innovador*, *versatile* – *versátil*, *rebellious* – *rebelde*, *bright* – *llamativo*, *tactile* – *suave*; different grammatical structures: *awe-inspiring* – «para aquellos que sueñan con ir más allá», *fresh take* – «se actualiza» and other means.

The nouns, in this case, reflect the combination of the informative and the expressive functions. Besides, the concepts they name, such as *heritage*, *innovation* or *modernity*, are key for the brand, and we can find them in the majority of the Burberry corporate contents, such as the company’s webpage and promotional materials.

At the same time, we can distinguish an appellative function used to encourage an action from the receiver: open a web page, push the button to look on or to acquire some products, etc. E-mail titles and hypertexts containing the links that allow the user to move to another page are some of these elements.

As mentioned before, the titles have an appellative function and motivate the receiver to open an e-mail. We analyzed some examples of the Burberry messages and discovered that these short texts are usually formed by imperative + direct object: *Save the Date*, *Discover our latest (...) arrivals*; *Watch the presentation*. The Spanish

translation uses the same structure ('No te pierdas,' 'Descubre'), and nominal sentences in some cases (*Watch the presentation* – *Presentación de...*), and in this case, the function is changed to referential.

As for the links, they are usually implemented in the message body and may be represented in different forms, such as hypertexts (hidden links that allow the user to open another page) or buttons. The first ones may appear as a menu in the upper and lower parts of the message:



Fig. 1. Menus with hypertexts in the Burberry newsletters.

The menus shown above contain links to the company website (<https://es.burberry.com>). The grammar structures of these hypertexts are not those characteristics of the appellative texts, nevertheless, this function is already included in their nature, as the receiver recognizes them as links and knows that clicking on any of these elements a corresponding webpage will be shown. Here we see the phatic function too, as the reader assumes this interaction results by default.

Titles can also perform as hypertexts. For example, in this case, the word **FEMININITY** contains a link to the collection site:



Fig. 2. Titles as hypertexts in the Burberry newsletters.

The buttons may also contain the links. The example above shows a rectangular form with some upper-case text inside. The English imperative 'Discover' is translated into Spanish as 'Descubrir' and invites the user to push the button and obtain more

information about the collection. Image captions and underlined words can also perform as hypertexts in the Burberry newsletters.

Here are some more examples of these appellative texts from Burberry:

*Table 3. Appellative texts in Burberry newsletters.*

<b>EN-GB</b>	<b>ES-ES</b>
DISCOVER	DESCUBRIR
DISCOVER MORE	DESCUBRE MÁS
SHOP WOMEN	MUJER COLECCIÓN PARA MUJER
SHOP MEN	HOMBRE COLECCIÓN PARA HOMBRE
SHOP CHILDREN	NIÑOS COLECCIÓN PARA NIÑOS
SHOP NEW ARRIVALS	EXPLORAR EXPLORAR NOVEDADES NOVEDADES VER NOVEDADES DESCUBRIR
SHOP THE COLLECTION	COLECCIÓN
SHOP BAGS	EXPLORAR BOLSOS
SHOP SNEAKERS	ZAPATILLAS DEPORTIVAS
SHOP NOW	DESCUBRIR COMPRAR
WATCH THE FILM	VER VÍDEO
WATCH ON BURBERRY.COM WATCH ON INSTAGRAM WATCH ON YOUTUBE	VEREN BURBERRY.COM VER EN INSTAGRAM VER EN YOUTUBE
LEARN MORE	MÁS INFORMACIÓN
DISCOVER THE CAMPAIGN	CAMPAÑA PUBLICITARIA

As we can see, the English imperative is mainly translated into Spanish as an infinitive, thus the direct object in the source text becomes a subject in the translation forming a nominal sentence (*shop women* – *mujer*; *shop men* – *hombre*; *shop the collection* – *colección*; *shop the sneakers* – *zapatillas deportivas*, *discover the campaign* – *campaña publicitaria*). The company's decision or the translator's choice can be among the reasons, though an important factor as it is the available space in the case of electronic texts should be taken into consideration. The space inside a rectangular frame is limited, so the shorter alternatives should often be considered for the translation.

As for the phatic function, there are several constant and variable examples. Christiane Nord states that this function is used to establish a contact for future interaction between the sender and the receiver of the message, and this interaction can be formal or informal, symmetric or asymmetric (2018: 43). In this case, the English pronoun 'you' can be translated into Spanish both in an informal and in a formal way: 'tú' or 'usted.' Burberry uses the informal treatment 'tú' for its clients establishing the base for an informal and symmetric way of communication.

When the user first subscribes to the company newsletter, he or she receives the welcome e-mail created according to the existing canons of business communication in the particular cultural and linguistic environment. The welcoming message from Burberry starts with “Welcome to Burberry, {user},” translated into Spanish as “{user}, te damos la bienvenida a Burberry,” where the variable {user} is the subscriber’s name. The translational decision in Spanish is inclusive in this case: we do not know the gender of the user, so the selected grammar structure is universal and suitable for any of them (see the example below). The body of the message is familiar to the user as it contains a standard welcoming text created according to the existing regulations on each market.

Table 4. Example of phatic function.

DEAR {user}, Welcome to the world of Burberry.  We look forward to sharing news with you about our upcoming collections, runway shows, special events and online exclusives.	HOLA, {user} Te damos la bienvenida al mundo de Burberry.  Gracias por registrarte para recibir novedades sobre nuestras nuevas colecciones, desfiles, eventos especiales y productos disponibles exclusivamente en línea.
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The message titles also have the phatic function: these conventional elements of each e-mail are used to establish a contact between the sender and the receiver. Nevertheless, the referential (informative) and the appellative functions are also present. Thus, we can divide the source texts (EN-GB) and their respective translations (ES-ES) into four groups:

- Informative in both languages. E.g., *Crafting Our Olympia Bag* / La artesanía del bolso Olympia (01/06/2021); *Inspired by Nature* / La naturaleza: nuestra fuente de inspiración (20/08/2021); *Bags and Sneakers in Bold Colour* / Bolsos y zapatillas a todo color (22/09/2021).

The grammar structures are: participle + direct object in the source text and nominal sentence in the translation; participle + direct object in the source text and present indefinite verb + direct object in the translation; or a nominal sentence in both languages:

EN: <i>Exploring the AW21 Presentation</i>	ES: La presentación otoño-invierno 2021 (22/04/2021)
EN: <i>Introducing the Autumn/Winter 2021 Pre-Collection</i>	ES: Presentamos la precolección otoño-invierno 2021 (25/06/2021)
EN: Stand-out Staples	ES: Básicos increíbles (29/05/2021)

- Appellative in both languages encouraging the user to take an action. E.g.: *Discover Our Latest SS21 Performances and Arrivals* / Descubre nuevas actuaciones y novedades de la colección P/V 2021 (26/04/2021); *Save the Date: Burberry Spring/Summer 2022 Menswear Presentation* / No te pierdas la presentación primavera-verano 2022 para hombre (22/06/2021).

The grammar structure in this case consists of an imperative + direct object in both languages:

EN: <i>Discover Our Latest SS21 Performances and Arrivals</i>	ES: Descubre nuevas actuaciones y novedades de la colección P/V 2021 (26/04/2021)
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- Informative in the source text and appellative in the translation. E.g.: *B Series 27 August is Now Live* / Descubre la Serie B del 27 de agosto (26/09/2021); *Exploring the SS22 Womenswear Presentation* / Explora la presentación P/V 2022 para mujer (28/09/2021).

The grammar structures are: participle + direct object in the source text and imperative + direct object in the translation; a noun + a verb in present tense in the source text and imperative + direct object in the translation:

EN: <i>Exploring the SS22 Womenswear Presentation</i>	ES: Explora la presentación P/V 2022 para mujer (28/09/2021)
EN: <i>B Series 30 April Is Now Live</i>	ES: Descubre la Serie B del 30 de abril (30/04/2021)

- Appellative in the source text and informative in the translation. E.g.: *Watch the AW21 Womenswear Presentation* / Presentación de la colección otoño-invierno 2021 para mujer (20/04/2021).

The grammar structure is imperative + direct object in the source text and nominal sentence in the translation:

EN: <i>Watch the AW21 Womenswear Presentation</i>	ES: Presentación de la colección otoño-invierno 2021 para mujer (20/04/2021)
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According to the typology by Christiane Nord and the examples above, we conclude that the translations of the Burberry newsletters into Spanish are instrumental y heterofuncional, as the functions are often modified in the translation process.

## 5. Conclusions

This analysis demonstrates that the textual elements of a corporate newsletter are heterogeneous, and each part can have more than one function: referential, expressive, appellative or phatic. The functions are important in the translation process as they help

to achieve that the translated text serves the same purpose as the source one. Christiane Nord's typology can be relevant to decide in each specific case. Nevertheless, the translation often can see itself modified due to other factors, such as grammar structures, available space, stylistic matters or simply the client's choice.

The examples of the Burberry business communications displayed above show their key role in the interaction between the company and its customers. This is the reason why the translation should always intend to facilitate this interaction without changing its purpose.

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## ON SOME SYNTACTIC PECULIARITIES OF THE ARMENIAN TRANSLATION OF FAULKNER'S *ABSALOM, ABSALOM!*

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**Abstract:** the grandiose novel of William Faulkner “Absalom, Absalom!” is a majestic example of a piece of writing which encompasses diverse layers of plots, social layers, and dramatic collisions, revealed through intricate linguistic apparatus, particularly a very specific syntactic organization. The paper is an attempt to make a close comparison of the original and the Armenian texts of the novel, translated by Samvel Mkrtchyan. The analysis of the syntactic complexity of the novel and its appropriate rendering into the Armenian language have been conducted within the framework of three sets of translation methods, elaborated by J. P. Vinay’s and J. Darbelnet and M. Baker. The results of the investigation manifest a striking deviation from the original text on the syntactic and textual levels. Scrupulous quantitative and qualitative data and interpretation are provided in the conclusion.

**Keywords:** translation techniques, textual equivalence, lexical expansion, textual and syntactic levels

### 1. Introduction

In the course of its history humanity has always taken recourse and tried to find a refuge in the topics of eternal truth and divine revelation. The most dreadful and formidable pages of life seem much lighter and less insurmountable provided there is a mighty hope and consolation of a higher power. There are numerous examples when Holy Scriptures and texts saved lives and lit the way out of darkness for people at the bottom. And, definitely, the whole spectrum of human emotions, be it extreme delight or desperate grief, experienced throughout life, finds its output and is expressed in the genuine works of literary art. The grandiose novel of William Faulkner *Absalom, Absalom!* is a majestic example of a piece of writing which encompasses diverse and multipolar layers of plots, stories, social layers, dramatic collisions and the tragedy of lost dreams, fragility and tragic fallacy of our yearning, transiency of life and stability. The story of the Sutpens family, its height and disastrous descent closely resonates with the Biblical plot of King David and two of his sons, Absalom and Amnon.

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However, strange it may seem, fundamental plots and life-stories are quite limited and reoccur regularly and with permanent stability in our life. Nonetheless, centuries and several millennia of experience have not prevented people from making the same mistakes and they are constantly being trapped into the tenacious web of the fate. Thus it is quite natural and justifiable to seek all these plots in the Holy books. Certainly Faulkner accomplished the task of revealing the truth which according to his own words “is one. It never changes and covers all things which touch heart” (Faulkner 1940) in his seminal novel *Absalom, Absalom!* He transposed the biblical plot into the American South and demonstrated that the transition and border situation recur in our life regardless of circumstances and time period almost identically and require insight into the core in order to overcome the difficulties with dignity and fewer losses. It would be no exaggeration to say that at the moment most of the world societies, irrespective of economic and political advances, technological development and high-quality life, are going through the transition period. This is particularly true for the Armenian society and definitely careful reading of this kind of books can prove very useful. The language of *Absalom, Absalom!* is distinguished by a high level of complexity. It involves extremely long sentences, which often violate the syntactic rules of the language. Evidently, this is a stylistic device employed by the author to create and construct chaotic atmosphere on the verbal level to reproduce the extralinguistic reality more vividly and realistically. The dialogues and monologues of the heroes are also loaded with numerous linguistic nuances to uncover the deep meaning and the message that the author means to convey. For example, Rosa Coldfield’s speech is rife with the personal pronoun *I* and negative forms of the verb. This incessant parallelism of language units is a deliberate choice to demonstrate the tragedy of Rosa and her self-negation, her feeling of deep mortification as a rejected and unhappy woman.

There are many sentences starting with *because* and *as* conjunctions, which suggests the fact that both the narrators and the reader are actively seeking to establish the cause-effect relationship between the events; however, this kind of sentences develop into longer strings of an uninterrupted sentence, which in its turn points to the entanglement of this process. Mythological characters from the Bible also constitute a significant portion in the narration, thereby subconsciously referring the reader to the significance of the myth in the story of the Sutpens family.

In the text we consider, the reader and the author are in the so-called implicit, reflective relations, for not everything meant is conveyed explicitly via the language means. Thus, adequate understanding of the text requires intellectual and emotional effort; the reader is supposed to perceive the emotional background of the novel based on his/her intellectual background of the Bible, the history of the American South, feeling of the language nuances. As for the translator, this task becomes twice more difficult – ability for the explicit and implicit decipherment of the text is required in two dimensions simultaneously, namely in the source and target languages.

The antique tragedy of ravaged lives, unfulfilled prophecies and desperate search for the lost dreams is expressed through the appropriate literary form and tradition to match the chaos of external events with the chaos in the language and thought. So Faulkner opted for writing in the traditions of the popular literary trend of the 20<sup>th</sup>

century, namely *stream of consciousness narration*. In this kind of narration authors choose to go into the mind of the characters directly and present the story enveloped in the train of thoughts of the characters. Definitely this internal speech cannot be as polished and clearly-cut as an external narration, and presents whole fragments of disconnected random desultory thoughts evoked by external stimuli, deep and remote associations and some other subjective factors underpinning the attitude of the characters to what they utter, how they think and how they formulate their thoughts. In other words, the narration of stream of consciousness is heavily based on sensory, mystic and often analytically inexplicable impressions. Thus the language of this trend, as a direct indicator of the style, has some distinct features. First of all it stands out by the very specific use of syntax, and in the case of the novel described the most conspicuous techniques are as follows:

- lengthy entangled and ragged sentences,
- non-linear depiction of events,
- word order rules violation,
- use of numerous infinite sentences,
- interruption of the thought and insertion of a completely different thought within the framework of the same sentence,
- omission of conjunctions,
- blurred connection between sentences

The style of stream of consciousness is also singled out by an abundant use of associations, allusions to the past, both personal and historical, in case of the novel discussed, involvement of many not very reliable narrators whose memories can not only supplement but also deviate from the plotline, different perspectives and attitudes on the same event.

It should be stated that Samvel Mkrtychyan, whose translation of Faulkner is subject to investigation in the following chapters, has mostly preserved the style of Faulkner on all levels. The idioms and allusions are mostly foreignized, words and phrases are translated literally, culture-specific collocations are transferred as accurately as possible, i.e. on the word level the reader has an accurate and quite felicitous translation. The main difficulties arise on the syntactic level, which is preconditioned by the form-content-intent interrelationship. The ragged and random syntax, chosen for the realization of the stream of consciousness narration sounds very natural and organic in the English language to its syntactic and morphological peculiarities, while Armenian is a stiffer and less flexible syntax which does not permit so many variations and violations. Thus the study will come to reveal how the translator took up the complicated task of transferring the stream of consciousness narration into Armenian which does not so much favour the specificity of syntax of the given trend.

The subject of the investigation is the translation of Faulkner's *Absalom, Absalom!* into the Armenian language by Samvel Mkrtychyan. For the purpose of operationalization and quantification of the data obtained three sets of translation methods will be employed. Namely A. Berman's twelve tendencies of the analytic of translation, J. P. Vinay's and J. Darbelnet's seven procedures of direct and oblique translation, as well as M. Baker's principles of word, collocational, grammatical and textual equivalence serve as a categorical apparatus for the comparative investigation

of translation. Presented below is the brief summary of each of these approaches with the appropriate classification of translation means and techniques.

## 2. Close Comparison of the English and Armenian Texts

The passage selected for the close comparison deals with the description of one of the main characters, specifically Rosa Coldfield's, search and inconstancy, quest for consolation, effortless attempts to struggle loneliness and find some affection. The passage represents a somewhat desperate, abrupt flow of her feelings and thoughts, in line with the principles of "stream of consciousness" where pure thought is given priority over the linguistic formulation and perfection of speech. In other words, in this kind of writing the focus is to liberate thought from the language limits and present it in its full spectrum of insanity, despair, impetuous delight and divine inspiration. It is the distinctive feature of Faulkner's writing to step beyond the impossible which is often accompanied by entangled speech, hard for perception and, moreover, for translation. The translation into Armenian was done by Samvel Mkrtychyan. Let's take a look at pages 67-73 of the book and try to reveal some of the linguistic features:

*Now the period began which ended in the catastrophe which caused a reversal so complete in Miss Rosa as to permit her to agree to marry the man whom she had grown up to look upon as an ogre. It was not a volte-face of character: that did not change. Even her behavior did not change to any extent. Even if Charles Bon had not died, she would in all probability have gone out to Sutpen's Hundred to live after her father's death sooner or later, and once she had done so she would have probably passed the remainder of her life there. (Faulkner 2005: 67)*

*Հետո սկսվեց այն շրջանը, որն ավարտվեց աղետով, որն էլ իր հերթին այնպիսի հեղաշջջում առաջացրեց Օրիորդ Ռոզայի մեջ, որ նա համաձայնեղ ամուսնանալ այն մարդու հետ, որին մանկուց մարդակեր էր համարել: Սա բնավորության կտրուկ շրջադարձ չէր. այդ մեկը չփոխվեց, նույնիսկ նրա վարքն ամենին չփոխվեց: Եթե նույնիսկ Չարլզ Բոնը չմեռներ, այդ կինն ամենայն հավանականությամբ կգնար Մաթփենի Հարյուր վաղ թե ուշ այնտեղ ապրելու իր հոր մահից հետո, և զնայիս՝ անենայն հավանականությամբ կյանքի մնացած տարիներն այնտեղ էր ապրելու: (Faulkner 2001: 81)*

As is seen in the Armenian translation some deformations have been introduced which, according to Antoine Berman's classification, can be attributed to the so-called *destruction of linguistic patterning*. These deformations are all discerned on the level of textual analysis, which reveals the inner structure of the text, cohesion and literary intent of the author. Specifically the *which* conjunction, which in the English version indicates the abruptness of thought, short and wild intervals between the decisions made by Rosa and unexpectedness of events, is softened in the Armenian by adding *իր հերթին*. Here the translator applies the method of clarification/expansion to explicate the logical relationship in the events, which is intentionally omitted in the original to

provide the atmosphere for the imminent catastrophe. The adverb *now* is replaced by *hēunn*, which alienates the reader, by pushing him/her out of the flow of events disrupting the stream of consciousness effect and the involvement with the flux of thoughts of Rosa: the reader does not feel and think in parallel with Rosa guaranteed by the adverb *now* in the original. In terms of translation methods here we deal with the *break of adequate reference (deictic)* translation. The translator goes on with the textual deformations, and translates the next two sentences as one sentence providing much more flexible and viscous flow of speech than in the original which is much more rugged. Thus in this case the technique of *rationalization* (or in the terms of Vinay and Darbelnet *syntactic transposition*) is used at the expense of destruction of underlying networks of signification. The next sentence is translated quite accurately, where the subjunctive mood is presented adequately and the rhythm of the speech is completely preserved. On the word level there are a number of interesting points to mention. In the original there is an inversion in the collocation *a reversal so complete* while in the Armenian this phrase is translated as an unmarked phrase; the prepositional verbal phrase *grow up* is translated as *մանկուց*, hence word class shift is evident. Also the translation of *ogre*, which is a culturally marked phenomenon evoking strong feeling of fear and disgust via the allusion, as a neutral *մարդակեր* can be considered a case of qualitative impoverishment.

*But if Bon had lived and he and Judith had married and Henry had remained in the known world, she would have moved out there only when she was ready to, and she would have lived in her dead sister's family only as the aunt which she actually was. It was not her character that changed: despite the six years or so since she had actually seen him and certainly the four years which she had spent feeding her father secretly at night while he hid from the Confederate provost marshals in the attic.* (Faulkner 2005: 67-68)

Բայց եթե Բոնը ողջ մնար, ինքն ու Ջուդիթը՝ ամուսնանային, իսկ Հենրիին չփախչեր, այդժամ Օրիորդ Ռոզան կտեղափոխվեր միայն այն դեպքում, երբ պատրաստ լիներ և մեռած քրոջ ընտանիքում կապրեր միայն որպես հորաքույր (որն այդպես էլ կար): Բնավորությունը չփոխվեց, ուրեմն, թեպետ վեց տարի արդեն չէր տեսել Սաթյեյնին ու չորս տարի շարունակ ամեն գիշեր գաղտուկ կերակրել էր հորը, մինչ վերջինս ձեռնահարկում թաքնվում էր համադաշնակիցների զինվորական ստիկանությունից: (Faulkner 2001: 83-84)

The first sentence in the passage is translated literally, with the only exception: the relative subordinate clause is translated into the Armenian as a *clarification* in brackets. In the second part the Armenian translation there is a violation of the *functional perspective of the sentence*, namely a *shift in the theme/rheme distribution* of the information. In the English version the *character* is a marked rheme/unknown, while in the Armenian version it is quite neutral. The concession conjunction *թեպետ*, and the conjunction word *ուրեմն* are added. So the translator uses *conjunctions as formal markers* to provide the cohesion of the sentences on the superficial level, at the same time disrupting the *deep network* of the original, which is expressed via very concise

and voluminous colon. On the phraseological level the translation of *Confederate provost marshals* as *համադաշնակիցների զինվորական ոստիկանություն* is an example of translation by cultural substitution. Another example of the collocation translation is *չփախչեք* to express the English *remained in the known world*, which is a case of *translation by omission*.

*At the same time she was writing heroic poetry about the very men from whom her father was hiding and who would have shot him or hung him without trial if they had found him – and incidentally the ogre of her childhood was one of them and (he brought home with him a citation for valor in Lee’s own hand) a good one. The face which Miss Rosa carried out there to live for the rest of her life was the same face which had watched him across the dinner table and which he likewise could not have said how many times he had seen, nor when and where, not for the reason that he was unable to forget it but because he could probably not have remembered it enough to have described it ten minutes after looking away, and from behind the face the same woman who had been that child now watched him with that same grim and cold intensity. (Faulkner 2005: 68)*

*Միևնույն ժամանակ նա հերոսական բանաստեղծություններ էր գրում այն նույն մարդկանց մասին, որոնցից հայրը թաքնվում էր և որոնք, եթե գտնեին հորը, առանց դատարանի կգնդակահարեին կամ կկախեին նրան. իսկ բախտի քմահաճությամբ իր՝ Օրիորդ Ռոզայի մանկության մարդակերը, նրանցից մեկն էր, այն էլ (նա տուն էր բերել Լիի ձեռքով գրած քաջության վկայականը)՝ խիզախ մեկը: Այն դեմքը, որ Օրիորդ Ռոզան տարավ իր հետ ցմահ ապրելու այնտեղ, նույն դեմքն էր, որը նայել էր Սաթփենին ճաշասեղանի վրայով և որը Սաթփենը նմանապես չէր կարողանա ասել, թե քանի անգամ է տեսել, երբ կամ որտեղ, ոչ այն պատճառով, որ անգոր էր մոռանալու, այլ որովհետև չէր կարողանա հիշել դեմքը՝ նրան տեսնելուց ու հայացքը շրջելուց տասը րոպե հետո, իսկ դեմքի ետևից նույն կինը՝ այդ նախկին երեխան, հիմա նայում էր նույն սառն ու մռայլ լարվածությամբ: (Faulkner 2001: 85)*

The first sentence in the passage is a literate translation of the original, which is quite felicitous, since the rhythm and melody of the English text are fully preserved in the complicated sequence of subordinate clauses, with the precise translation of conjunctions and the grammatical mood of verbs. The only deviation from the original is on the word level: the Armenian possessive pronoun is further explicated by the addition of *Օրիորդ Ռոզա*. Thus here the translator uses the technique of lexical inflation or expansion. In the second sentence there is an atypical collocation which is *calqued* in the translation, so that *the equivalence* is preserved - *carry a face* as *տանել դեմքը*. There are also two cases of lexical cohesion when the pronoun *he* is *substituted* by the *proper noun-reference Սաթփեն* in the translation.

*Although she was not to see Sutpen again for years, she now saw her sister and niece more often than ever. Ellen was now at the full peak of what the aunt would have called her renegadery. She seemed not only to acquiesce, to be reconciled to her life and marriage, but to be actually proud of it. (Faulkner 2005: 68)*

Թեպետ Օրիորդ Ռոզան Սաթփենին նորից տարիներով չէր տեսնելու, փոխարենն ավելի հաճախ էր տեսնում իր քրոջն ու քրոջ աղջկան: Էլենն այժմ գտնվում էր իր, ինչպես հորաքույրը կասեր, ուխտադրժության գազաթնակետին: Կարծես թե նա ոչ միայն ընդունել էր հաշտվել էր իր կյանքի և ամուսնության հետ, այլև հպարտ էր վերջինով: (Faulkner 2001: 85)

In the above passage, the translation is completely literate, conveying the equivalence both on the word and above word levels, at the same time keeping the textual cohesion intact and holistic.

*She had bloomed, as if Fate were crowding the normal Indian summer which should have bloomed gradually and faded gracefully through six or eight years, into three or four, either for compensation for what was to come or to clear the books, pay the check to which Fate's wife, Nature, had signed his name. Ellen was in her late thirties, plump, her face unblemished still. It was as though whatever marks being in the world had left upon it up to the time the aunt vanished had been removed from between the skeleton and the skin, between the sum of experience and the envelope in which it resides, by the intervening years of annealing and untroubled flesh. (Faulkner 2005: 68)*

Նա փթթել էր, ասես բախտը ժողովելիս լինէր սովորական տաք աշնանամուտը, որը երեք-չորս տարում պիտի աստիճանաբար ծաղկեր ու նազանքով խամրեր յոթ-ութ տարվա փոխարեն, որպեսզի կամ հատուցի գալիքի համար, կամ մաքրի գրքերը, վճարելով պարտատոմսը, որի տակ բախտի կինը՝ բնությունն իր անունն էր գրել: Էլենը մոտենում էր քառասունին, թմբկիկ էր, դեմքը՝ տակավին անարատ: Կարծես այդ դեմքի բծերը, որոնք կային մինչև հորաքրոջ անհետանալը, այժմ չքվել էին կմախքի և մաշկի արանքից, փորձի հանրագումարի և նրա կեղևի արանքից՝ կոփվող ու անվրդով մարմնի խառնված տարիների օգնությամբ: (Faulkner 2001: 86)

In the sentences above there are a number of cultural elements reproduced in the Armenian translation not very accurately. The first is an element of the above-word level of analysis, namely the culture-specific collocation *Indian summer* the translation of which requires also conveyance of the presupposed meaning. Indian summer refers to unusually warm and dry periods in autumn in the Northern hemisphere, with clear sky and serene weather. However, in the late 1830s it acquired a figurative meaning and has the connotation of any late flowering following a period of decline. In the original it strikes the eye that the description of late blossoming, expressed by the collocation *Indian summer*, refers to Ellen's beauty in her late thirties after the fading of youth years. The comparison with Nature clearly resonates with Ellen's age, her tranquil and placid fascination, so natural and harmonic; in the Armenian *սովորական տաք աշնանամուտ* is completely deprived of the emotional and expressive loading presupposed. And the networking continues in Faulkner's text when the nouns *Nature and Fate* are written with the capital letter. The spelling is not preserved in the Armenian translation, thus the specific role of Nature and Fate as animate and very active characters in most of Faulkner's plots, is disrupted, which in



its turn leads to the destruction of underlying networks of signification. The collocation *whatever marks being in the world had left upon it* is translated into Armenian as *դեմքի բծերը*, presenting the combinatory technique of *quantitative/qualitative impoverishment*. On the level of syntax the translator applied *rationalization*: in the English version again there is extremely sophisticated syntactic patterning with the relative subordinate clause (*which should have bloomed gradually and faded gracefully through six or eight years*) and the indirect prepositional object (*into three or four*) immediately following each other, however the reference of the indirect prepositional object to the word supplemented (*crowd*) is complicated, thereby creating the feeling of chaos and instability, compression of natural flow of events into a shorter period and the subsequent confusion of Ellen and the events to follow. In the Armenian version the syntax is reconstructed, but the feeling of confusion is lost.

*Often twice and sometimes three times a week the two of them came to town and into the house- the foolish unreal voluble preserved woman now six years absent from the world – the woman who had quitted home and kin on a flood of tears and in a shadowy miasmic region something like the bitter purlieus of Styx had produced two children and then rose like the swamp-hatched butterfly, unimpeded by weight of stomach and all the heavy organs of suffering and experience, into a perennial bright vacuum of arrested sun – and Judith, the young girl dreaming, not living, in her complete detachment and imperviousness to actuality almost like physical deafness.* (Faulkner 2005: 69)

Շաբաթը երկու, երբեմն էլ երեք անգամ երկուսը քաղաք էին գալիս. հետո տուն վերադառնում. անխելք անհրական զրուցասեր ու լավ պահպանված կինը, որն առդեն վեց տարի բացակա էր աշխարհից. կին, որն արցունքի հեղեղի մեջ թողել էր հայրական տունն ու հեռավոր ժանտահոտ մի շրջանում, որը Ստիքսի սգալից փերեր էր հիշեցնում, երկու երեխա էր ծնել, հետո բարձրացել ճահճում և վաղորած թիթեռի պես, առանց զգալու որովայնի և տառապանքի ու անփորձության բոլոր օրգանների ծանրությունը, թռել էր դեպի հավիտենական պայծառ դատարկությունը խափանված ահի, - և Ջուդիթը՝ այդ աղջիկը, որը ոչ թե սպրտում էր, այլ անբջում՝ իրականության հանդեպ համարյա մարմնական խլության հասած կատարյալ առանձնության և անթափանցելիության մեջ: (Faulkner 2001: 93)

In the passage, the translator has made an *omission* not translating the adverb *often*, which disrupts the symmetry of the original. There are also two cases of lexical inflation, or expansion; the adverbial modifier of place *and into the house* is unfolded and translated into Armenian as *հետո տուն վերադառնում*, which corresponds to the grammatical requirements of the Armenian, otherwise the meaning of going back home would be lost; the verbal phrase *rose.....into the perennial bright vacuum* is reproduced in the Armenian as *բարձրացել.....թռել էր դեպի հավիտենական պայծառ դատարկությունը* – the verb *rose* in the original is further explicated in the Armenian to provide the stability of chain of thought, which in the original is disrupted by the insertion of the adverbial phrase of comparison *like the swamp-hatched butterfly, unimpeded by weight of stomach and all the heavy organs of suffering and*

*experience*. In other words, in the given sentence the specific form of desultory and random speech where formal linguistic links between the fragments of thought are blurred is softened in the Armenian translation. There is an atypical collocation *absent from the world* meaning living in an imaginary world which is translated literally in the Armenian. The idiom *the bitter purlieus of Styx* is translated similarly and evokes almost the same meaning and gloomy atmosphere in the Armenian. The same kind of linguistic technique, namely incomplete grammatical sentence is used by Faulkner for the description of Judith as an etheric feature cut off from the mundane life - the young girl dreaming, not living - is completely restructured in the translation in terms of all the formal grammatical elements as *այդ աղջիկը, որը ոչ թե ապրում էր, այլ անըջում* adding the indicative pronoun *այդ*, concession conjunction *այլ*, opting for the use of finite subordinate relative clause to translate the participial adverbial construction *the young girl dreaming* in the English where all the formal grammatical elements to express tense, mood and person are omitted as if producing the pictorial image of isolation from the earth. Definitely in terms of conveying the atmosphere and literary intent of the author, this kind of translation cannot be considered optimal. And finally the case of qualitative impoverishment is evident when the adjective *shadowy*, which has the connotation of gloomy, frightening, is translated neutrally as *հեռավոր* in the Armenian version.

*To them, Miss Rosa must not have been anything at all now: not the child who had been the object and victim of the vanished aunt's vindictive unflagging care and attention, and not even the woman which her office as housekeeper would indicate, and certainly not the actual aunt herself. And it would be hard to say which of the two, sister or niece, was the most unreal to Miss Rosa in turn – the adult who had escaped reality into a bland region peopled by dolls, or the young girl who slept walking in some suspension so completely physical as to resemble the state before birth and so far removed from reality's other extreme as Ellen was from hers, driving up to the house twice and three times a week, and one time, in the summer when Judith was seventeen, stopping in on their way overland to Memphis to buy Judith clothes; yes: a trousseau. (Faulkner 2005: 70)*

Նրանց համար Օրիորդ Ռոզան հիմա ոչինչ չէր լինի՝ ոչ այն երեխան, որն անհետացած հորաքրոջ քինախինդ ու անխափան հոգածության և ուշադրության զոհն էր եղել, ոչ այն կինը, որն ինքն իրեն ի պաշտոնն է կառավարչուհի էր կարգել, ոչ էլ իրական մորաքույրը: Եվ դժվար էր ասել, թե այդ երկուսից՝ քրոջից ու քրոջ աղջկանից որն էր ավելի անիրական Օրիորդ Ռոզայի համար, - մայրը, որն իրականությունից փախել էր դեպի տիկնիկներով լցված մի քնքուշ աշխարհ, թե աղջիկը, որը քնում էր մի այնպիսի արթմնի սպասման մեջ (կատարելապես մարմնական), որ նմանվում էր նախածննդյան վիճակին՝ նույնքան հեռու իրականության սյուս ծայրից, որքան էլենը՝ իր իրականությունից, - երբ նա՝ Օրիորդ Ռոզան, շաբաթական երկու թե երեք անգամ կառքով գնում էր նրանց տուն, իսկ մի անգամ, ամռանը, երբ Ջուդիթը տասնյոթ տարեկան էր, գնացին մինչև Մեմֆիս՝ Ջուդիթի համարզգեստներ գնելու. այդ, բաժինը: (Faulkner 2001: 94)

In the given passage the translator has to a certain degree violated the functional sentence perspective, for in the original *To them* is a marked element separated by a comma, whereas in the Armenian *Նրանց համար* is naturally embedded in the sentence structure and speech flow. There is also a case of quantitative/qualitative impoverishment when the phrase *object* and *victim* is merely translated as *գոհ*. There is also the case of lexical reference when *adult* is translated into Armenian as *մայրը* to provide better clarification. And again evident is the tendency to translate the infinite clauses so specific of Faulkner's style and extensively used for the vivid reproduction of the real stream of consciousness as finite clauses in the Armenian: *stopping in on their way overland to Memphis as մինչև Մեմֆիս*.

*That was the summer following Henry's first year at the University, after he had brought Charles Bon home with him for Christmas and then again to spend a week or so of the summer vacation before Bon rode on to the River to take the steamboat home to New Orleans; the summer in which Sutpen himself went away, on business, Ellen said, doubtless unaware, such was her existence then, that she did not know where her husband had gone and not even conscious that she was not curious. No one but your grandfather and perhaps Clytie was ever to know that Sutpen had gone to Orleans too.* (Faulkner 2005: 70)

*Հենրիի համալսարանում ուսանելու առաջին տարվա ամառն էր, երբ Չարլզ Բոնին իր հետ տուն էր բերել Սուրբ Ծննդի համար, հետո մի անգամ էլ՝ ամառային արձակուրդի ժամանակ (մի երկու շաբաթով) նախքան Բոնը գնաց մինչև Միսիսիպիի, այնտեղից էլ շոգենավով՝ Նյու Օրլինս. այն ամառը, երբ Սաթփենն ինքը գործով տեղ էր մեկնել – ինչ-որ տեղ, Էլենն ասաց, որովհետև այդպիսին էր այդ ժամանակ նրա գոյությունը. չգիտեր, թե որտեղ է անուսինը և անգիտակցորեն չէր էլ ուզում իմանալ: Ոչ ոք, բացի քո պապից ու գուցե Քլիթիից, այդպես էլ չիմացավ, որ Սաթփենը նույնպես Նյու Օրլինս է գնացել:* (Faulkner 2001: 94)

In the first part the rhythm and melody of the English text is reproduced quite accurately in the Armenian translation by stressing the temporal adverbial modifier *summer*, separating terse and concise sentences by commas, thereby reflecting very melodically the chronology of successive events. There is cultural substitution when the proper noun *River* is translated as *Միսիսիպիի*, for in the Armenian the literal translation could have association with other rivers. However, the second sentence in the original is again a very specific case, when thoughts are permeated into each, rather unfinished and vague. In terms of language techniques, the author uses ellipsis, omission of conjunctions, infinite clauses, commas. All this is justified by the need to show the unconscious state of Ellen and her being absent from the world. However, the translator restructured the sentence and added *որովհետև*, the entangled clause *and not even conscious that she was not curious* (which echoes so well with the state described) rewritten and rationalized in the Armenian translation as *և անգիտակցորեն չէր էլ ուզում իմանալ*. It is interesting to mention that while reading the Armenian translation the reader, at times, feels as an external observer

following the events from aside, while the English text involves the reader into the flux of events.

*They would enter Miss Rosa's house, that dim grim tight light little house where even yet, four years after she had left the aunt still seemed to be just beyond any door with her hand already on the knob, and which Ellen would fill with ten or fifteen minutes of shrill uproar and then depart, taking with her the dreamy and volitionless daughter who had not spoken one word; and Miss Rosa who in actual fact was the girl's aunt and who by actual years should have been her sister ignoring the mother to follow the departing and inaccessible daughter with myopic and inarticulate yearning and not one whit of jealousy, projecting upon Judith the only gift (it was Ellen who told this, with shrieks of amusement, more than once) in her power: she offered to teach Judith how to keep house and plan meals and count laundry, receiving for the offer the blank fathomless stare, the unhearing "What? What did you say?" while even now Ellen was shrieking with astonished appreciation. Then they were gone – carriage, bundles, Ellen's peacock amusement, the niece's impenetrable dreaming. When they came to town next and the carriage stopped before Mr. Coldfield's house, one of the negresses came out and said that Miss Rosa was not at home. (Faulkner 2005: 70)*

Նրանք, ուրեմն, մտնում էին Օրիորդ Ռոզայի տունը՝ այդ մռայլ ու մթին տունը, որտեղ, նույնիսկ չորս տարի անց, թվում էր, թե հորաքույրը կանգնած է բոլոր դռների ետևում, ձեռքը՝ բռնակին, և որն էլենը տասը-տասնհինգ րոպե լցնում էր ճղճղոցով ու հեռանում՝ իր հետ տանելով երազկոտ ու անկամ դստերը, որը ոչ մի բառ չէր ասել. իսկ Օրիորդ Ռոզան, որն իրոք ազգկա մորաքույրն էր, բայց համարյա նրա հասակակիցը, հետևում էր հեռացող ամնասչելի քրոջ աղգկան՝ կարճատև և անհողաբաշխ կարոտով, առանց խանդի նշույլի, Ջուդիթի վրա սփռելով իր դատապարտված և խափանված մանկության բոլոր տհաս երազանքներն ու պատրանքները – աղջկան առաջարկում էր (էլենն է պատմել այս մասին, մի քանի անգամ, զվարճանքի ճիչերով) իր իշխանության տակ գտնվող միակ շնորհը՝ ինչպես մաքրել տունը, ճաշ պատրաստել, հաշվել սպիտակեղենը, իսկ որպես պատասխան՝ դատարկ անչափելի մի հայացք, անլսելի մի հարց՝ «Ինչ, ինչ ասացիր», մինչ էլենը ճղճղում էր իրադրության զարմացական գնահատանքով: Հետո նրանք գնում էին – կառք, կապոցներ, էլենի փքուն զվարճությունը, նրա դստեր անթափանցելի երազկոտությունը: Հաջորդ անգամ, երբ նրանք քաղաք եկան ու կառքը կանգ առավ միսթր Քոլդֆիլդի տան առագ, սևամորթ կանանցից մեկը դուրս եկավ ու ասաց, որ Օրիորդ Ռոզան տանը չէ: (Faulkner 2001: 95)

In the passage there are a number of transformations the translator has made: the phrase *dim grim tight light little*, translated as *մռայլ ու մթին* has undergone quantitative/qualitative transformation. The phrase *ignoring mother* (a relative participial construction) which appears to be dangling in the air in the original is omitted in the translation. The translator chose to express via punctuation the phrase *receiving for the offer*, thus again the case of omission is present. While following is the case of lexical expansion/clarification, when *unhearing* is unfolded and translated as *անլսելի մի հարց*. There is also a word-class shift in the translation of *peacock*

*amusement* as *վիքուն զվարճությունը*, noun is translated as adjective to match with the Armenian sounding.

*That summer she saw Henry again too. She had not seen him since the summer before although he had been home Christmas with Charles Bon, his friend from the University, and she had heard about the balls and parties at Sutpen's Hundred during the holidays, but she and her father had not gone out.* (Faulkner 2005: 71)

*Այդ ամառ Օրիոնը Ռոզանն ևս տեսավ Հենրիին: Մի տարի չէր տեսել նրան, թեպետ Սուրբ Ծնունդին Հենրին տուն էր եկել Չարլզ Բոնի իր համալսարանական ընկերոջ հետ, ու ինքը լսել էր Մաթիենի Հարյուրում արձակուրդի ժամանակ անցկացրած պարահանդեսների ու հավաքույթների մասին, բայց ինքն ու միայր Քոլդֆիլդը չէին գնացել:* (Faulkner 2001: 94)

In the Armenian translation the chronology of events is polished by the use and addition of the comma before the subordinate clause of concession, while Faulkner places two conjunctions immediately following each other, not separated by any punctuation marks and creating the chaotic atmosphere floating both in the mind of Rosa and in the events going on. Again this does not contribute to reproduce the specific properties of the “stream of consciousness” literary technique. There is also case of lexical reference when her father is translated as *միայր Քոլդֆիլդ*.

*He was the biggest single landowner and cotton-planter in the country now, attained by the same tactics with which he had built his house – the same singleminded unflagging effort and utter disregard of how his actions which the town could see might look and how the ones which the town could not see must appear to it.* (Faulkner 2005: 72)

*Հիմա ևս շրջանի ամենախոշոր հողատերն ու բամբուկ աճեցնողն էր, ամեն ինչ ձեռք էր բերել այնպես, ինչպես տունն էր կառուցել – նույն նպատակալաց աներեր նկրտումը և բացարձակ արհամարհանքն առ այն, թե իր գործողություններին ինչպես կնայի քաղաքը, էթե տեսնի, և ինչպես կմեկնաբանի էթե չտեսնի:* (Faulkner 2001: 97)

The given passage is an almost literal translation keeping close to the sentence structure and the appropriate choice of words.

*He was not liked (which evidently he did not know, anyway) but feared, which seemed to amuse, if not actually please, him. But he was accepted; he obviously had too much money now to be rejected or even seriously annoyed any more. He accomplished this – got his plantation to running smoothly (he had an overseer now; it was the son of that same sheriff who had arrested him at his bride-to-be's gate on the day of the betrothal) within ten years of the wedding, and now he acted his role too - a role of arrogant ease and leisure which, as the leisure and ease put flesh on him, became a little pompous.* (Faulkner 2005: 72)

Մաթփեէին չէին սիրում (մի բան, որ նրա սրտովն էր), բայց նրանից վախենում էին. մի բան, որ զվարճացնում էր, եթէ չասենք՝ զոհացնում էր նրան: Բայց նրան ընդունում էին անտարակույս: Նա հիմա շատ փող ուներ՝ մերժվելու կամ լրջորէն անհանգստանալու համար: Նա լրացրեց իր գործը – հասավ նրան, որ ամուսնության տասը տարվա ընթացքում տնկադաշտի աշխատանքը կարգավորեց (նա հիմա վերակացու էլ ուներ՝ որդին այն նույն շերիֆի, որը նրան ձերբակալել էր ապագա հարսնացվի դռան մոտ՝ նշանդրեքի օրը), իսկ հիմա անցավ իր դերին՝ ամբարտապան դյուրակեցություն ու ժամանց, որոնցից նա փոքր ինչ գերացավ ու դարձավ ավելի փքաշուք: (Faulkner 2001: 99)

In the given sentence there is an obvious error in translating *which evidently he did not know, anyway* as *մի բան, որ նրա սրտովն էր*, since the two sentences convey semantically opposite meaning. There is a case of *lexical inflation and clarification* in translating *he was accepted* as *ընդունում էին անտարակույս*. And the same sentence in the original goes on to explain the reasons for explaining his unanimous acceptance by the society, while in the Armenian translation we see a syntactic shift, when the sentences is divided into two separate ones. In the sentence, following the translator has translated literally, keeping not only the syntactic structure and identical wording, but also preserving the English punctuation, namely the dash before expanding on the idea stated before, which is not very typical of the Armenian punctuation rules. There is also omission of the phrase *within ten years of the wedding*. And in the last section of the sentence it is again possible to see polished syntax – the repletion of the word *role* is omitted and definitely produces certain *qualitative impoverishment*, since it is imprinted in mind that for Sutpens it is a role he has to play. The inserted subordinate clause of reason in the English version - *as the leisure and ease put flesh on him* - and the repetition of *leisure* which again bears quite a high intentional and semantic loading, is appropriated and expressed in a very thorough and logical syntactic structure, without any trace of interrupted thought chain.

### 3. Conclusion

The comparative analysis of the original of *Absalom, Absalom!* with the Armenian translation of the novel by Samvel Mkrtchyan came to reveal some noteworthy points:

- It should be mentioned that on the word level there are numerous lexical expansions with the aim of clarifying and commenting on the text.
- At the same time the translator applies the technique of omission to overcome the cultural barrier of certain specific phenomena and events.
- The phrases and collocations are mostly translated quite close to the original, meanwhile preserving the meaning.

Mostly deviations from the original text are apparent on the syntactic and textual levels:

- quite often longer sentences are separated and translated as discrete sentences;

- there are also cases when separate sentences are combined into one sentence, thereby disrupting the rhythm of the narration;
- in certain cases there are deviations in the use of punctuation marks, however it should be mentioned that the translated tried to keep as close as possible to original, at times at the expense of the rules of the punctuation of the Armenian language, which is justified by stylistic and literary purposes;
- translation of conjunctions into the Armenian is not very accurate in a number of cases;
- the most conspicuous observation made during the analysis is the transfer of infinite sentences into the Armenian. The specificity of infinite clauses, the extensive and key role they have in the stream-of-consciousness narration due to the peculiar morphological, syntactic and textual properties that the given constructions have in the English contributes to their organic and purposeful use in the novel discussed. Since these constructions are not as flexible in the Armenian, the translator mostly transfers these constructions into Armenian via subordinate clauses, as separate sentences, puts them into brackets, or separates by other punctuation marks. This is the most fundamental deviation in the Armenian translation which comes to destruct the contextual network of the novel and to a certain extent, its literary intent and value.

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