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DOI: 10.53614/18294952-2023.1-167

ALLUSION IN “GIRL, WASH YOUR FACE” BYRACHEL HOLLIS AND ITS ARMENIAN TRANSLATION

The present research dwells upon the translation of allusion in nonfiction, particularly in “Girl, Wash Your Face” by Rachel Hollis with a view to revealing the peculiarities of its use in the original text and the strategies employed to accurately transfer it to the target text. Not only does the study focus on allusion as a unique literary device but also highlights the importance of cross-cultural awareness and background knowledge to understand the specific cultural connotation allusion imparts. The merit of the research lies in the fact that allusions are examined from a comparative perspective which enables to identify extra-linguistic elements and the approaches translators adopt to convey them to the target readers. Hence, the research can be used to gain new insights into stylistics as well as the findings of the analysis might prove to be useful in the field of translation studies.

Key words: allusion, stylistic device, intertextuality, cross-cultural, background knowledge.

Introduction

While reading a piece of literature we frequently come across various types of allusions demanding identification and function recognition. Leppihalme (1997) explains that some translation problems are caused by small stretches of other texts embedded in the text at hand, which interact with the reader and add some coloring to the text, but may be meaningless or puzzling in translation. Some such embedded texts or “in-texts” are known as allusions (p. 87). In fact, one of the most important aspects of alluding is to create new literature out of old, that is, to involve the reader in a recreation by hinting at half-hidden meanings, which the reader is expected to recover and then use for a deeper understanding of the work.

While reading a piece of literature we frequently come across various types of allusions demanding identification and function recognition. Moreover, translators all over the world face the challenge of allusion translation, as being culture-bound elements they are considered potential problems that need to be dealt with. It should be mentioned that translating allusions requires strategic or problem-solving competence, cross-cultural awareness and biculturalization, as allusions are closely interconnected with the cultural content of SL. Inaccurate translation can lead to culture gaps, literal translations, puzzling wordings, misinterpretation of the whole text, etc.

An allusion is understandable only to those with prior knowledge of the convert reference in question. Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader, and that therefore the reader will understand the author’s referent. Leppihalme (1997) states that when someone desires to know and translate something deep-rooted strongly in another nation’s culture he/she must have much information other than what is seen overtly, actually, the comprehension of an allusion is barred by culture if the translators do not have knowledge of both cultures, so this obstacle should be removed (p. 57). An allusive meaning is likely to be lost in translation from one language into another if only the surface referential meaning is rendered into the receiving language.

The following analysis adopts the categorization of allusions suggested by Russian linguist Andrey Kirillov (2003, p. 78). Allusions are categorized into five groups: **historical, literary, biblical, allusions to popular culture, and allusions to arts.**

Leppihalme (1997) has suggested several types of allusion to decipher the intercultural difficulty of translating allusions, namely **proper name** (henceforth PN) and **key phrases** (henceforth KP) along with different translation strategies forwarded to deal with them (p. 45). She provides a typology of potential translation strategies for NP and KP allusions respectively.

According to Leppihalme, a translator **has three basic strategies when encountering a PN allusion.** The translator may resort to the following techniques:

1-Retain name

(1a) retain unchanged, or in conventional TL form;

(1b) retain unchanged with added guidance;

(1c) retain unchanged with detailed explanation;

2- Replace name

(2a) replace with different SL name;

(2b) replace with different TL name;

3 - Omit name

(3a) reduce to sense/meaning of the name;

(3b) omit name and allusion completely.

Retaining the name is not as straightforward as one might initially think. Many names have conventional established forms in the SL due to their historical, cultural and religious origins. When dealing with the PN that is likely to be known to the audience, the translator has the option of choosing a strategy that requires more effort, but has the possibility of helping the less bicultural readers. On the other hand, when dealing with a PN that is relatively familiar to the audience, the translator requires minimum effort, or sometimes resorts to the strategy of retaining a PN unchanged.

Leppihalme (1997) sets forth the following *strategies for translating KP allusions*:

A - Use standard translation, if available;

B - Literal translation (minimum changes): Translate disregarding the context and connotation;

C - Add extra-allusive guidance to the text;

D - Provide additional information via footnotes, endnotes, or other explicit explanations that are not included in the text;

E - Introduce textual features that indicate the presence of borrowed words;

F - Replace with a performed TL item;

G - Rephrase the allusion with an overt expression of its meaning;

H - Re-create the allusion by creatively constructing a passage that produces its effect;

I - Omit the allusion completely (p. 46).

In general, it can be said that the key to cross-cultural communication is translation. Firstly, translators need to be aware of the overall cultural connotations of allusions. Each allusion has a unique cultural background. Furthermore, allusions would be hard for others to understand, and they may even get them wrong. Second, translators need to find the best methods for translating them. Different translation methods will produce different results. In a study of translation that focuses on specific problems, the translator's role has to be highlighted especially when it comes to the translation of allusions. The translator is regarded as an unbiased and skilled expert. She/he must be extremely aware of allusions and what is implied by the usage of sociocultural and intertextual components. The translator must also decide if the implicit, contextual, and referential part of the

message has to be explained in the target language. Intercultural sensitivity and strategic or problem-solving ability are also considered as parts of the translator's communicative skills.

Research Questions

The research posits the following questions:

- How do the linguistic and extra-linguistic peculiarities of allusions affect the quality of literary translation?
- Are the chosen strategies applicable and suitable?
- Does accurate and appropriate translation of allusions presuppose deep linguistic and cultural knowledge?
- How well is the problem of stylistic equivalence solved?

Research Method

The research dwells upon the analysis of allusion translation on the basis of the examples taken from a popular nonfiction book entitled “Girl, Wash Your Face” by the contemporary American writer and successful blogger Rachel Hollis. The book was translated into Armenian by Lilit Grigoryan. It aims to provide the readers with a guide to reading and understanding this popular work by giving them easy access to some useful information about it. It is designed to meet the interests of the general readers and researchers interested in this work. The chosen book gives an opportunity to find a large number of allusions and provide a detailed analysis to reveal the peculiarities and nuances of their translation from English into Armenian and vice versa.

The text analysis model employed in the present study will be corpus specific consisting of qualitative and quantitative analysis. It will be shaped by the comparison of the source text and its Armenian translation. By comparing the source text with the target text, we will highlight their similarities and differences. The analysis adopts the categorization of allusions suggested by Russian linguist Andrey Kirillov who has divided them into five groups: historical, literary, biblical, allusions to popular culture, and allusions to arts.

Discussion

Nearly all definitions of allusions describe it as reference to something. M. H. Abrams (1998) defined allusion as “a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage” (p. 34). It is left to the reader or hearer to make the connection; where the connection is detailed by the author, it is preferable to call it “a reference”. According to Roger Lass (1987), allusion is a figure of speech through which some counterparts are compared on the basis of their aspects to literature, history, mythology, religious books, etc (p. 112). Wheeler (1979) states that “allusion helps to elucidate the meaning of each text and to indicate the literary modes and conventions in which

its author works” (p. 56). According to Niknasab (2011), “allusion moves in only one direction: if A alludes to B, then B does not allude to A” (p. 54).

Translating allusions seems to be one of the most challenging tasks to be performed by a translator; in other words, allusions are potential problems of the translation process due to the fact that allusions have particular connotations and implications in the source language and the foreign culture but not necessarily in the TL and the domestic culture. Translating allusions requires a high degree of biculturalisation of receivers in order to be understood across a cultural barrier. In fact, as Susan Bassnett (2002) states: “Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy (p. 13). In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril”.

A translator should take into consideration the fact that every TT receiver will be different from the ST receiver in at least one aspect: they are members of another cultural and linguistic community. It is pretty clear that readers of the target text who were educated in a different culture will typically find it difficult to recognize the names or phrases used and to draw the appropriate conclusions in order to understand target text sections where source-cultural references occur. Communities give significance to allusions. Names and phrases that provide allusions may make sense or have implications that are understood by people from the source culture, but they may mean nothing to readers of target texts in whose culture allusions are provided by several texts collectively.

Historical Allusions

You have to shout out your hopes and dreams like the Great Bambino calling his shot. You need the courage to stand up and say, “This one, right here: this is mine!” (p. 60)

Քո հույսերի և երազանքների մասին պետք է բղավես, ինչպես Մեծն Բամբինոն իր պայրմսկան հարվածի պահին: Դու պետք է խիզախորեն գոչես. «Սա իմն է». (p. 96)

In the present example, which is a historical allusion, the author alludes to George Herman “Babe” Ruth Jr. who was an American professional baseball player. Nicknamed “The Bambino” and “The Sultan of Swat”, he began his career as a star left-handed pitcher for the Boston Red Sox.

The word ‘Great’ (PN) has been translated directly, because in Armenian we have the equivalent and the large use of the word ‘Great’ which is *Մեծն*. Hence, the translator used the technique of retaining unchanged in conventional TL form. For the other part of the proper name she has chosen the strategy of retaining the proper name ‘Bambino’ unchanged, providing it with a detailed explanation: she explains in footnotes that the Great Bambino is the king of baseball Babe Ruth.

While translating ‘*Calling his shot*’ the translator has added the word *պահին* which brings to the change of its semantic meaning and gives us an impression

that it has been proclaimed during the moment of its realization. In order to avoid misunderstanding, instead of the word *ստիհիւ* we would suggest using the addition *մասիւ*. In the translation of the sentence ‘*This one, right here: this is mine!*’ the translator has omitted the words ‘*This one, right here*’. In this case the omission can be justified because in the Armenian translation only the last part of the exclamatory sentence *Սա ինն է* has transferred the expressiveness of the sentence.

Weedpatch and the surrounding communities were originally established by migrant farmworkers who traveled to California from Oklahoma during the Dust Bowl. (p. 161)

Ուիդփաշը և դրա շուրջ գտնվող համայնքները հիմնել են Փոշոյի փոթորկի ժամանակ Օկլահոմայից Կալիֆոռնիա տեղափոխված միգրանտ աշխատավորները: (p. 267)

The Dust Bowl was the name given to the drought-stricken southern plains region of the United States, which suffered severe dust storms during a drought in the 1930s. The ecology and agriculture of the American and Canadian prairies during the 1930s were greatly damaged. Robert Geiger, a reporter, first introduced the phrase “Dust Bowl” to characterize the drought-stricken south central United States following terrible dust storms.

The translation *Փոշոյի փոթորիկ* doesn’t give the exact description of the storm. Like any other storm, this one also has its unique name, and the latter should be translated properly. The word ‘*bowl*’ was omitted; hence the actual characteristics of the storm are not obvious. Storms are given short, distinctive names to avoid confusion and streamline communications. In English the storm has its unique name and it should be reflected in TL as well. The Armenian proper equivalent would be *Փոշե կարթսս*. This version would give an integral description because people and livestock in the middle South of the USA were ‘boiling with dust in a bowl’. According to Leppihalme’s theory, the translator replaced a proper name with different TL and reduced the meaning of the allusion.

Literary Allusions

No, not God or Jiminy Cricket or even my inner self. (p. 124)

Ո՛հ, դա ո՛չ Աստուծո, ո՛չ էլ Ծղրիդ Ջիմինիի ձայնն էր: Ու ո՛չ էլ իմ ներքին ձայնը: (p. 205)

This refers to the story of Pinocchio: this is an allusion to “The Adventures of Pinocchio”, written by Carlo Collodi. In the story Pinocchio can be a bit aggressive when upset, but Jiminy is rather wise and optimistic. Not only is he Pinocchio’s conscience, but also his best friend, a relationship he treasures apparently. The author compares herself to Pinocchio, who used to talk to Jiminy Cricket when having hard times. Here we have an example of literary allusion (PN), which is the character Jiminy Cricket used by the author.

The Armenian translated version is *Ծղրիդ Ջիմինի*, so the translator has re-

placed the SL name with the equivalent TL version. We can see that it is an example of literal translation. According to Leppihalme's translation strategies, it is an example of retaining the name. A reader may easily understand why Hollis mentioned the character's personality due to the additional information the translator provided via footnotes. Moreover, the translator used the technique of splitting sentences. This sort of separation can be explained typologically, since it appears that the Armenian language does not favor jamming relatively independent additional information into the sentence structure.

That means when mile six hits and Dave wants to quit and start walking, I fly right past him, tortoise-and-the-hare style. (p. 170)

Սա նշանակում է, որ երբ հասնում ենք 6-րդ կիլոմետրին, ու Դեյվը հանձնվում է և սկսում քայլել, ես կողքով թռչում-անցնում եմ ձիշտ այն նապաստակ-կրիա մրցավազքի նման: (p. 284)

Here the author alludes to “The Tortoise and the Hare”, which is one of Aesop's fables. The slow and steady wins the race. This is what takes place in the fable: the tortoise does move slowly and steadily, and does win the race. Hollis compares herself and her husband to the tortoise and the hare. For the reader to understand that this relates to a specific race – the race between the tortoise and the hare – the translator made an effort to provide a clear adaptation. The additions of the pronoun *այն* and the noun *մրցավազք* provide clarification. Furthermore, the translator gave a brief summary of the fable. According to Leppihalme's classification of translation strategies, the translator made use of two techniques: addition of extra – allusive guidance to the text and additional information via footnotes.

Biblical Allusions

The Bible says, let that which is in the darkness be brought into the light. (p. 60)

Աստվածաշունչն ասում է՝ դուրս բեր այն, ինչը խավարի մեջ է: (p. 97)

In the given sentence, the author alludes to the Bible, Ephesians 5:11-14: “*When things are allowed to sit in the darkness, when we are afraid to speak them aloud, we give them power...If you never allow your fears out, then how in the world can you disseminate them?*”

By these lines, we see her own perception of this allusion, and some Christians blame her for making a classic misinterpretation of the Bible by taking a few words out of the passage and ignoring the context. Ephesians 5:11-14 reads: “Have nothing to do with the fruitless deeds of darkness, but rather expose them. It is shameful even to mention what the disobedient do in secret. But everything exposed by the light becomes visible—and everything that is illuminated becomes a light. This is why it is said: “Wake up, sleeper, rise from the dead, and Christ will shine on you.”

In this case, a difficulty arises for the translator, because the KP allusion ‘*let*

that which is in the darkness be brought into the light' is expressed through the author's own perception. The translator has mentioned in footnotes that these lines are taken from Ephesians 5:11–14, which helps the target readers understand to which Scripture the author exactly alludes.

In the given example of a grammatical substitution the English passive voice construction *'be brought'* is substituted by the Armenian active construction *դուրս բեր*. The omissions *'let'* and *'into the light'* have obviously deprived the sentence of emotional colouring.

Throughout the research, we have noticed that Hollis has enriched her work with art allusions. Some examples are presented below. Hollis confesses that she is a workaholic; her online dictionary app describes workaholic as “a person who feels compelled to work excessively”.

...I guess we all have our crosses to bear, Dave. (p. 69)

Դեյվ, կարծում եմ՝ բոլորս էլ մեր խաչն ենք կրելու: (p. 113)

The expression ‘A cross to bear’, according to Collins Dictionary, is “a duty or an unpleasant circumstance that you must live with since you cannot change it.” It derives from the Gospels, the New Testament narrative of Jesus’ life, where the expression first appeared. It was an ordeal that Jesus willingly accepted. In this example, we have KP allusion, which is *'to bear our crosses'*, translated as *մեր խաչն ենք կրելու*. Since the idiom is derived from the Bible, it has an exact equivalent in Armenian. There is an idiom in the Armenian language: *իր խաչը կրել*, which has the same meaning as in English. As it is a literary translation and is used as such in Armenian colloquial speech, there is no need to render it in any other way. The idiom is frequently used. A person voices a complaint, big or small, and the listener answers “*well, we all have our crosses to bear*”. It might be an expression of compassion or solidarity if the listener is sympathetic. If not, it may signify something like “We all have our problems”, potentially with a subtext along the lines of “don’t bother me with yours”.

Popular Culture Allusions

Every three Mondays she announced a new diet or goal and then two weeks later it just ended? What if you called her on it, like, “Hey, Pam, I thought you were doing Whole 30?” (p.22)

Ամեն 3 շաբաթը մեկ, երկուշաբթի օրը, մի նոր դիետայի կամ նպատակի մասին է հայտարարում, հետո, 2 շաբաթ չանցած, մի կողմ դնում այն: Ու դու նրան բռնում ես. «Պամելա, ես էլ գիտեի, թե «Առողջ 30» դիետայի վրա ես»: (p. 33)

The ‘Whole 30’ mentioned in this passage is a popular 30-day healthy diet created by the certified sports nutritionist Melissa Hartwig Urban in 2009. The name of the diet, ‘Whole 30’ (PN), does not have its Armenian equivalent, so the translator obviously faced a difficulty with its translation. She has solved this problem providing descriptive translation: *Առողջ 30*. According to Leppihalme’s

theory of translating PN allusions, the translator used the technique of reducing to sense/meaning of the name. She changed the name and adapted to TL. She provided accurate information in footnotes giving a brief description of the program. We can state, however, that the correct translation of this phrase would be *30 որ առողջ*, which would give the exact aim of the program and even without footnotes it would be obvious that this is something related to diets and healthy lifestyle.

I don't mean to offend as in "tell a bunch of yo mamma jokes". (p. 114)

Նկատի չունենալ «քո մայրիկն այնքան...» տիպի կատակները: (p. 186)

"Yo mamma" is a type of irreverent joke that is often used in informal settings among friends. Its origin dates back to the African American tradition of "Playing the Dozens". The objective was to test self-control. Additionally, it is important to understand the cultural context of these jokes as they may be considered offensive or disrespectful in some cultures. If we take a look at one of these jokes, the structure of the sentences is the same in every joke. Thus, the Armenian equivalent is acceptable, because if we try to translate a joke, the beginning will be *քո մայրիկն այնքան...*. The translator omitted the word *offend*, although she mentioned the offensive context of these jokes in footnotes. Furthermore, she added the word *տիպի* to highlight the collective type of these jokes.

The Arts Allusions

This is the year I'll produce the Governor's Ball. (p. 95)

Այս տարի ես եմ կազմակերպելու Գավրնորս Բոլի միջոցառումը: (p. 156)

Governor's Ball is an official meeting after the Oscar ceremony. The translator used techniques like transliteration and addition. She did not translate the name of the meeting and reduced to sense/meaning of the name. The noun *միջոցառում* is added and due to the association of the word *ball* with events and parties, it appears as though two synonyms are following one another. She simply needed to combine footnotes with accurate translation to convey the entire meaning. However, we can argue that instead of using footnotes to describe the ball, the correct translation of this phrase would be *հեղուկարյան խնջույք* or *հեղուկարյան հրավերք*, which would clarify to what event the author is alluding.

You know that TV show Snapped?

It's a docu-style series about real-life crimes where women just snap and try to take down someone on the way. That was me. I went full-on Sybil. (p. 78)

Ո՞վ է տեսել «Մարդասպանները» հեռուստասերիալը:

Կիսավավերագրական հեռուստաշար է իրական հանցագործությունների մասին, որտեղ կանայք հարձակվում են որևէ մեկի վրա ու փորձում գեղնահիստապալել: Իմ մասին էր: Վերածվեցի իսկական Սիբիլի: (p. 128)

"Snapped" is an American true crime television series produced by Jupiter

Entertainment. Each episode outlines whether the motivation for murder was revenge against a cheating husband or lover, a large insurance payoff, or the ending to years of abuse, and the circumstances of each murder are as unique as the women profiled. Shirley Ardell Mason was an American psychiatric patient and art teacher. Her life was purportedly described, with adaptations to protect her anonymity, in 1973 in the book *Sybil*, subtitled *The True Story of a Woman Possessed by Sixteen Personalities*.

By asking ‘*You know that TV show Snapped?*’ Rachel means that she has felt so angry that could kill her husband and become a murderer like the TV show’s heroines. The PN allusion *Snapped* has been translated into Armenian as *Մարդասպաններ*. She has chosen the strategy of replacing the SL name with a different TL name. The plot of the famous TV show, real stories of murderer women, served as the basis of the translation, as the word ‘*Snap*’ has no semantic connection with the word *Մարդասպան*.

In the second example of allusion ‘*I went full-on Sybil*’ the author means ‘*Getting completely mad*’. The translator omitted the phrase *full-on* and added the word *խլկակա՛ն* in the Armenian version. In the given example of communicative translation, the translator renders the exact contextual meaning of the source language so that both the content and the language are readily acceptable and comprehensible to the readership and, as a result, the expression *Վերածվեցի խլկակա՛ն Սիբիլի* sounds more natural in Armenian. We find this version a proper solution, as the literal translation would not convey the allusive meaning. Moreover, the translator provides additional information about the character via footnotes.

Thus, the author creates many literary and non-literary allusions to evoke an emotional response in her readers. She uses special forms and conventions to suggest different interpretations. She has a unique literary style, which differs greatly from those of other writers. It is rather simple and colloquial. The striking feature of this work is that it consists of too many allusions inviting the readers to interpret the source text in the light of its intertext.

When I say unhappy, I mean discontented, unsettled, frustrated, angry – any of a number of emotions that make us want to hide from our lives instead of embracing them with arms wide open like a Creed song. Because happy people, the ones who are enjoying their lives, 90 percent of the time do exist. (p. 17)

Երբ ասում եմ դժբախտ, նկատի ունեմ դժգոհություն, անորոշություն, թնաթափություն, զայրույթ և այլ էմոցիաներ, որոնց պատճառով ուզում եմ թաքնվել կյանքից, թեև պետք է դրանք գրկաբաց ընդունենք. ինչպես՝ «Քրիդ» խմբի երգում: Որովհետև կան իրենց կյանքը 90 տոկոսով վայելող երջանիկ մարդիկ: (p. 25)

Creed was an American rock band formed in Tallahassee, Florida in 1995. The lyrics of Creed’s songs related mainly to God. Some of their songs were very sad. They were so exciting that they could make people cry. The amplification used in this passage highlights this statement by adding further information to it. Hollis makes her readers understand what she really means by saying *unhappy* and tries

to bring their attention to the most important idea, which they might miss otherwise. The use of several emotionally colored words by the author creates strong stylistic effects, making this short passage really descriptive.

In this passage, the name of the band has been transliterated into Armenian – Քրիդ. The sentence in which Rachel explains the implication of the adjective ‘unhappy’ was slightly modified in the target text. The translator added the word *խուսք* and tried to specify that Creed is a music band. In the ST the author used the name as an adjective to modify the noun *song*. She made an attempt to explain that the particular song is just as sad as the one performed by the band Creed. However, we would suggest translating it as *քրիդյան մի երգ*. According to Leppihalme’s theory, the translator retained the PN allusion unchanged providing it with a detailed explanation. In addition, the footnotes provided by the translator clarify which song Hollis is referring to.

Conclusion

The analysis of theoretical and practical material concerning the problem of allusion translation helped us to conclude that the translation of allusions requires deep knowledge of literature, music, religion, history, and other aspects. Throughout the research, we have noticed that Hollis has enriched her work with different types of allusions. These allusions convey an extensive range of structural, semantic, pragmatic or functional information. Therefore, their accurate and appropriate translation presupposes deep linguistic and cultural knowledge. The main difficulty occurs when an allusion, famous in Hollis’s culture and familiar to her contemporary audience, is not well-known among the target readers. After identification of the allusion, the translator should decipher its intended function in the SL and source culture so that s/he may try to convey the same function in the TL and target culture, at the same time taking into account the expectations of potential TL readers and peculiarities of the cultural context of TL. Both allusion identification and its function recognition cannot be achieved without prior and background knowledge. Various strategies opted for by translators in rendering allusions play a crucial role for achieving equivalence in translation. In order to make decisions on appropriate translation strategies the translator should consider the type of the allusion, its allusive meaning and associations, its intended function in the ST and the linguistic and extra-linguistic peculiarities of the TT. It should be noted, however, that the fidelity in the translation of allusions cannot always completely reproduce the meaning they have in the original text, as besides their semantic meaning allusions have some emotional connotations as well. Hence, it is essential to emphasize the connection between language, culture and translation.

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Լուսինե Սարգսյան

Երևանի պետական համալսարանի Եվրոպական լեզուների և հաղորդակցության ֆակուլտետի թարգմանության տեսության և պրակտիկայի ամբիոնի դոցենտ, բանասիրական գիտությունների թեկնածու
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ԳՐԱԿԱՆ ԱՆԴՐԱԴԱՐՁԸ ՌԵՅՉԵԼ ՀՈԼԻՍԻ «ԱՂՋԻԿ ՋԱՆ, ՈՒՇՔԻ ԱՐԻ» ՎԵՊՈՒՄ ԵՎ ԴՐԱ ՀԱՅԵՐԵՆ ԹԱՐԳՄԱՆՈՒԹՅՈՒՆԸ

Հոդվածում ներկայացվում է գրական անդրադարձի թարգմանությունը ոչ գեղարվեստական գրականության մեջ, մասնավորապես, Ռեյչել Հովիսի «Աղջիկ ջան, ուշքի արի» վեպում՝ նպատակ ունենալով վեր հանել բնօրինակում դրա կիրառման առանձնահատկությունները և թիրախ տեքստ ձգգրիտ փոխանցելու ռազմավարությունները: Հետազոտությունը ոչ միայն վերլուծում է գրական անդրադարձը որպես գրական հնար, այլև ընդգծում է միջմշակութային իրազեկման և հենքային գիտելիքի կարևորությունը՝ գրական անդրադարձի մշակութային ենթատեքստը հասկանալու համար: Ուսումնասիրության կարևորությունն այն է, որ գրական անդրադարձն ուսումնասիրվում է համեմատական վերլուծության տեսանկյունից, ինչը հնարավորություն է տալիս բացահայտել արտալեզվական տարրերն ու թարգմանիչների որդեգրած մոտեցումները՝ թիրախ լեզվի ընթերցողին փոխանցելու

համար: Ուստի, աշխատանքը կարող է կիրառվել ոճագիտության և թարգմանաբանության ոլորտի խնդիրները նորովի ընկալելու համար:

Հիմնաբառեր. գրական անդրադարձ, ոճական հնար, միջտեքստայնություն, միջմշակութային, հենքային գիտելիք:

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АЛЛЮЗИЯ В РОМАНЕ РЭЙЧЕЛ ХОЛЛИС «ОЧНИСЬ, ДЕТКА» И ЕЕ ПЕРЕВОД НА АРМЯНСКИЙ ЯЗЫК

Настоящее исследование посвящено переводу аллюзий в нехудожественной литературе, в частности, в книге Рэйчел Холлис «Очнись, детка», с целью выявления особенностей их использования в тексте оригинала и методов их перевода, используемых для их точного переноса. Исследование сосредоточено не только на аллюзиях как уникальном литературном приёме, но также подчёркивает важность межкультурной осведомлённости и фоновых знаний для понимания культурного своеобразия произведения. Достоинство исследования заключается в том, что аллюзии рассматриваются в сравнительном аспекте, что позволяет выявить экстралингвистические элементы и приёмы, которые переводчики используют для их передачи читателю. Следовательно, исследование может быть использовано для нового понимания стилистики оригинала, а результаты анализа могут оказаться полезными в области теории перевода.

Ключевые слова: аллюзия, стилистический прием, интертекстуальность, межкультурный, фоновые знания.

Հոդվածը խմբագրություն է ներկայացվել՝ 2023թ. մայիսի 4-ին:

Հոդվածը հանձնվել է գրախոսման՝ 2023թ. մայիսի 8-ին:

Հոդվածն ընդունվել է տպագրության՝ 2023թ. հունիսի 12-ին: