

Լեզվաբանություն և բանասիրություն

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ALLEGORY AS A COGNITIVE-STYLISTIC CONSTRUCT AND ITS TRANSLATION: A STUDY OF RAY BRADBURY'S FAHRENHEIT 451 AND ITS ARMENIAN VERSIONS

This paper explores the novel Fahrenheit 451 by Ray Bradbury as a detailed allegory that explores the theme of conformity, intellectual suppression, and how knowledge can change the world. The study rips down the cognitive-stylistic construct and the other tropes like metaphors, similes, hyperbole, and alliteration which adds to the textual landscape. The paper is centered on the comparative analysis of the original text and its translations by Levon Ananyan (1986) and Lusine Haroyan (2016). Using the translation techniques presented by Peter Newmark, namely literal translation, transposition, and adaptation, and compensation, the study explains the problems related to preservation of the thematic

content, as well as style, across the linguistic span. The results demonstrate that the cultural adaptation and linguistic creativity play a significant role in conserving the original message of the author and affective appeal into the Armenian setting.

Key words: allegory, conformity, imagery, transformative power, linguistic creativity, devices.

Introduction

Allegory is a complex literary device where characters, episodes, and details of place are the "vehicles" of latent meanings, which usually are moral, political, or spiritual in nature. This literary technique aids the indirect expression of complicated conceptual frameworks in this way that increases the thematic resonance and depth of the narrative. Allegorical forms work in various levels; on the one hand, they offer a consistent surface storytelling, and on the other hand, they require a deep hermeneutic interaction with ideological sub-plots.

From a linguistic perspective, allegory is particularly valuable because it enables nuanced expression and interpretation. According to the words of Angus Fletcher (1964) in the most basic definition, allegory indicates one thing and means another. This multi-layered meaning creates a playful interaction between the text being read and the reader (p. 2). Northup Frye (1964) goes on to elaborate this phenomenon by saying that allegory arises when narrative events clearly and continually point to some other simultaneous structure of events or ideas, be they historical, philosophical, or natural (p. 56). The main aim of the current article is to explain the role of such phenomenon in literary discourse and to analyze the specific implication of these issues to the study of translation. As a principal case study, this study has examined the approaches used in translating the allegorical aspects of the dystopian novel *Fahrenheit 451* to the Armenian language. The paper aims to prove that these translated adaptations preserve the purposefulness and aesthetic quality of the original text.

The *aim* of this study is to analyze the methods of translating allegories found in Ray Bradbury's novel "Fahrenheit 451" into Armenian and show how the translated versions preserved the main intent of the original text.

The research peruses the following objectives:

- To reveal Bradbury's writing style, particularly in the novel, which emphasizes selective adaptations of details to engage readers more deeply.
- To analyze and understand the challenges and techniques involved in translating literary works, particularly those that make the translated text relevant.
- To explore the various translation methods, styles, and cultural nuances that are used to make the target text effective.
- To examine how translators navigate cultural and linguistic differences while preserving the author's tone, mood, and main intent.
- To highlight the importance of cultural adaptation in the target text and linguistic creativity while remaining faithful to the source material.

The analysis extends to a comparative examination of the original text and its translations, elucidating the challenges and strategies involved in maintaining the novel's thematic essence and linguistic style across different languages and cultural contexts. The article illustrates the delicate art of translation, emphasizing how literary nuances are preserved or transformed in the process of crossing linguistic boundaries.

Literature Review

Allegory has a number of important functions in fiction, as it is an essential part of the structure of the narrative and the profundity of the themes of literary pieces. It is a narration strategy which exceeds symbolic representation. It has provided a complex perspective through which to question, challenge social, political, and moral questions. Allegories in fiction enable the writers to maneuver intricate concepts and themes using ostensibly simple stories. This stylistic device is a way of dealing with contentious or delicate topics more intimately and in-depth. Allegories are cultural in nature as they mirror the values, anxieties and hopes of a society (Holman 1960, p.8). In addition, they become reflections of the dominant ideologies, providing a clue regarding the way people perceive their world and its location. Allegories allow cultures to transmit their ethical standards and criticize their own weaknesses, often in a way that is simple and attractive to a large number of people through the incorporation of stories within stories. Even a mundane narrative of a journey can be an exploration of the life-path of an individual, with every character and occurrence representing a phase of life or an ethical dilemma. This multiplicity adds depth to the experience of the reader and leads to various interpretations, which makes the literature more interesting and lasting.

Smith (2018) referred to allegories as “a form of extended metaphor in which objects and persons in a narrative, either in prose or verse, are equated with meanings that lie outside the 37 narrative itself” (pp. 34-47).

Furthermore, allegory stimulates the readers to think, to analyse and interpret a piece of text. The figurative meaning demonstrates this through the decoding of the symbolic meaning, which allows the reader to become an intellectual puzzle solver, thereby using their analytical and interpretative capabilities. This involvement in the text makes the themes more memorable and powerful to a reader as it enables one to get closer to the literature. It increases the experience of the reader by offering numerous layers of interpretation and involving the reader in an active process of meaning-making. Allegories, in their turn, provoke the readers to see beyond the surface, which creates perception and empathy.

Childs and Fowler (2006) introduced allegories “as an ‘extended metaphor’ in which characters, actions, and scenery are systematically symbolic, referring to spiritual, political, and psychological confrontations in which the action is assumed to take place in the mind and imagination of the audience” (pp. 4).

Allegory allows writers to critique political systems, social injustices, and human follies without direct confrontation. George Orwell's “Animal Farm” (1945) is

a prime example, using a farmyard tale to critique Stalinism and the corruption of revolutionary ideals. This indirect approach can make political and social commentary more palatable and impactful, reaching audiences who might otherwise be resistant to direct criticism.

Allegorical Characterization and Cultural Transference

In “Fahrenheit 451”, the characters are not just plot devices but also allegorical figures that represent broader themes and social commentary. Each character’s role and development within the narrative serves as a microcosm of the dystopian world they inhabit. This section of the paper will examine the allegorical interpretations of the central characters, Guy Montag, Mildred Montag, and Clarisse McClellan, and how their journeys and characteristics reflect deeper societal issues.

The protagonist, **Guy Montag**, undergoes a profound transformation that mirrors the awakening of the individual in a society dominated by conformity and censorship. Initially, Montag symbolizes the unwavering fireman, committed to destroying books and suppressing knowledge. However, as the story unfolds, his inner turmoil and eventual rebellion against the oppressive regime exemplify the human potential for self-discovery and resistance.

Montag’s transformation from a dutiful fireman to a dissident who strives to preserve knowledge and literature reflects the awakening of individual consciousness. His growing disillusionment with the superficiality and conformity of his society reflects the power of critical thinking and the potential for personal transformation. Meanwhile, Montag’s internal struggles highlight the tension between one’s innate curiosity, emotions, and the stifling demands of a conformist society. His realization that he is living a hollow existence, devoid of genuine human connection, underscores the consequences of suppressing individuality and intellectual exploration.

Mildred, Guy Montag’s wife, represents the conformist and emotionally desolate members of society. Her character embodies the consequences of a culture obsessed with instant gratification and technological distractions, where genuine human connection is rare. Mildred’s obsession with her “parlor walls” – large interactive screens that dominate her life – symbolizes the empty distractions that replace genuine human relationships and intellectual engagement. The character’s conformity to societal norms reflects the passivity and detachment criticized by Bradbury. The fixation on parlor walls and reliance on technology highlight the dangers of a society where people are constantly distracted, numbed to reality, and discouraged from introspection. This character serves as a warning about the dehumanizing effects of excessive technological immersion.

Clarisse McClellan, Montag’s young neighbor, embodies curiosity, non-conformity, and intellectual exploration. Her character stands in contrast to the conformist and apathetic citizens of Bradbury’s dystopian world. Clarisse’s genuine curiosity about the world and her willingness to question societal norms illustrate the importance of individual thought and inquiry. Clarisse’s character

emphasizes the notion that genuine progress and personal development necessitate a willingness to question established norms. Her brief yet significant conversations with Montag act as a trigger for his realization. Her impact on Montag's thoughts and her sudden disappearance underscore the potency of even minor acts of dissent and intellectual discourse in a society that strives to stifle them.

In Fahrenheit 451, Ray Bradbury effectively uses various settings to convey allegorical meanings that enhance our comprehension of the novel's themes. The translation of 'Fahrenheit 451' into Armenian presents a fascinating case study in the challenges of literary translation, particularly when it involves a text rich in allegory and stylistic intricacies. The article explains the concept of translation equivalence and the specific methods, highlighting the strategies to preserve its allegorical depth and linguistic nuances in the Armenian context.

Translation equivalence refers to the extent to which the translated text reflects the original in terms of meaning, style, and emotional impact. This can be particularly challenging when translating a work like "Fahrenheit 451," where linguistic and cultural nuances play a crucial role in conveying the narrative's thematic and stylistic subtleties. The translator must balance remaining faithful to the original text with adapting it to fit the linguistic and cultural context of the target audience.

The comparison between the original and translated texts is carried out with different methods used to tackle these challenges. For example, when translating Bradbury's vivid imagery, it is necessary to carefully consider the connotations and cultural associations of words in the Armenian language to ensure that the visual and emotional impact of the imagery is maintained. Similarly, translating the novel's dialogue and fragmented sentences requires a nuanced understanding of linguistic rhythm and pacing in Armenian to preserve the narrative's sense of urgency and disorientation.

Methodology

The methodological framework for the research is aligned with the translation taxonomies put forward by Peter Newmark (1988). This approach paves the way for a systematic analysis of how allegorical and stylistic nuances are transferred from the source text (ST) to the target text (TT). The strategies implemented in the comparative analyses embrace the following: these are *literal translation*, *transposition* or changing the grammatical form of the stylistic device while preserving its meaning, e.g. converting a metaphor into a simile or changing active voice to passive voice, *paraphrase*, *cultural equivalence* or the substitution of a culturally relevant equivalent in the target language, *compensation* or introducing new stylistic devices in the translation to compensate for any loss or distortion of meaning, *omission*, *footnote* or *gloss* (providing explanatory notes or glosses to clarify the meaning of the stylistic device, particularly when it is culturally specific or difficult to translate directly), *adaptation*. These methods can be used individually or in combination, depending on the specific context and requirements of the translation task. Each method has its advantages and limitations, and the

choice depends on factors such as the nature of the text, the target audience, and the translator's stylistic preferences (Newmark, 1988).

In many cases, when direct translation is not possible due to cultural or linguistic differences, adaptation becomes a necessary strategy. This involves modifying the allegory or replacing it with a culturally equivalent concept that preserves the original's thematic essence. For instance, if a particular historical reference in “Fahrenheit 451” is not relevant in the Armenian context, the translator may replace it with a different reference that carries similar connotations for the Armenian audience. This method guarantees that the novel's allegorical richness is accessible to readers, promoting a deeper connection with the translated text.

Comparative Stylistic Analysis: Allegorical Transference in Armenian Translations

By translating “Fahrenheit 451” into Armenian, the multifaceted nature of translation equivalence is revealed, particularly when dealing with allegorical content and complex stylistic features. The study compares the use of direct translation, adaptation, and stylistic recreation to balance the fidelity to the original and adaptation to the target culture. It sheds light on the nuanced art of literary translation, revealing the delicate interplay between language, culture, and interpretation in the transference of allegorical meanings across linguistic boundaries.

The article emphasizes the significance of translation equivalence, which goes beyond literal interpretation to preserve the emotional and cultural nuances of the original text. To achieve this balance, the translator should demonstrate a deep knowledge and thorough comprehension of the source and target languages, as well as be aware of the cultural contexts and literary traditions in which the original and translated works are presented.

Below are the instances of allegory and their translated Armenian versions analyzed in detail.

(1) Once, as a child, he had sat upon a yellow dune by the sea in the middle of the blue and hot summer day, trying to fill a sieve with sand, because some cruel cousin had said, “Fill this sieve, and you'll get a dime!” And the faster he poured, the faster it sifted through with a hot whispering. His hands were tired, the sand was boiling, and the sieve was empty. Seated there in the midst of July, without a sound, he felt the tears move down his cheeks. (Bradbury, 1953, p. 101)

Մի անգամ, երբ ինքը դեռ երեխա էր, ամառվա մի շոգ օր նստել էր ծովափի դեղին ավազաթմբին և փորձում էր **ավազը լցնել մաղը**, որովհետև իր չարասիրտ զարմիկն ասել էր. «Եթե մաղն ավազով լցնես, տասը սենյո կրաս»։ Բայց որքան ավելի արագ էր նա լցնում մաղը, նույնքան արագ էր ավազը չոր խշշոցով թափվում։ Նրա ձեռքերը հոգնել էին, ավազն այրում էր կրակի նման, իսկ մաղը դադարակ էր։

Հուլիսյան այդ փոթ օրը նա լուռ նստել էր ծովափին, և արցունքները հոսում էին այսերով (Ananyan, 1986, p. 68)

Մի անգամ՝ երեխա ժամանակ՝ մի պարզկա ու շոգ ամառային օր, նա նստել էր ծովափին՝ ավազաթմբի վրա, և փորձում էր **լցնել մաղը ավազով**, որովհետև նրա դաժան զարմիկներից մեկն ասել էր. «Ավազով լցրու մաղը և փասը ցենպանոց կարանաս»: Եվ որքան ավելի արագ էր նա լցնում, այդքան ավելի արագ էր ավազը փաթ խշռոցով դուրս հոսում մաղի անցքերից: Նրա ձեռքերը հոգնել էին, ավազն այրում էր մալերները, մաղը դափարկ էր: Այնպեղ՝ ծովափին՝ հուլիսի բարկ արևի փակ անձայն նստած, նա զգում էր, որ արցունքները ողողել էին այսերը: (Haroyan, 2016, p. 97)

The metaphor “**the sieve and the sand**” plays a pivotal role in the narrative and in one of the book’s chapters, which is titled “The Sieve and the Sand.” The act of attempting to fill a sieve with sand, which is an inherently futile endeavor as the sand will continue to fall through no matter how much is added, symbolizes the futility of attempting to gain or retain knowledge or memory. In the context of the novel, this imagery resonates with the protagonist Montag’s struggle to grasp and retain the enlightening, yet forbidden, knowledge he finds in books. It suggests the difficulty of holding onto something intangible or fleeting, especially in a society that discourages deep thinking and reflection.

In the elucidated Armenian translations, an attempt was made to preserve the meaning relatively unchanged, while in the first translation, the method of compensation is used, i.e., the grammatical form of the stylistic device was changed, e.g., to fill the sieve with sand – **ավազը լցնել մաղը- լցնել մաղը ավազով**. The second translation employs the literal translation method, thus maintaining the original word order. An equivalent Armenian idiom to filling a sieve with sand could be considered the phrase «մաղով ջուր կրել».

(2) Five minutes after a person is dead, he’s on his way to the Big Flue, the Incinerators serviced by helicopters all over the country. Ten minutes after death, a man’s a **speck of black dust**. Let’s not quibble over individuals with memoriams. Forget them. Burn all, burn everything. Fire is bright, and fire is clean.” (Bradbury, 1953, p. 78)

Մահվանից հինգ րոպե հետո մարդ արդեն «մեծ ծխնելույզի» ճանապարհին է: Ողջ երկրում դիակիզարանները սպասարկվում են ուղղաթիռներով: Մահվանից փասը րոպե անց մարդուց մնում է **մի պտղունց սև փռչի**: Չպեղք է սզանք մեռյալներին: Մոռանանք նրանց: Այրել, մոխրացնել եղած-չեղածը: Կրակը այրում է, կրակը մաքրում է (Ananyan, 1986, p. 53)

Մահից ընդամենը հինգ րոպե անց մարդը «կրակարանի» ճանապարհին է: Ամբողջ երկրի փարածքում դիակիզարաններն իրենց պատկանող ուղղաթիռներն ունեն: Մահից փասը րոպե անց մարդը

վերածվում է **մի պզդունց սև փոշու**: Մարդու կորսության ցավից չես խուսափի նրան հիշելով: Մոռանալ է պետք: Այլել ամեն բան: Տալ կրակի լուսավոր մաքրությանը: (Haroyan, 2016, p. 77)

The transformation of a person into “a speck of black dust” within minutes of death is a powerful metaphor for the erasure of individual identity and the futility of resistance in a totalitarian regime. It suggests that once the essence of a person (or a book) is destroyed, what remains is inconsequential, forgotten, and indistinguishable from others.

In the Armenian translation, a different phrase is used. Instead of literally translating the phrase *a speck of black dust*, which means just one particle, both translators opted to use the phrase *մի պզդունց*. While the phrase does not mean exactly one speck of something, rather a bunch of specks gathered together, it is a common phrase in Armenian, hence it helps make the text sound less foreign, while still remaining faithful to the source text and successfully indicating to the readers the sheer insignificance of what is left of a person after their death.

(3) *He stepped into the bedroom and fired twice, and the twin beds went up in a great simmering whisper, with more **heat and passion and light** than he would have supposed them to contain. (Bradbury, 1953, p. 151)*

Մոնթագը մտավ ննջարան և երկու անգամ կրակեց լայնշի ասկողինների վրա: Դրանք բռնկվեցին սուլոցով, ճարձապուռնով և այնպես կայտաղի բոցավառվեցին, որ Մոնթագը նույնիսկ զարմացավ, ո՞վ կմտածեր, որ դրանցում այդքան **ջերմություն և կիրք** կար ամփոփվա: (Ananyan, 1986, p. 103)

Մոնթագը ննջարան մտավ, երկու անգամ կրակ բաց թողեց երկրեղանոց ասկողինների վրա, որոնք մեկեն բռնկվեցին և խուլ ճարձապուռնով այրվում էին այնպիսի **ջերմությամբ ու կրքով**, որն անկարելի էր երևակայել: (Haroyan, 2016, p. 144–155)

The intensity of the heat, passion, and light emanating from the burning beds symbolizes Montag’s frustration with his marriage. This is an allegory that shows his regret about the situation he is in. It pains him to see Mildred in that disassociated state. His wife has become a shell of her former self. Obsessing over the parlor walls and distracting herself from everything, she has moved further and further away from her husband, even going as far as sleeping in separate beds. Montag’s astonishment at the intensity of the heat and passion indicates that he was previously unaware of the depth of his feelings for Mildred.

In the Armenian translation, both versions employ language that fails to fully capture the depressing image of a deteriorating marriage. While both versions accurately portray the beds as separate, they imply a conscious decision, rather than a natural consequence, by not adequately describing the phenomenon of twin beds.

Both versions utilize adaptation during the translation, which somewhat mitigates the impact of the situation and the feelings. Ananyan uses compensation by changing the text and using the phrase «*ո՛վ կնկաւծէր*» instead of “*he would have supposed*”.

(4) “*We’re book burners, too. We read the books and burnt them, afraid they’d be found. We are all bits and pieces of history and literature and international law*” (Bradbury, 1953, p. 194)

Մենք ևս գրքեր ենք հրկիզում: Գիրքը կարդում ենք, հեղու ալրում, որ մեզ մոտ չգորնեն: Մենք բոլորս պատմության, գրականության, միջազգային իրավունքի հարվածներ և պարտադիրներ ենք: (Ananyan, 1986, p. 134)

Մենք ինչ-որ իմաստով նաև հրկիզողներ ենք: Կարդում ենք գրքերը, այնուհետև ալրում՝ վախենալով, որ դրանք կգորնեն: Մենք բոլորս պատմության, գրականության, միջազգային իրավունքի կրողներն ենք: (Haroyan, 2016, p. 190)

The statement “*We’re book burners, too*” is a poignant acknowledgment of complicity. It suggests that even those who value books and knowledge are forced into acts of destruction due to societal pressures and fear. This paradox highlights the tragic irony of the situation: individuals destroying what they love to protect themselves. It also reflects a broader theme in the novel about the pervasive nature of oppressive societal norms and how deeply they can influence even those who oppose them.

“*We read the books and burnt them, afraid they’d be found*”. This illustrates the dire consequences of possessing forbidden knowledge. The metaphor here relates to the act of consuming (reading) and then destroying (burning) books as an allegory for the self-destructive nature of censorship. It suggests that in attempting to protect oneself from persecution, one also participates in the obliteration of culture, history, and identity, perpetuating the cycle of loss.

“*We are all bits and pieces of history and literature and international law*”: This metaphor is particularly rich, signifying that human beings are inherently made up of the knowledge, stories, and laws that have shaped civilization. This idea highlights the novel’s argument against the destruction of books, suggesting that destroying books will mean destroying parts of ourselves. Each book burned represents a loss of what could contribute to one’s identity and understanding of the world. This line also touches on the theme of intertextuality, which refers to the weaving together of cultural and historical narratives into individual human experiences.

In this instance, adaptation is employed once more. The phrase “*We’re book burners, too*” and its subsequent sentence are translated into a different tense, which results in a slightly altered tone and, consequently, a different interpretation of the conveyed message. In the second sentence, Haroyan keeps the words faithful to the original text, whereas Ananyan translates the phrase “*afraid they’d be found*” as «*որ մեզ մոտ չգորնեն*». This translation shifts the focus from the

fear of losing the books to the fear of facing punishment for their possession.

Although the divergence in cultural and linguistic norms may occasionally prove challenging to reconcile, Ray Bradbury's novel "Fahrenheit 451" and its Armenian translations offer a compelling illustration of the duality inherent in literary translation, showcasing both the allure and the complexity of translating fiction.

Conclusion

The present paper sheds light on the fact that these allegories go beyond the narrative techniques and attempt to address the more important question of morality and philosophy, as they capture the universal conflict between the authoritarian tendencies and the loss of personal rights. It further attempts to demonstrate the complications in the translation of such a layered and metaphorically rich text into other languages, especially to preserve its stylistic and thematic coherence. The difficulties of the translation of the novel in terms of its emotional appeal and intellectualism are marked with references to the paramount importance of the translator, who has to ensure the faithfulness to the original text and takes into consideration the specifics of the target language and cultural background. Translation of Fahrenheit 451 requires a careful observation of the style of the author, his way of dialogue and even the tiniest details in his writing. Analyzing the translations of the novel by Bradbury, it is possible to draw the following deductions:

- ✓ The use of vivid metaphors, bright imagery, and powerful messages are the features of the writing style of Bradbury.
- ✓ The translators were keen in terms of retaining the tone, subtext and symbolism in the original text.
- ✓ Idiomatic expressions, colloquialism and rhetoric devices were translated in such a manner that the translators translated the intended meaning and tone.
- ✓ Diverse methods of the translation, such as the method of direct translation, adaptation, and the reproduction of stylistic effects, were used, and the task of translating the unique poetic style of Bradbury as well as the deep allegories of the novel was fulfilled. This was to preserve the integrity of the original text and at the same time, make it readable and authentic in the target language.

In general, the translation of the novel by Ray Bradbury demands a detailed interpretation of the stylistic devices and the hidden meanings of the author, and the translated works must accurately reflect the essence of his initial prose.

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Հետազոտության նպատակն է ուսումնասիրել այլաբանությունը Ռեյ Բրեդբերիի «451° ըստ Ֆարենհայթի» վեպում և դրա հայերեն թարգմանության մեջ:

Բրեդբերիի ստեղծագործությունների թարգմանությունը պահանջում է նրա այլաբանությունների հիմքում ընկած մշակութային և պատմական համատեքստերի նրբերանգ ըմբռնումը՝ իր նպատակադրված ուղերձներն արդյունավետորեն փոխանցելու համար: Նրա սիմվոլիզմով և փոխաբերությամբ հագեցած պատմվածքները, խորը պատկերացումներ են տալիս մարդկային փորձառության բարդությունների վերաբերյալ: Ուստի, չափազանց կարևոր

Է մանրակրկիտ ուշադրություն դարձնել այս այլաբանական տարրերին, նրա գրական տեխնիկայի ամբողջականությունը թարգմանության ընթացքում չկորցնելու համար:

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АЛЛЕГОРИЯ КАК КОГНИТИВНО–СТИЛИСТИЧЕСКИЙ КОНСТРУКТ И ЕЕ ПЕРЕВОД: ИССЛЕДОВАНИЕ РОМАНА РЭЯ БРЭДБЕРИ «451 ГРАДУС ПО ФАРЕНГЕЙТУ» И ЕГО АРМЯНСКИХ ВЕРСИЙ

Цель исследования — изучить аллереорию в романе Рэя Брэдбери «451 градус по Фаренгейту» и в его армянском переводе. Рэй Брэдбери сыграл значительную роль в области научной фантастики. Он известен своей выразительной прозой и исследованием человеческой природы в футуристических пейзажах. Его произведения часто служат аллегорическим отражением социальных проблем, затрагивая темы цензуры, технологического прогресса и человеческого существования.

Перевод произведений Брэдбери требует тонкого понимания культурного и исторического контекста, лежащего в основе его аллегорий, чтобы эффективно передать задуманный им смысл. Его романы, богатые символикой и метафорами, дают глубокое понимание сложностей человеческого опыта. Поэтому крайне важно уделять пристальное внимание этим аллегорическим элементам, чтобы целостность его литературного замысла не была утрачена при переводе.

Հոդվածը խմբագրություն է ներկայացվել՝ 2026թ. փետրվարի 13-ին:

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