

УДК 81-26

DOI 10.25587/2222-5404-2024-21-4-106-115

Cultural Transfer Through Mediated Translation (with special reference to Children's Literature)

L. A. Gasparyan^{1,2}

¹Institute of Literature named after M. Abeghyan of
National Academy of Sciences, Yerevan, Armenia

²Saint Petersburg State University, St Petersburg, Russia
✉ luisa.gasparyan83@gmail.com

Abstract. The article focuses on specifics of cultural transfer in William M. Thackeray's fairy-tale "The Rose and the Ring" and its comparative analysis of Russian and Armenian translation with special reference to authorial moral-pedagogical direct contextual comments, as well as culturally-marked units specific for only the given (Victorian period) socio-cultural dimension. The translation of children's literature is a complex, multifaceted process and its moral-educational philosophy needs to be transmitted within spatio-temporal domain through incorporation of theoretical - methodological strategies. One cannot fail to observe that one of the mainstreams of literary revival is the cultural transfer (material or non-material), as well as the art of translation, which, undoubtedly played essential role in the literary traditions through centuries. The analysis has shown that the Armenian version of the fairy-tale was done through the paradigm of the Russian translation as mediated text, which elucidates certain modifications due to linguistic-cultural usus. The triple procedure of cultural transfer (English-Russian-Armenian) presents the assembly of accumulated cultural layers in the Armenian version which on the one hand aims at transferring "new" ideas in the target culture and on the other hand for the smoothness of reception. So, the thematic kernel of the fairy-tale is preserved in translations, the socio-cultural and linguo-cognitive peculiarities are adapted due to the given areal. The comparative analysis revealed that the mechanisms of cultural transfer were implemented through 1/direct contextual proximity for universal, neutral concepts and 2/ cultural adaptation/alteration for target reader-oriented purpose.

Keywords: William M. Thackeray, The Rose and the Ring, fairy-tale, mediated translation, Russian, Armenian, cultural transfer, alteration, culturally-marked units, "scopos" theory.

For citation: Gasparyan L. A. Cultural Transfer Through Mediated Translation (with special reference to Children's Literature). Вестник СВФУ. 2024, Т. 21, № 4. С. 106–115. DOI: 10.25587/2222-5404-2024-21-4-106-115

Культурный трансфер через парадигму текста посредника (на материале детской литературы)

Л. А. Гаспарян^{1,2}

¹Институт литературы им. М. Абеяна Национальной Академии наук, Ереван, Армения

²Санкт-Петербургский государственный университет, г. Санкт-Петербург, Россия
✉ luisa.gasparyan83@gmail.com

Аннотация. Статья посвящена исследованию культурного трансфера в сказке Уильяма М. Теккерея «Кольцо и роза» и сравнительному анализу русского и армянского перевода с опорой на авторские морально-воспитательные комментарии, а также культурно-маркированные единицы, характерные для данного (викторианского) социокультурного ареала. Будучи сложным процессом, перевод детской литературы и ее нравственно-воспитательная философия должны передаваться через пространственно-временную парадигму посредством теоретико-методологических

стратегий. Нельзя не заметить, что одним из главных аспектов возрождения литературы являются процесс культурного трансфера (материальный или нематериальный), а также искусство перевода, что, несомненно, играло важную роль в литературе на протяжении веков. Анализ показывает, что армянский перевод сказки был выполнен через русский перевод как текста «посредник», в результате чего были выявлены определенные видоизменения, обусловленные лингво-культурным узусом. Тройной процесс культурного трансфера (англо-русско-армянский) представляет «ансамбль» наслаивания культурных пластов в армянской версии, которая направлена, с одной стороны, на передачу «новых» идей в принимающей культуре, а с другой стороны, для адекватного восприятия контекста перевода. Хотя тематическое ядро сказки в переводах сохраняется, однако социокультурные и лингво-когнитивные особенности адаптируются в силу специфики данного ареала. Сравнительный анализ показал, что механизмы культурного трансфера реализуются, во-первых, посредством прямой контекстуальной близости при переводе универсальных, нейтральных концепций и, во-вторых, культурной адаптации / модификации, которые направлены для читателя перевода.

Ключевые слова: Уильям М. Теккерей, Кольцо и Роза, сказка, текст посредник перевода, русский, армянский, культурный трансфер, видоизменения, культурно-маркированные единицы, скопос-теория.

Для цитирования: Гаспарян Л. А. Культурный трансфер через парадигму текста посредника (на материале детской литературы). *Vestnik of NEFU*. 2024, Vol. 21, No. 4. Pp. 106–115. DOI: 10.25587/2222-5404-2024-21-4-106-115

Introduction

The popularity and evaluation of William M. Thackeray's verbal art in Armenia is determined with the specificity of historical - cultural factors connected predominately with Russian literary tradition. The XIX—XX centuries, despite historical cataclysms, the Armenians reached significant results in national heritage revival with special reference to *culture* – literature, music, painting, architecture, etc. and *the translation activity of classic literature* which obviously flourished due to cross-cultural connections. Alongside with other beneficial impacts, a significant contribution in Armenian literature was the process of mediated translation done through the Russian translations of European classics.

The *aim* of the research is to interpret the peculiarities of the cultural transfer through mediated translation of William M. Thackeray's fairy-tale “The Rose and the Ring” within the scope of the tripartite (English–Russian–Armenian) comparative analysis. For the accomplishment of this goal certain extracts and passages are illustrated and interpreted for exploring the strategies of cultural transfer in mediated translations.

Written and performed in Rome on Christmas (1855) the only authorial fairy-tale entitled as “The Rose and the Ring” was highly appreciated by the young audience which encouraged Thackeray for its further publication and dissemination. Describing it as “Fireside Pantomime - a pantomime by the fireplace,” the author ingeniously outlines the thematic and artistic structure

of the fairy-tale with laconic verses before each chapter, onomastic humor, satirical illustrations and the palette of various stylistic and rhetoric devices. "The Rose and the Ring" was published in "Punch" under the pseudonym "Mr. Titmarsh" [1]. The Russian translation of "The Rose and the Ring" was done by Raisa Pomerantseva (1923-1989) under the title «Кольцо и роза, или история принца Обалду и принца Перекориля» (Домашний спектакль, разыгранный М. А. Титмаршем) in 1970, to date the translation is considered the canonical version and highly evaluated as a piece of creativity. Being an expert in literary translation R. Pomerantseva also introduced to Russian audience the works of Jerome K. Jerome, Edgar Allan Poe, H. G. Wells, Rudyard Kipling and Thackeray's novel "The Newcomes" (1978). The only Armenian translation was made by Khachik Hrachyan (1912-1989) through the Russian translation (probably R. Pomerantseva's translation) as mediated text. Hrachyan was an honored Soviet literary translator who translated many works of world literature: Alexander Pushkin, Vladimir Mayakovsky, Samuil Marshak, Jack London, Arthur Conan Doyle, Bertolt Brecht and et al.

Dwelling upon further observation on the translation activity in the Soviet period, a significant implementation was done by Chukovsky, who initiated a laborious work of creating an authoritative scientific book on the fundamental principles of literary translation in the USSR presenting not only the Russian translators' activity, but also Georgian, Ukrainian, Belorussian, Armenian and Tartar translators [2, 90].

In recent years, special attention has been paid to the research of children's literature translation and publication of the Soviet period with special reference to the statistical data on the dynamics and scale of children's book translations from the languages of the USSR into Russian and vice versa [3]. The research data done by Maslinsky indicates that the translations from the languages of the USSR was really impressive and valuable in terms of disseminating literary-cultural heritage. Moreover, the interest towards children's literature is on the agenda of the theorists who touch upon not only the questions of moral-philosophical, cognitive-psychological aspects, but also on the extra-textual factors (historical-political, mythological and cultural, etc.) [4; 5].

Methodology

The spectrum of implemented *methodological mechanisms* includes: the method of cultural transfer (introduced by French theorist Michel Espagne) as well as classic philological methods of comparative analysis and textological interpretation [6; 7]. One cannot fail to observe that the theory of *skopos*, introduced by H. Vermeer, is perceived as indispensable part of the translation theory and cultural transfer mechanisms. So, any form of translation activity, as well as the translation itself (from the original to another language) has a *goal - an intention*. The word *skopos*, as a technical term, indicates the *goal or intention* of translator. H. Vermeer emphasizes that any translation leads to a result, a new contextual situation which can be defined as *translatum*. It is of paramount importance for the translator to indicate *the goal - scopos* of text translation within the framework of adequately defined implementation mechanisms for the successful completion of the task [8; 9].

Further developments in the principles of translation theory the concept of "cultural transfer" has become strategic and the quintessential part of the theoretical-methodological mechanisms. Introduced by Michel Espagne, who emphasized the relevance of historically determined mediations circulating between cultures during translational procedure, the concept of cultural transfer covers the sphere of material and non-material artefacts [6]. It is obvious that translation manifests as multilayered entity of various linguistic-cultural artifacts and phenomena, since the translation intertwines two or even more cultural codes. Due to M. Espagne's assumption the translation has its legitimate power within the spatio-temporal dimension of receiving-target culture. Indeed, that the Armenian author H. Tumanyan [10] emphasized that *A good translation is equivalent to an individual piece of verbal creativity*.



Fig. The procedure of mediated translation
Рис. Процедура опосредованного перевода

Results and Discussions

The specifics of cultural transfer become more complex and multifaceted within the framework of mediated translation, where the cultural transfer occurs on the level of tripartite procedure – *original - translation text1* (translation text becomes a source text) – *translation text2*. A typical example of multimodal text is the Armenian version of Thackeray’s fairy tale “The Rose and the Ring”, where the Russian text of the fairy-tale performs as a channel of information and cultural interpenetration. For illustrative interpretation the chart with the interweaving of cultures in the process of mediated translation is presented.

In this context, the translation of children literature involves additional strategies. Klingberg proposes the strategy of *cultural context adaptation* on the basis of which is the intertwinement of special adaptation mechanisms (like cultural realia), as well as, where possible *the contextual proximity*. According to the theorist “hard-to-reach” places and cultural realia should be treated carefully through the paradigm of already traditional translation mechanisms with accompanying explanations, interpretations, and footnotes [11].

In 1693 the English philosopher J. Locke published his famous “Few Reflections on Education” which announced new prospects towards understanding the world of children as a fragile and unique world. J. Locke presented the young readers psychological worldview and formulated his insights on philosophy of education by contrasting it with the “adult” world. Locke presented the young reader as having a separate worldview and a different way of thinking. One of the peculiarities of children’s literature is that it is created and translated by adult authors, but the addressee is a child, naturally the expectations and requirements of an adult and a child are different: adults encourage literature that helps to improve the child’s literacy, educate him/her and form a certain value system – the adults prefer translation of moralistic and educational texts [12; 13]. In this vein, by analyzing the influences of reading on various aspects of human cognition, Maria Nikolajeva [14] underlined the importance of our previous empirical and literary experience through the prism of which we create the mental picture and image scheme in mind. For example, historically social-pedagogical impact in Armenia was made by the spiritual centers by having its’ invaluable contribution, especially during the historical-political cataclysms. Since ancient times the upbringing of Armenian children was supported by schools attached to the Armenian church, as it carried out scientific and pedagogical activities, and clergymen predominantly were engaged into creating scientific-philosophical and educational works and tractus. Moreover, Catholicoi of All Armenians had an invaluable contribution in writing completely unique pedagogical and philosophical teachings and works [15].

Perhaps the most frequent and quintessential mechanism used in “The Rose and the Ring” is the implementation of the element «you» in the narrative thus creating discourse flexibility and dialectical unity between the author and the reader. The authors of Victorian epoch were famous for their tendency to enter into dialogue from cognitive and emotional aspects, or give a piece of advice to their readers, however only Thackeray reinforced the status of *the second person singular* “you” in the context. Such “textual infrastructure” is typical for Thackeray’s language and style, which led the reader to the communicative interaction. Maria Nikolajeva, introducing the importance of evolutionary theory in children’s literature, draws significant

attention to the essence of storytelling and explains comprehensively the adults' urge to tell stories to children for the purpose of instruction or amusement. It develops human consciousness and evokes the capacity to imagine. In this connection the theorist emphasized: *The simplest examples are folktales. A child may ignore the message 'Don't talk to strangers', but is likely to remember the story of Little Red Riding Hood. Folktales in all cultures regulate relationships within close communities, such as families, as well as between communities. Children's literature, borrowing numerous superficial as well as more complex traits from folktales, also offers young people examples of appropriate behaviour. It is repeatedly stated that children's literature is didactic by nature, which does not have to be perceived in a pejorative sense* [14, 290].

In “The Rose and the Ring” narration Thackeray immerses the readers into the domain of imaginative space, integrating the young “participant-observers” into the worldview and axiological dimension. The author’s storytelling technique aims at transmitting the profound cultural context into the surface position; therefore, the reception of cultural, linguistic and aesthetic impetus is determined by the virtue of cognition of the readers (age, environment, education, fundamental knowledge of extra-linguistic factors, etc.). Hence, according to the theorist S. Zenkin [16], the reception and interpretation of a literary text is determined by the two-faceted mechanism – *classical* (from the author) and *post-classical* (from the reader). Due to Romanova reader-response criticism in perception of literature underlined the exemplary and influential status of literature in implementation of cultural identification [17].

The Victorian novelist W. Thackeray is the master of unlimited communication between himself and his readers, “a sort of confidential talk between writer and reader”, which makes him pause at every convenient moment allowing much scope for interpretation and commentary. Such character-narrator authorial unfolds the artistic intention and strengthens the objectivity of literary creativity. Thackeray as a fairy-teller and moralist is present in the tale “The Rose and the Ring”, which may contribute to the connection of fiction to the factual reality and an actual world [18; 19].

In the fairy-tale Thackeray instructed the young readers through the paradigm of light and bright rhythmic rhymes, by illustrating prince Giglio’s example, when he ran off the kingdom and decided to lead another life. The rhymes are composed due to the English rules of style and language, customs and traditions which transferred in Russian and Armenian due to the linguo-cognitive requirements. Thus, for example:

Rhyme 1

Poor young men their boots must black:
Use me and cork me and put me back [20].

Чисти обувъ, бедняк, не тужи
И обратно меня положи [21].

Աղքատ, ինքդ քո կոշիկը մաքրիր
Եվ վերստին ինձ իմ տեղը դու դիր [22].

Rhyme 2

Clothes for the back, books for the head:
Read and remember them when they are read [20].

Наряд тешит взоры, а чтение – ум
И пищу дает для полезнейших дум [21].

Շորը աչք է շոյում, կարդալը՝ միտք:
Մի վատնիր ժամերդ պարապ, անմիտ [22].

One cannot fail to observe that educational instructions can demonstrate remarkable effectiveness through rhythmical verses. The Russian and Armenian translation examples illustrated analogous motive with the direct implementation of thematic kernel, still with the interplay of national cognitive-stylistic usus. The rhymes encourage the relevance of the physical activity and mental development of the young reader, as well as trigger the impulse towards hard work. So, the rhythmical utterance is apparently altered to meet the reception requirements of the target culture. Practically, in the triple procedure of cultural transfer (English → Russian (stands for original for Armenian text) → Armenian) Armenian text elucidates certain accumulation of cultural databases, which on the one hand unfolds cultural peculiarities of English original and Russian text as mediated, on the other hand adapts “cultural-ideological gaps” on the basis of Armenian reception. The further examples will reveal the them more comprehensively.

The actual question is the level of degree to which the artifacts of the original are echoed in order to achieve an analogous response from the target reader. In the first rhyme the alliterative accumulation of words is noticeable (*poor-boots - black - back*), as well as the rhythmical repetition of pronoun *me*: in the Russian text there is the rhythmical cluster of words: *обувь - бедняк - обратно, не тужи - положи*: in the Armenian version: *հնք - ինձ- իմ, մաքրիր - դիր*.

In the second rhyme, the rhythmical transition in translations is carried out in an analogous manner: Thackeray's rhyme: *the back - the head - are read, read -remember*: the Russian translation: *ум - дум, тешиш - пищу - полезнейший*, the Armenian version: *շորը, շոյում, միտք - մի վատնիր - անմիտ*. In the Armenian translation, the last line of the verse is altered for maintaining the rhythmic structure of the rhyme, which leads to subtle contextual change in meaning introducing the idea that there is no need to waste time on useless things.

The following example presents the direct dialogue of author with readers, which was translated directly. Therefore;

His Majesty King Valoroso, as we have seen, had his own reasons for disliking his nephew; and as for those innocent readers who ask why?—I beg (with the permission of their dear parents) to refer them to Shakespeare's pages, where they will read why King John disliked Prince Arthur. (chapter VI) [20]

У его величества короля Храбуса были, как вы знаете, свои причины не любить племянника; и если кто из читателей по наивности этого не понял, пусть прочтет (**конечно, с разрешения заботливых родителей**) пьесу Шекспира, где рассказано, отчего король Джон недолюбливал принца Артура (Глава VI) [21].

Ինչպես գիտեք, նորին մեծություն Խիզախուն իր պատճառներն ուներ եղբորորդուն չսիրելու, և եթե ընթերցողներից ոմանք միամտաբար այդ բանը չեն հասկացել, թող կարդան (**անշուշտ, հոգատար ծնողների թույլտվությամբ**) Շեքսպիրի պիեսը, ուր պատմվում է, թե արքա Ջոնը ինչու չի սիրում Արթուրին: [22: 36].

In the extract Thackeray covertly teaches the young children to ask parents for permission before doing something but not in rigorous and strict manner: merely suggestive advice with brackets (*with the permission of their dear parents*) which translated in an analogous style. In the passage there is a reference to Shakespeare's chronicle play *King John* (written in 1594-1596). The theatrical drama revolves around King John, who usurped the throne from his nephew Arthur – the analogous situation is with King Valoroso from Thackeray's tale, who after his brother's death usurped the royal title and disliked his nephew Giglio. To comprehend the complexity of Thackeray's quotation, the translators interpreted the thematic essence of Shakespeare's play by using paratextual techniques, like footnotes.

For avoiding misperception some culturally-marked realias were not transferred into Armenian due to the spatio-temporal and cultural distance between the original. Although Russian translator unfolded specifics of English realias in the text, in the Armenian translation the realias were transferred in neutral, well-known concepts: perhaps the main strategy is the aim of diminishing cultural vacuum and lacuna, which was done intentionally (scopos theory) first of all for meeting the requirements of young readers. Let's discuss a couple of examples:

King Padella was immensely astonished. The Count Hogginarmo was extremely disgusted. 'Pooh!' the Count cried. 'Gammon!' exclaimed his Lordship.'

These lions are tame beasts come from **Wombwell's or Astley's**. It is a shame to put people off in this way. I believe they are little boys dressed up in door-mats. They are no lions at all.' (chapter XV) [20]

Король Заграбастал прямо остоленел. Граф Окаян был преисполнен отвращения.

– Фу, мерзость! – воскликнул он. – Какой обман учинили! – продолжал кричать его сиятельство. – Львы-то ручные! **От Уомбуэлла или Астли**. Ишь ведь, как морочат публику – стыд и срам! Бьюсь об заклад, что это завернутые в половики мальчишки, а никакие не львы (глава XV) [21].

Գովելիոս թագավորն ուղղակի քար կտրեց: Կոմս Դովիլիուս բարկությունից եռում էր:

-Թու՛, նգովյալնե՛ր, -բղավեց նա: -Խարդախներ: Առյուծները հո ձեռնասուն են, **կրկեսից** բերված: Այ թե մարդկանց ինչպես են խաբում, ամոթ ու խայտառակություն: Գրագ կգամ, որ դրանք ուղեւորի մեջ փաթարված երեխաներ են և ոչ թե առյուծներ: [22 :110].

The passage represents the scene in the amphitheater with the lions to be about to eat the poor princess Rosalba, which later changed into tragicomedy under the magical influence of Rosalba's ring. Looking at the princess the lions became humble and obedient and did not touch the princess – the fact that irritated King Padella (Король Заграбастал - Գովելիոս թագավորն) who considered the animals were tamed by *Wombwell* or *Astley*. In the Armenian translation, the realias are paraphrased into a neutral word *կրկես* (in Russian as *цирк*, English- *circus*).

Both *Wombwell* or *Astley* were taken from the real Victorian epoch and were well-known in British society. Charles Dickens, William Thackeray, Jane Austen mentioned especially *Astley's Amphitheatre* in their works. The word *Wombwell* in the context presents George Wombwell (1777-1850), who was the owner of a traveling circus with tamed wild animals: *Astley* -Philip Astley (1742-1814) was the founder of the modern (Victorian period) circus, which was located in London and combined such entertainments as trick riding, acrobatics, pantomime and clowns, etc. [23].

Or another situation;

She could answer half a **dozen Mangnall's Questions**; but then you must take care to ask the RIGHT ones [20].

Она отвечала на полдюжины вопросов из **книги мисс Менелл**, только надо было заранее договориться, о чем спрашивать [21].

Շարդանում էր պատասխանել **քննական հարցարանի** ութածո հարցին: [22 :16].

The extract revolves around spoiled princess Angelica, whose servants and teachers created the air of a unique and talented girl. In the narration Thackeray enters into a hidden polemic with his young readers revealing a couple of secrets: for instance, the author warned that the princess can only answer certain questions from *Mangnall's Questions*, and it is the duty of her teachers to ask the right ones. Richmal Mangnall (in the Russian text it is translated as *мисс Менелл* - *Miss Menell*) was a school teacher in England and the author of the famous textbook "Questions of Mangnall" [24]. In the Armenian text, the realia is translated into neutral expression as *քննական հարցարան* (in Russian -экзаменационный вопросы, in English as exam questions).

Another example is:

So these two Ex-Royal personages were sent for a year to the House of Correction, and thereafter were obliged to become monks of the severest Order of Flagellants, in which state, by fasting, by vigils, by flogging (which they administered to one another, humbly but resolutely), no doubt they exhibited a repentance for their past misdeeds, usurpations, and private and public crimes [20].

Итак, обоих свергнутых монархов на год поместили в **смирительный дом**, а потом принудили **постричься в Бичеватели** – самый суровый из всех монашеских орденов, – там они проводили дни в постах, бдении и бичевании (а бичевали они друг друга

смирению, но истово) и, разумеется, всячески выказывали, что каются в содеянном зле и беззаконии и иных преступлениях против общества и отдельных лиц [21].

Եվ այդպես, տապալված երկու միապետներին էլ դրեցին **քոնատուն**, իսկ հետո հարկադրեցին ձեռնադրել մենակյացների ամենադաժան ուխտի **Մտրակիչների անդամ**. այնտեղ նրանք իրենց օրերն անց էին կացնում պաս պահելով, հսկելով, ձաղկելով (իսկ նրանք իրար ձաղկում էին խոնարհաբար, բայց մոլեգնորեն) և, իհարկե, զոջում էին հասարակության ու առանձին անձերի դեմ թույլ տված չարիքի ու ապօրինությունների, բոլոր ոճրագործությունների համար: [22 :129].

The analysis focuses on the translation of two culturally-marked units: *the House of Correction*, *Order of Flagellants*.

The episode presents the faith of two monarchs, who unfaithfully announced themselves as kings and were punished. The House of Correction was a type of institution built after the implementation of the New Poor Law in 1834. The first Houses of Correction were in London, Bridewell, Middlesex and Westminster. Further in the fairy-tale the monarchs were forced to become the monks of Order of Flagellants [25]. The institution had the status of medieval religious sects that included public flogging as a part of repent from sins, self-discipline and religious practice. Flagellant sects arose in northern Italy and became widespread approximately in 1260. Although flagellant sects were periodically suppressed by the authorities, they revived and restructured in the 16th century.

In the Russian text the culturally-marked units of original passed the process of russification and transferred as *смирительный дом* – an institution established during the reign of Peter the Great and was a “ведомство” (vedomstvo – meaning department) of custodial penalty or forced labor depending on the severity and nature of the crime [26]. In the Armenian translation the unit **քոնատուն** - *смирительный дом*, which can be perceived as calque. One cannot fail to observe that the unit can cause certain ambiguity as in Armenian other words represent the similar notion, as **ուղղատուն**, **զնդան**, **կալանատուն**, **տանջարան**, similar to prison, dungeon, jail, torture chamber, etc.

As for the realia *Order of Flagellants*, in the Russian context the reality is presented as Bichevatel (Бичеватель), which has the meaning of punishing with whip blows. A similar meaning is presented in the Armenian translation as *Մտրակիչների անդամ* -the member of whips. The word *մտրակ* probably is from the Assyrian word *matreqa* (meaning *whip*), it is worth mentioning that the in Armenian reality there was not special institution for flogging. Naturally, the realia may lead to cultural misperception and cultural lacuna.

Conclusion

The accumulation of certain theoretical and practical materials gives an opportunity to conclude that the translation activity through the paradigm of cultural transfer manifests as one of the quintessential phenomena of national literature revival due to the multilayered entity of cultural plight. The article sketches the reception of William M. Thackeray's fairy-tale “The Rose and the Ring” which via Russian acquired significant reputation in the Russian literary field and after a decade had the status of mediated text for Armenian literary-translational areal.

The comprehensive mini-analysis with certain elucidation of examples revealed that in narration Thackeray's moral-pedagogical direct comments and polemics, despite trifle alteration in translations, represents direct, triple cultural transfer in translations. Although the thematic kernel of the fairy-tale is preserved in translations, the socio-cultural and linguo-cognitive peculiarities are adapted due to the corresponding areal (Russian and Armenian). The comparative analysis revealed that the mechanisms of cultural transfer were implemented through 1/direct contextual proximity for universal, neutral concepts and 2/ cultural adaptation/alteration for target reader-oriented purpose.

References

1. McMaster J. The Rose and the Ring: Quintessential Thackeray. Mosaic: Interdisciplinary Critical Journal. University of Manitoba, 1976;9(4):157-165 (In English).
2. Rundle Ch, Lange A, Monticelli D. (ed.) Translation Under Communism. Palgrave Macmillan, 2022 (In English).
3. Maslinsky K. Translation of Books for Children from the Language of Peoples of USSR: Bibliographic Statistics (1922-1984). Children's Readings: Studies in Children's Literature, 2024;25(1):49-73 (in Russian).
4. Sorokina S. In Search of a Hero of Children's Literature. MCU Journal of Philology. Theory of Linguistics. Linguistic Education, 2021;1(41):24-31 (in Russian).
5. Samodelova EA. "Mermaid Tales" by Alexey N. Tolstoy as author's etiological myths about flowers. MCU Journal of Philology. Theory of Linguistics. Linguistic Education, 2024;2(54):22-38 (in Russian).
6. Espagne M. History of Civilizations as a Cultural Transfer. Dmitrieva EE (translated from French, ed.). New Literary Review, 2018 (In English).
7. Shain M, Espagne M, et al. Cultural Transfer in Central Asia: before, during and after the Silk Road. Paris-Samarkand: IICAS, 2013 (In English).
8. Vermeer H. Review of 'La Traduzione. Saggi e studi', Gottingische Gelehrte Anzeigen, 1976 (In German).
9. Gabrielyan S. (ed.) The translation Studies Reader. Yerevan: Sahak Partev, 2007 (In English).
10. Safrazbekyan I. Hovhannes Tumanyan and World Literature. Publishing House of the Academy of Sciences of the Arm. SSR, 1976 (in Russian).
11. Klingberg G. Children's Fiction in the Hands of the Translator. CWK Gleerup, 1986 (In English).
12. Locke J. An Essay Concerning Human Understanding. Clarendon Press, 1894;1 (In English).
13. Androne M. Notes on John Locke's Views on Education. Social and Behavioral Sciences, 2014:74-79.
14. Mkrtchyan L. If there were translators in Babylon. Yerevan: Soviet Writer, 1976 (in Armenian).
15. Zenkin S. Theory of Literature: Problems and Results. New Literary Review, 2018.
16. Romanova GI. Fiction perception as a factor of readers' cultural identification. MCU Journal of Philology. Theory of Linguistics. Linguistic Education, 2023;2(50):17-24 (in Russian).
17. Susanta KS. Authorial Voice in Thackeray: A Reconsideration. Routledge, 2008:233-246.
18. Straley J. The Routledge Companion to Victorian Literature. In: Denisoff D, Schaffer T. (ed.). Routledge. Taylor & Francis Group, 2020.
19. [gutenberg.org: \[website\]](https://www.gutenberg.org/files/897/897-h/897-h.htm). W. M. Thackeray. Available at: <https://www.gutenberg.org/files/897/897-h/897-h.htm>
20. LibreBook.me: [website]. Available at: https://librebook.me/kolco_i_roza_ili_istoriia_princa_obaldu_i_princa_perekorilia (in Russian).
21. Thackeray W. The Ring and the Rose, or the Story of Prince Hantash and Prince Kakhatink (translated from Russian by Hrachyan Khachik). Soviet writer Publishing house, 1982 (in Armenian).
22. Paterson M. Philip Astley: Founder of the Modern Circus. Available at: <https://londonhistorians.wordpress.com/tag/astleys-amphitheatre/> (In English).
23. Archive.org: [website]. Available at: <https://archive.org/details/historicalmiscel00manguoft/page/n7/mode/2up> (In English).
24. Britannica.com: [website]. Available at: <https://www.britannica.com/topic/flagellants> (In English).
25. Belovinsky LV. Illustrated encyclopedic historical and everyday dictionary of the Russian people. XVIII – early XX century. Moscow, 2007:632 (In Russian).
26. runiversalis.ru: [website]. Runiversalis. Available at: <https://руни.рф/Словарь:бичеватель> (In Russian).

Литература

1. McMaster J. The Rose and the Ring: Quintessential Thackeray. Mosaic: Interdisciplinary Critical Journal. University of Manitoba, 1976;9(4):157-165.
2. Rundle Ch, Lange A, Monticelli D. (ed.) Translation under Communism. Palgrave Macmillan, 2022.
3. Маслинский, К. Переводы детских книг с языков народов с СССР : Библиографическая статистика (1922–1984) / К. Маслинский // Детские чтения. 2024. – 25(1). – С. 49–73.
4. Сорокина, С. В поисках героя детской литературы / С. Сорокина // Вестник МГПУ. Серия Филология. Теория языка. Языковое образование. 2021. – 1(41). – С. 24–31.

5. Самоделова, Е. А. (2024). «Русалочьи сказки» А. Н. Толстого как авторские этиологические мифы о цветах / Е. А. Самоделова // Вестник МГПУ. Серия Филология. Теория языка. Языковое образование. 2024. – 2(54). – С. 22–38.
6. Эспань, М. (2018). История цивилизаций как культурный трансфер / перев. с франц., ред. Е. Е. Дмитриева // Новое литературное обозрение.
7. Шаин М. Культурный Трансфер на Перекрестках Центральной Азии: До, Во Время и После Великого Шелкового Пути / М. Шаин, М. Эспань. – Париж-Самарканд : МИЦАИ, 2013.
8. Vermeer H. Review of La Traduzione. Saggi e studi, Gottingische Gelehrte Anzeigen, 1976.
9. Gabrielyan S. (ed.). The translation Studies Reader. Yerevan: Sahak Partev, 2007.
10. Сафразбекян, И. Ованес Туманян и мировая литература / И. Сафразбекян ; ред. Б. Я. Брайнина, А. Н. Инджикян. – Ереван : Изд-во Акад. наук Арм. ССР, 1976.
11. Klingberg G. Children's Fiction in the Hands of the Translator. CWK Gleerup, 1986.
12. Locke J. An Essay Concerning Human Understanding. Clarendon Press, 1894;1.
13. Androne M. Notes on John Locke's Views on Education. Social and Behavioral Sciences, 2014:74-79.
14. Մկրտչյան Լ. Եթե Բարբելունով թարգմանիչներ լինեին. Երևան: “Սովետական գրող” հրատ, 1976.
15. Зенкин, С. Теория литературы. Проблемы и результаты / С. Зенкин. – Москва : Новое литературное обозрение, 2018. (Научная библиотека).
16. Романова, Г. И. Восприятие художественной литературы как фактор культурной идентификации читателей / Г. И. Романова // Вестник МГПУ. Серия Филология. Теория языка. Языковое образование. 2023. – 2(50). – С. 17–24.
17. Susanta KS. Authorial voice in Thackeray: A reconsideration. Routledge, 2008:233-246.
18. Straley J. The Routledge Companion to Victorian Literature. In: Denisoff D, Schaffer T. (ed.). Routledge. Taylor & Francis Group, 2020.
19. [gutenberg.org: \[сайт\]. W. M. Thackeray. – URL: https://www.gutenberg.org/files/897/897-h/897-h.htm](https://www.gutenberg.org/files/897/897-h/897-h.htm)
20. LibreBook.me: [сайт]. – URL: https://librebook.me/kolco_i_roza_ili_istoriia_princa_obaldu_i_princa_perekorilia
21. Թեքերեյ Ու. Մատանին ու վարդը կամ արքայազն Հանտաշի և արքայազն Կախատինքի պատմությունը. (ռուսերենից թարգմանեց Հրաչյան Խաչիկ). Ե.: Սովետական գրող հրատ, 1982.
22. Paterson M. Philip Astely: Founder of the Modern Circus. Posted to <https://londonhistorians.wordpress.com/tag/astleys-amphitheatre/>
23. Archive.org: [сайт]. – URL: <https://archive.org/details/historicalmiscel00manguoft/page/n7/mode/2up>
24. Britannica.com: [сайт]. – URL: <https://www.britannica.com/topic/flagellants>
25. Беловинский, Л. В. Иллюстрированный энциклопедический историко-бытовой словарь русского народа. XVIII–начало XX в. / Л. В. Беловинский. – Москва, 2007. – С. 632.
26. [runiversalis.ru: \[сайт\]. – URL: https://руни.рф/Словарь:бичеватель](https://руни.рф/Словарь:бичеватель)

Luiza A. GASPARYAN – Cand. Sci. (Philology), Researcher, Institute of Literature M. Abeghyan, National Academy of Sciences, Yerevan, Armenia; Doctorate at St. Petersburg State University.

E-mail: luisa.gasparyan83@gmail.com

Луиза А. ГАСПАРЯН – к. филол. н., н. с., Институт литературы им. М. Абеяна Национальной Академии наук, Ереван, Армения; докторант, Санкт-Петербургский государственный университет.