

Rendering allusions and intertextual lacunae

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Abstract. The paper has revealed how lacunae can be rendered if they are allusions or intertextual lacunae. The problem of lacunae interpretation is still open and is making the object of the article. The way lacunae are eliminated in translation is the subject of the article. Lacunology and Translation Studies have different techniques how to render allusions, relalia, intertextual lacunae and cultural specifics. What technique to choose is the current problem of Lacunology and Translation Studies. The cultural and semantic equivalence are the techniques among many for translators to choose. Upon their choice of addition or omission depends the true storytelling.

Keywords: lacunae, intertextual lacunae, allusions, cultural equivalence, semantic equivalence

Introduction. Translation Studies and Lacunology are aiming at finding ways to eliminate lacunae and to find better ways in rendering the information of the original [0;0; 0; 0]. The purpose of our article is to analyze allusions and intertextual lacunae in translations, to choose the best technology to render them.

Such scholars as U. Eco, R. Barthes, M. Bakhtin contributed to understanding of intertextuality, pointing out that every text is open to different interpretations by readers and the readers bring their own experiences to a text in which different interpretations are readily available. According to Umberto Eco's view a reader-oriented approach and place a great importance on the reader who is either "ideal reader" who is expected to notice all the intertextual allusions in a text or "empiric reader" who is expected to try to understand only what the writer of the text narrates without referring to their experiences and allusions. R. Barthes, the founder of another reader-oriented approach, considers that if the writer tells everything in a text, then the interpretation potential of that text is lost, however it is the reader of the text that makes it meaningful as a result of constant re-writing of the text while reading it. This approach in terms of intertextuality suggests that a text comprises thousands of cultural elements in it. According to this view, since a text bears various cultural and social elements in itself, a reader could activate his experiences of those cultural and social elements in interpreting a particular text thus eliminating thesaurus lacunae. It is beyond doubt that incorporation of cultural and social elements into a text makes it a multi-layered structure and inevitably brings forth the term of intertextuality [0, p. 207].

According to M. Bakhtin intertextuality is seen in a prose that is a complex web of literary elements, where no word can be neutral, but rather every discourse is created as a response to the previous discourses in the particular text [0, p. 206].

Intertextual lacunae are being decoded by the experienced reader, who is able to read the allusions. If the reader has lee empirical data he or she has hidden lacunae that can be open and encoded later on. The translated version of allusions may require readers to make a retroactive reading and find that allusion, to illustrate there is allusion to a Darwin's theory cited by M. Kuleli, cf.:

Having read her deceased husband's unpublished encyclopedia, the old lady recounts what she can remember

from that encyclopedia: He had written a part of an article about gorillas being the grandfathers of men; he wrote in those days that the incredible advances of the sciences in the West had now made God's existence a ridiculous question to be cast aside [0].

This is also an illusion in that while no direct reference is made to Darwin and his evolution theory, the reader comes up against "gorilla as the grandfather of men" [0, p. 210]. This ungrammaticality serves to trigger the reader to make a retroactive reading and find that there is reference to Darwin's theory here.

Darwin put forward that men had a lot of genetic similarities to other animals and he preferred a gorilla as the ancestor of mankind. In the translation. Darwin and his theory are not explicit given: therefore, the allusion in the original novel can also be witnessed in the translated product. This allusion can be categorized as "ordinary intertextuality" because the animal gorilla is being the grandfather of mankind is well-known, as a result of which the reader can easily determine the allusion here [0, p. 210].

Intertextuality is not be limited to literature analysis only: it can also be applied in translation act or translation analysis. A competent translator should be able to provide the same satisfaction to the target language readers as the source culture readers get from the text. When there is an implicit message like an allusion in an original text, a translator could allow room for a similar gap in the target language, compelling the readers to try to find the allusion thereby allowing them to get as much pleasure as possible from the text [0, p. 212].

Thus, lacunae are intertextual references and allusions that can be the starting point for translators, translation editors and translation studies researchers [0, p. 213].

The national psychological traits, the specificity of creative thinking, genre constructs were often left out of the translator attention. Partly this factual information relevant to the interior color, and traditions were compensated by footnotes, annotations [0, p. 120].

Sometimes translators have to work on texts making clarification notes or extensive commentary. The result of a translation may be successful or not depending on how lacunae will be eliminated or compensated in translation. The adequate translation translates the idea truly, with lacunae (e.g. puzzles/allusions) stay lacunae in translation, while gaps (difficult places) in translation (e.g. the-

saurus lacunae) may be omitted in translation (e.g. translation mistake), lacunae as obscure or unknown information may be perfectly interpreted (e.g. commentary) or substituted (e.g. domesticated).

When lacunae stay lacunae after translation people call it foreignization (e.g. *borsch*), the adding technique usually accompanies foreignization for the word is usually transcribed or transliterated preserving the original pronunciation and stressing on the uniqueness of the phenomenon. Other translators argue what domestication is better working from multilingual source texts, and doing translations very easy to comprehend, cf. *green borscht is sorrel soup* (The Ukrainian borsch is a soup of Ukrainian origin that is popular in many Eastern and Central European cuisines, including those of Poland, Russia, Ukraine and Belarus. In most of these countries, it is made with beetroot as the main ingredient. In some countries, tomato is used as the main ingredient, while beetroot acts as a secondary ingredient).

The success of a translation may be at the same time a failure for many traditional and not-so-traditional ways of looking at translation [0, p. 207].

The source texts obviously present problems for any translator who has to render a text from a particular language or culture. Indeed, the cultural phenomenon can be lacunar to another culture. So the question is whether to preserve specifics by giving *the italics of the lacunar artifact* (e.g. *tet-a-tet*) without translating (1), to cut the lacuna off (2) or to compensate the lacuna by commentary or footnote (*vis-à-vis*). Cf.: **Vis-à-vis* is a French phrase meaning “face to face”, often used as “in relation to”, “counterpart”.

At least four different strategies to render lacunae Anthony Pym describes in his article “*Multilingual Intertextuality in Translation*”. The theorist and a translator give a few examples on translation and nontranslation revealing that could be described as translational or peritranlational: (1) source-language phrases are rendered at word level; (2) source-language cultural items are replaced with functionally equivalent target-language items; (3) source-language phrases are explained; (4) new material is added. The important point is that all four strategies work in unison, producing a text that is restricted to neither one language nor the other. The result is a commentary on political correctness in at least two cultures [0, p. 209].

The task of translation is to ensure cross-language communication in the text created in the language of Recipient (on “target language”) which can act as a complete replacement of the original text (on “source language”) in the functional, structural and content relationships. It can be challenging because the texts as part of the same message are based on different language systems with units that do not match, either in form or in content. The possibility of the translated patterns is determined by the ability of multilingual texts to be communicatively equivalent in the process of information exchange. The equivalence of the original and target text is achieved in case when the translation reproduces the original content transmitted by means of another language. Translator has to convey accurately the structure and the content in the original text without any deliberate structured transformations. A translation can be defined as a kind of linguis-

tic mediation, in which the created text is communicatively equivalent to the original, and its equivalence is evident in functional, contextual and structural levels [0, p. 122].

Some translators claim that the translator changes some details in the structure of the text, it can be done only in order to convey the original content better (*substitution*). Others claim that *clarification* works better for lacunae elimination (footnote, remark or translator’s notes).

The culturally marked words are called lacunae. Lacunae can be rendered differently. One of the first taxonomies was suggested back in 1953 by A.V. Fedorov who proposed to render lacunae by (1) full or partial transliteration or transcription; (2) creation of a new word or word combination on the basis of existing language elements and morphological relations and (3) using a unit which fulfils a similar (even though not identical) function in the target language [0, p. 139]. Later on, the author completed the presented classification with the fourth category (4) the use of a hyperonym [0, p. 171].

Facing cultural transfer, the translator usually chooses between three main options, namely (1) to borrow the foreign term, (2) to use an existing word or collocation with a new sense, or (3) to use an existing word complying as much as possible with the suggested pragmatic functions [0, p. 108].

All in all, the choice seems to be wavering between two main strategies: foreignization or naturalization/domestication – between evidencing the fact that the concept in question is alien to the target culture and enhancing the acceptability of the target text for the readers, but at the same time eliminating its cultural specifics.

Thus the borrowing [0, p.108] in Romanian, and transcription or transliteration in Slavic languages [0, p. 171], stand for the same procedure which is, in the second case, slightly adapted to the use of a different alphabet. In such a way it would be probably more just to say “borrowing by means of transliteration or transcription”, specifying that the word does not suffer any modification, except for the transition to a different graphic form.

Vlahov and Florin [0, p. 92] make a general differentiation between word transcription and any kind of translation, the latter being divided into several categories: (1) transcription of realia; (2) translation of realia; (3) Introducing a neologism (calques, semi-calques, assimilations, semantic neologisms); (4) approximate translation (the use of hyponyms/hyperonyms; functional analogies; description, explication, interpretation); (5) contextual translation (zero translation (omission) with the transfer of the unit’s meaning in the context) [0, p. 885].

The ability to choose the correct translation technique is an indispensable skill; therefore it is essential for translation students to be aware of why a particular technique is used. The ability to choose the correct translation technique is an indispensable skill; therefore it is essential for translation students to be aware of why a particular technique is used [0, p. 328].

Today, many translators referring to translation techniques regard (1) *semantic equivalence*, Thus, within the context, the word “outcome” may be translated as “resulted”. Regarding idiomatic *equivalence* (2), the idiomatic expressions necessitated adaptations. Regarding *cultural equivalence* (3), some items may be slightly modified in

translation for greater coherence with the cultural context of the target language population, which is sufficient to transmit the idea. Regarding *conceptual equivalence* (4), there is need for conceptual adaptations [0, p. 303].

The cultural and semantic equivalence are the techniques among many for translators to choose. Upon their

choice of addition or omission depends the true storytelling, provided in the original and occasionally preserved in translation. Translation Studies and Lacunology have many other problems on lacunae to research in later observations.

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Аллюзии и интертекстуальные лакуны в переводе

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Аннотация. В статье проанализировано, каким образом передавать в переводе лакуны, если они являются аллюзиями либо интертекстуальными лакунами. Проблема интерпретации лакун остается открытой и является предметом данной статьи. То, как лакуны устраняются в переводе, является объектом статьи. Лакунология и переводческие исследования имеют разные методы для устранения аллюзий, реалий, интертекстуальных лакун, а также культурной специфики. Какой метод выбрать – текущая проблема лакунологии и исследований переводческих студий. Культурная и семантическая эквивалентность – это актуальные методы среди многих других, используемые переводчиками. Именно их выбор касательно элиминации лакун путём добавления пояснения либо делитации лакун влияет на истинность повествования.

Ключевые слова: лакуны, интертекстуальные лакуны, аллюзии, культурная эквивалентность, семантическая эквивалентность.