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Параметрическая картина мира в американской и русской культурах в переводе наименований линейных мер: когнитивный и прагматический аспекты

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Аннотация. Цель исследования состоит в раскрытии различий в представлении фрагментов параметрической картины мира в американском варианте английского языка и в русском языке, рассматриваемых сквозь призму перевода наименований линейных мер с учетом когнитивных и прагматических факторов. К изучаемым фрагментам относятся пространственные и количественные характеристики объектов в дискурсе художественного произведения. Научная новизна исследования заключается, во-первых, в выявлении влияния когнитивного фактора наблюдателя и его гендерной составляющей на перевод наименований линейных мер; во-вторых, в разграничении наблюдателя-героя произведения и наблюдателя-переводчика с точки зрения влияния гендерного фактора на перевод. В соответствии с этим утверждается, что влияние когнитивного фактора наблюдателя на перевод наименований линейных мер может быть двояким – объективным и субъективным. В результате научного исследования были продемонстрированы различия в восприятии параметрических характеристик объектов и представлении знаний о них в художественном дискурсе, выражающиеся в прецизионности в английском языке и аппроксимальности в русском языке. Данное когнитивное различие находит отражение в переводе названий инокультурных единиц измерения: переводчики прибегают к когнитивно-прагматической адаптации, используя приемы генерализации и замены.

EN

The parametric worldview in American and Russian cultures in translation of the names for linear measures: The cognitive and pragmatic aspects

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Abstract. The aim of the research is to bring out the differences in the representation of some fragments of the parametric worldview in American English and in Russian through the translation of the names for linear measures considering the cognitive and pragmatic factors. The fragments under study include spatial and quantitative characteristics of objects in literary discourse. The scientific novelty of the research consists, firstly, in identifying the influence of the cognitive factor of the observer and their gender on translation of the names for linear measures; secondly, in distinguishing the observer-character of the literary work and the observer-translator from the point of view of the impact of the gender factor on translation. In accordance with this, it is argued that the impact of the cognitive factor of the observer on translation of the names for linear measures can be twofold, that is objective and subjective. As a result of the scientific research, some differences in the perception of parametric characteristics of objects and the representation of knowledge about them in literary discourse were demonstrated; the differences are expressed in precision in English and approximation in Russian. This cognitive discrepancy is reflected in translation of the names for foreign cultural units of measurement: the translators resort to a cognitive-pragmatic adaptation, employing the generalization and substitution techniques.

Introduction

The object of the research is the names for linear measures in American culture considered from the point of view of their rendering into Russian. As a rule, such words do not cause any difficulties in translation, since they have dictionary correspondences, for example: *inch* – дюйм, *foot* – фут, *yard* – ярд, *mile* – миля. However, sometimes

the translation process is influenced by the pragmatic and/or cognitive factors, which becomes of paramount importance when translating these words.

In translatology, the pragmatic and cognitive aspects of translation are distinguished. Pragmatics of translation includes a whole range of problems related to the need to reproduce the pragmatic potential of the original and to provide the desired effect on the translation recipient. It involves the following spheres: reproduction of the pragmatic (emotive, evaluative, stylistic, etc.) components of meaning, translation of various kinds of realia names, search for ways to convey such sub-standard forms as territorial-dialectal, socio-dialectal and contaminated forms, imitating the speech of a foreigner. The pragmatic issues of translation are also connected with the genre features of the original and the type of its recipients. The pragmatic aspects of translation have received theoretical generalization and fairly wide coverage in the scientific and methodological literature of the recent decades: the works of L. S. Barhudarov (Бархударов, 1975), N. K. Garbovskiy (Гарбовский, 2018), V. N. Komissarov (Комиссаров, 2011; 2020), Ya. I. Retsker (Рецкер, 2007), A. D. Shveitser (Швейцер, 1988; 2018), V. S. Vinogradov (Виноградов, 2001), S. I. Vlahov and S. P. Florin (Влахов, Флорин, 2009). The cognitive factors are understood as the national-specific features of perception, categorization and conceptualization of the world in cultures and, in accordance with these phenomena, structuring knowledge in languages (see, for instance, the works of V. I. Khairullin (Хайруллин, 1995), L. L. Nelyubin (Нелюбин, 2013)). From the standpoint of linguistic-cultural frames, a detailed analysis of the basic parameters of reality is carried out by V. I. Khairullin. His studies are based on the material of the works by English-speaking authors and their translations into Russian and of the novels by Russian-speaking authors and their translations into English (Хайруллин, 2021a; 2021b). The problems of literary translation and intercultural communication are highlighted by Yu. L. Obolenskaya (Оболенская, 2019). The theoretical background of this research is based on the works of the above-mentioned scholars.

The relevance of this research lies along the following lines. Firstly, despite the fact that the category of space is universal, various spatial phenomena (distance, size) can be perceived and structured differently in different cultures. It is necessary to study – in their interaction – the cognitive, pragmatic, and cultural issues reflecting the specifics of parametric worldview presentation in American and Russian cultures. As I. S. Alekseeva points out, the translator must have active knowledge of the ethnic specifics of the text, for it is often not given in the text in a concentrated form, but scattered or encrypted in it; accordingly, their task is to identify this specificity based on full active knowledge (Алексеева, 2004, p. 171-172).

Secondly, it should be emphasized that the issue of gender in translation is one of the most urgent problems in linguistics. Most of the studies regarding gender in translation have dealt specifically with the issue of the translators' gender identity and its effect on their translations. B. Karoubi (2009) cites L. von Flotow (2001) giving a comprehensive overview of the research areas in which the issue of gender and translation could be investigated: historical studies (who translated what, when and how, and how did gender play into this?); theoretical considerations (how are different gender affiliations, definitions, constructions represented in translation and translation research?); issues of identity (how does gendered identity or a lack thereof affect translation, translation research?); post-colonial questions (does largely Anglo-American "gender" apply in other cultures and their texts? Does it translate into other languages? And what does it mean if it does not?); more general questions of cultural transfer (for example, is the current government-supported export of Canadian women's writing, a hot commodity in some literary markets, about Canadian tolerance and egalitarianism?). There are studies that focus on how gender itself is translated and produced (Karoubi, 2009). There are attempts to investigate the relationship between the gender of a translator and the gender of the evaluator of the work of that translator (Golavar, 2009).

Also, the relevance of this research is that it deals with the gender effect of the observer who is the character of the literary work and the observer who is the translator. Despite the fact that considerable attention is paid to the pragmatic and cognitive aspects of translation in modern studies, such a factor relevant for the translation process as the cognitive factor of the observer and various aspects of the personality has not yet received comprehensive coverage. In this study, an attempt is made to reveal the significance of the observer when translating the names for linear measures used to describe distance, human parameters, and spatial and quantitative characteristics of objects. In the observer, the emphasis is laid on the gender identity. Accordingly, gender is considered as a *metafactor*, i.e., as a factor influencing the text interpretation and the translation process.

The material of the research includes the contexts borrowed from the works of the American writers (O. Henry, F. S. Fitzgerald, R. Chandler) and their professional translations into Russian:

- Генри О. Избранные произведения: в 3-х кн. М.: Глагол; Голос, 1993а. Кн. 1. Короли и капуста.
- Генри О. Избранные произведения: в 3-х кн. М.: Глагол; Голос, 1993б. Кн. 2. Благородный жулик.
- Генри О. Избранные произведения: в 3-х кн. М.: Глагол; Голос, 1994. Кн. 3. Деловые люди.
- Генри О. Короли и капуста. Рассказы. М.: Художественная литература, 1983.
- Фицджеральд Ф. С. Избранные произведения: в 3-х т. М.: Сварог, 1993. Т. 3. Новеллы; Эссе.
- Чандлер Р. Полное собрание сочинений: в 8-ми т. М.: Ренессанс СП ИВО-Сид, 1992. Т. 1. Романы.
- Chandler R. The Little Sister. L.: Penguin Books; Hamish Hamilton, 1955.
- Fitzgerald F. S. The Diamond as Big as the Ritz and Other Stories. Harmondsworth: Penguin Books, 1962.
- Henry O. 100 Selected Stories. Ware: Wordsworth Classics, 1995.
- Henry O. Selected Stories. Moscow: Progress Publishers, 1979.

The tasks of the research are:

1) to illustrate the difference and interaction of the pragmatic and cognitive factors in translation of the names for linear measures;

2) to discuss the specifics of presentation of some fragments of the parametric worldview (space, distance, size, and parameters of an object) in American English and in Russian;

3) to demonstrate how the cognitive factor of the observer and their gender are taken into consideration when translating the names for linear measures;

4) to show the distinction between the observer who is the character of the literary work and the observer who is the translator, made from the point of view of the gender effect;

5) to bring out the twofold influence (objective and subjective) of the observer factor in translation.

The following basic research methods and techniques are employed in this work: the comparative analysis, the descriptive method, the inductive-deductive method, the techniques of generalization and classification.

The practical value of the study lies in the fact that the results obtained can be used by teachers of foreign languages and students in lectures and practical courses in translation, lexicology, cultural studies, as well as in practical English courses.

Discussion and Results

In most cases the translator resorts to the dictionary correspondences of the names for linear measures. For example:

(1) ...they would reach a distance of seven *miles* ("The Handbook of Hymen" (Henry, 1995, p. 107)). / ...они вытянулись бы на семь *миль* (*Справочник Гименя*, translated by M. Urnov (Генри, 1993а, p. 382)).

However, as the words denoting the units of measurement of space are realia names, the pragmatic factors are often considered when translating them – and, as a result, a pragmatic adaptation of the text is used. The translator takes into account the fact that the author of the original and the recipient of the translation belong to different cultures and have different background knowledge. In cases where such discrepancies could interfere with a full understanding of the text, the translator makes the necessary changes to it, that is, carries out a pragmatic adaptation, which consists in the use of such translation techniques as addition, commentary, omission, substitution (replacement), generalization, specification. For example:

(2) ...when out of his pocket drops a fine, *nine-inch* burglar's steel jimmy ("The Man Higher Up" (Henry, 1995, p. 217)). / ...и из кармана у него выскакивает хорошенькая *девятивершковая* стальная отмычка (*Кто выше?*, translated by K. Chukovsky (Генри, 1993b, p. 282)).

In this case, the translator resorts to the substitution technique: instead of the unit *дюйм*, the unit *вершок* is used. And although in the translation, the lock pick (*jimmy*) becomes almost twice as long as the original one (1 inch = 2.54 cm, 1 вершок = 4.4 cm), the meaning of the text is not distorted, because the modern Russian-speaking reader associates the concept of *вершок* not with the old Russian measure of length (4.4 cm), which dropped out of use, but with something small.

Let us turn to the impact of *the cognitive factors* on translation.

1. *The cognitive factor of the observer and their gender in translation of the names for linear measures*

Consider two contexts with the words *foot* and *yard* used to indicate distance.

(3) Sue looked solicitously out the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house *twenty feet* away ("The Last Leaf" (Henry, 1995, p. 180)). / Сю посмотрела в окно. Что там было считать? Был виден только пустой, унылый двор и глухая стена кирпичного дома *в двадцати шагах* (*Последний лист*, translated by N. Daruzes (Генри, 1993b, p. 104)).

(4) About three in the afternoon I threw my bridle rein over a mesquite limb and walked the last *twenty yards* into Uncle Emsley's store ("The Pimienta Pancakes" (Henry, 1979, p. 45)). / Около трех пополудни я накинул поводья на сук мескита и пешком прошел последние *двадцать шагов* до лавки дядюшки Эмсли (*Пимидентские блинчики*, translated by M. Urnov (Генри, 1993а, p. 389)).

Rendering *foot* and *yard* into Russian, the translators N. Daruzes and M. Urnov resorted to substitution: instead of *фут* and *ярд*, they used the word *шаг*. Although the original texts deal with different distances – twenty feet and twenty yards (1 foot = 30.48 cm, 1 yard = 91.44 cm), the translators took the same word – *шаг*. The choice of the word *шаг* can be explained as follows. On the one hand, the step (*шаг*) is not a unit of measurement, yet it is often used as such in everyday life, in non-technical contexts. From the point of view of translation pragmatics, such a choice is completely justified: in a situation where the technical accuracy of the data is not relevant, the description with the word *шаг* is more understandable for the Russian-speaking reader than that with the unfamiliar (in terms of how much it is) names *фут* and *ярд*.

However, there is a more significant factor here: it is *the cognitive factor of the observer and their gender*, from the point of view of which different situations are presented in (3) and (4). In (3), the observer is a woman named Sue, whereas in (4), the observer is a man. It is known that the male step is larger than that of the female: the length of the male step ranges from 50 cm to 1 m, while the female step is from 30 to 50 cm. Accordingly, in example (3), *twenty feet* means twenty female steps; in (4), the expression *twenty yards* is associated with twenty male steps.

It should be noted that here the translators took into account the observer – the heroine and the hero of the stories, and in this sense, they are objective in transmitting information. However, there may be situations when, despite all the striving for objectivity and adequacy, the translation process may be affected by the gender factor of the translator, who to some extent also acts as an observer.

(5) A 36-25-42 young lady was saying to an eminent sculptor... ("Extradited from Bohemia" (Henry, 1979, p. 112)). / *Пышная* молодая особа говорила известному скульптору... (*Похищение Медоры*, translated by A. Gorlin (Генри, 1983, p. 326)).

This example is remarkable in many ways. From the point of view of the pragmatic aspects of translation, the translator's use of the generalization technique seems completely justified, since the parameters of this young lady, given in inches, might lead to misunderstanding on the part of the Russian-speaking reader, for whom the decimal system of measures is more familiar. The literal translation would be cumbersome and would sound strange and incomprehensible – *молодая особа с объемом груди в 36 дюймов, талии в 25 дюймов, бедер в 42 дюйма*. Here it was much more important to convey not the exact parametric data, but to characterize the figure as a whole, which is what the translator tried to do.

However, the choice of the adjective *пышная* cannot be considered as felicitous, even if it is adjusted for the time of translation (in the 60s of the last century). If we take into account that 1 inch = 2.54 cm, then the lady's parameters are as follows: 91.4 cm – 63.5 cm – 106.7 cm. It is unlikely that such a lady can be called full-figured; probably, she is slender, especially if you compare these proportions with the reference sizes of participants in modern beauty contests: 90-60-90. If we take into consideration the size of the hips in relation to the rest of the proportions, then we can offer such an option as *фигуристая*.

Here we should pay special attention to the cognitive factor of the observer. Its influence can be twofold – *objective* and *subjective*. Firstly, the appearance of the young lady, her height can be attributed to the objective effect: if the lady is short, then with such parameters she seems more curvaceous. Secondly, the personal perception, tastes, and preferences of the observer regarding female beauty can be attributed to the subjective factor. It should be emphasized that in this case, the translator was a man – A. Gorlin.

The following example contains the units denoting shoe size:

(6) ...and he apologized for disturbing the boarders on the steps as he selected spots of stone between them on which to set *his size 9, width Ds* ("Between Rounds" (Henry, 1995, p. 11)). / Он попросил извинения за беспокойство, проходя между жильцами и осторожно выбирая место, куда поставить ногу *в ботинке невероятных размеров* (*В антракте*, translated by N. Daruzes (Генри, 1993а, p. 224)).

We studied various tables of sizes of men's footwear and found that size 9 (US) corresponds to size 41 in Russia. As for the width of the foot, the letter D stands for average, standard width. We agree that size 41 is big, but not incredible for a man. However, if we consider that the translator (and the observer) is a woman (N. Daruzes), then the translation is quite understandable. Our interpretation is indirectly confirmed by the words from the story that the hero's wife, with whom he often fought, was forty pounds heavier than him (approximately 18 kg), so the other characters hoped that he would win: "Jawn McCaskey and his lady have been fightin' for an hour and a quarter by the watch. The missis could give him forty pounds weight. Strength to his arm" (Henry, 1995, p. 15). This suggests that the hero was not incredibly big. It is also necessary to make allowances for the times of the events described: in newsreels and photographs of the beginning of the last century, people *looked* smaller. As D. Robinson has it, "texts move in space (are carried, mailed, faxed, e-mailed) or in time (are physically preserved for later generations, who may use the language in which they were written in significantly different ways). Cultural difference is largely a function of the distance they move, the distance from the place or time in which they are written to the place or time in which they are read..." (2007, p. 189).

2. *The cognitive factors in translation reflecting the tendencies towards precision and approximation in different cultures*

Space is a universal category, yet knowledge about space can be structured differently in different cultures, which is reflected in languages, in particular in English and Russian. In the most obvious (and perhaps more objective) form, these differences appear in the translation process, where the same situation is presented twice (in the source language and in the target language) and where there is a third party – a professional translator mediating between the representatives of two cultures – the author of the original and the recipient of the translation.

For example, contexts (7) and (8) with the word *inch* illustrate some differences in the structuring of knowledge about space in English and Russian:

(7) The green door closed – and then opened again – *a bare half-inch* this time ("May Day" (Fitzgerald, 1962, p. 62)). / Зеленая дверь затворилась... Затем приотворилась снова – *совсем чуть-чуть* на этот раз (*Первое Мая*, translated by T. Ozerskaya (Фицджеральд, 1993, p. 36)).

(8) She sat down on *about two inches of the edge* ("The Little Sister" (Chandler, 1955, p. 8)). / Села она на *самый краешек* (*Сестричка*, translated by D. Voznyakevich (Чандлер, 1992, p. 251)).

Compare similar contexts with the word *yard*:

(9) ...they selected for a boarding place a house that stood *fifty yards back* from one of the quietest avenues ("The Duplicity of Hargraves" (Henry, 1979, p. 253)). / ...он поселился в пансионе, остановив свой выбор на старомодном здании, расположенном *в глубине просторного двора* на одной из самых тихих в городе улиц (*Коварство Харгрейвза*, translated by M. Kan (Генри, 1994, p. 281)).

(10) The Kid, with his old-time police-hating frown on his face, *stepped a yard or two aside* with the detective ("Vanity and Some Sables" (Henry, 1995, p. 157)). / При виде сыщика лицо Мальша потемнело от застарелой ненависти к полиции, они *отошли в сторону* (*Русские соболя*, translated by T. Ozerskaya (Генри, 1993b, p. 70)).

As can be seen from the examples, the English texts provide more accurate data about space compared to their Russian correlates. Compare:

(7) *a bare half-inch* – *совсем чуть-чуть*;

(8) *on about two inches of the edge* – *на самый краешек*;

(9) *fifty yards back* – *в глубине просторного двора*;

(10) *stepped a yard or two aside* – *отошли в сторону*.

It should be noted that in the original texts (7), (8), and (10), the space parameters are given with less accuracy than in (9), cf.: the adjective *bare* (7), the adverb *about* (8), the indefinite article *a* (10), and the conjunction *or* (10). Nevertheless, the very use of the words denoting the units of measurement (*inch* and *yard*), compared with their descriptive and more generalized correspondences in the Russian translation, renders the information with greater accuracy.

The discrepancies in the texts of the original and the translation in (7) – (10) can be explained in the following way. In scientific literature, the tendency towards approximation in English-speaking cultures is mentioned (see, for instance, the studies of V. I. Khairullin (Хайруллин, 1995)). The English language tends to operate with smaller and more accurate space measurements compared to the Russian language. In the Russian-speaking cognitive tradition, there is a tendency to use larger and less precise quantities of space. In our opinion, one of the hypothetical explanations for this phenomenon may be the historically formed idea of the Russian vast expanses as boundless, immense, when the exact indication of spatial and quantitative dimensions and characteristics in an ordinary situation of everyday life is irrelevant or even impossible.

In the Russian-speaking cognitive tradition, it is also not customary to give accurate spatial parametric characteristics of an object, especially if they do not carry a significant semantic potential. For example:

(11) ...recorded the bet with *an inch-long pencil*... (“The Guilty Party” (Henry, 1995, p. 174)). / ...записал на ней условия пари *огрызком карандаша*... (*Чья вина?*, translated and edited by M. Lorie (Генри, 1993b, p. 91)).

In this case, the translator uses the generalization technique, as a result of which a pencil with a length of 2.54 cm appears in translation as a pencil stub, i.e., *огрызком карандаша*.

It should be emphasized that the rendering of contexts (7) – (11) was influenced not only by the cognitive factors, but also by the pragmatic factors, since the translators, trying to avoid possible misunderstanding of the foreign cultural units of measurement by the Russian-speaking reader, carried out a pragmatic adaptation using the substitution and generalization techniques. The chosen tactics did not lead to a distortion of meaning, but, on the contrary, contributed to the transmission of the ironic and humorous tone of the original texts (cf., for example: *an inch-long pencil* – *огрызком карандаша*). In addition, in these situations it was important to indicate not the exact spatial and quantitative characteristics of the objects, but an overall impression from the perception of their size.

Much less common are examples in which cognitive factors proper have a primary impact on translation. For instance, in (12), the use of the generalization technique (*sixteen* – *несколько*) is due only to the cognitive factors:

(12) The rug was not an enchanted one. For *sixteen feet* he could travel along it... (“A Madison Square Arabian Night” (Henry, 1979, p. 68)). / Ковер не был ковром-самолетом. Он мог покрывать пространство в *несколько квадратных футов*, и только... (*Шехерезада с Мэдисон-сквера*, translated by T. Ozerskaya (Генри, 1993b, p. 19)).

In example (12), no pragmatic adaptation is made, since in order to translate *feet*, its dictionary correspondence *футы* is used.

The word *dozen* in the absolute majority of available translations is replaced by the words *десять*, *десяток*. For example:

(13) ...and sang out, “Good morning, Colonel,” when he was *a dozen yards* gone by (“Hostages to Momus” (Henry, 1995, p. 244)). / ...а когда тот отошел уже *ярдов на десять*, громко произнес: «Доброе утро, полковник!» (*Заложники Момуса*, translated by M. Bekker (Генри, 1993b, p. 319)).

Although the original text contains an approximate indication of the distance, as evidenced by the use of the indefinite article *a* (that is, the distance ranges from ten or eleven to thirteen yards), the use of the word *десять* (*ярдов на десять*) gives the statement less precision.

Translations (14), (15) present a disputable case.

(14) I intended to assume a funnel shape and mow a path *nine miles* wide through the farming belt of the Middle West... (“The Ethics of Pig” (Henry, 1995, p. 255)). / Я предполагал, собственно, проложить борозду шириною в *десять миль* через весь фермерский район Среднего Запада... (*Поросячья этика*, translated by K. Chukovsky (Генри, 1993b, p. 333)).

(15) ...and lay-down collar *3-4 inch* high... (“The Buyer from Cactus City” (Henry, 1995, p. 132)). / ...стоячий воротничок *четыре дюйма* в высоту... (*Закупщик из Кактус-Сити*, translated by E. Korotkova (Генри, 1993b, p. 38)).

In (14), *десять*, used as a substitution for *nine* (*девять*), demonstrates the tendency to operate with larger and less precise quantities of space in the Russian-speaking cognitive tradition. Yet, in this particular situation, the translation variant does not seem to be justified, since it is the exact distance (*nine miles*) that shows the concern of the main character of the story with the magnitude of the described project.

The choice in favor of *четыре дюйма* in (15) makes the collar excessively high (more than 10 cm). Despite the preposterousness (which, however, does not contradict the overall ironic and humorous mood of the originals), the choice of the translators corresponds to the trend in the Russian-speaking cognitive tradition to resort to generalized parameters.

On the other hand, these examples also show that the subjective cognitive factor of the observer played a certain role in rendering these contexts. Here, the cognitive factor of the observer-translator comes to the foreground.

Thus, the analysis of the given examples reveals the tendency towards generalization in translation of the names for linear measures from English into Russian.

Conclusion

Summarizing all of the above research findings, we came to the following conclusions as a result of solving the tasks set in the introduction.

Firstly, the translation of the names for linear measures in American culture can be influenced by pragmatic or cognitive factors, or both. As the words denoting the units of space measurement are realia names, it is important to consider the pragmatic factors when translating them. The translator takes into account differences in background knowledge between the author of the original and the recipient of the translation. In situations where cultural discrepancies in perception of linear measures could interfere with a full understanding of the text by the Russian-speaking reader, the translator conducts a pragmatic adaptation. The cognitive factors in translation of the names for linear measures are the national-specific features of perception, categorization and conceptualization of space, distance, and size characteristics of objects in American and Russian cultures and, in accordance with these phenomena, structuring knowledge in the languages. However, as is seen from the contexts, both cognitive and pragmatic factors can affect the translation process. In such cases, the translators resort to a cognitive-pragmatic adaptation employing various techniques, in particular the substitution and generalization techniques, since it is relevant to indicate not the exact spatial and quantitative characteristics of objects, but an overall impression from the perception of their size.

Secondly, the analyzed contexts reflect the tendency towards precision in American culture: it means operating with smaller and more accurate linear measures. As for the Russian-speaking cognitive tradition, there is an approximate approach to the perception and description of space, distance, size: it involves larger and less accurate values. Also, the analysis supports the idea expressed in translatology that in the Russian-speaking cognitive tradition, it is not customary to give accurate spatial and other parametric characteristics of objects if they do not bear a significant semantic charge in the context. One of the hypothetical explanations for approximation is the historically shaped idea of the Russian vast expanses as immense and boundless, when the exact indication of spatial dimensions in non-technical discourse may be irrelevant or impossible. These cognitive discrepancies are manifested in such translation techniques as generalization and substitution using descriptive and more generalized correspondences in the Russian translation.

Thirdly, in this study, the significance of the observer factor in translation of the names for linear measures used to describe distance, human parameters, and quantitative characteristics of objects is revealed. The observer factor may affect the choice of a translation variant. In the cognitive factor of the observer, the emphasis is laid on the gender identity.

Fourthly, one can draw a line of distinction in terms of the gender effect between the observer who is the character of the literary work and the observer who is the translator. These two types of the observer have different impacts on the translation process.

Finally, the research shows that the influence of the cognitive factor of the observer in translation can be twofold, that is objective and subjective. On the one hand, the translators take into consideration the observer who is the character of the literary work, and in this sense, they are objective in transmitting information. On the other hand, there are situations when, despite all the striving for adequacy and objectivity, the translation process may be affected by the translator's personality, in particular the gender factor of the translator, who to some extent also acts as an observer.

The further research perspectives provide for several areas of study. Firstly, it is planned to analyze the literary works of specific English-speaking authors and their professional translations into Russian from the point of view of presenting the parametric worldview in them. Secondly, it seems promising to analyze the works of specific Russian-speaking writers and their professional translations into English from the point of view of categorization and structuring of various parameters. Thirdly, it is possible to further study the influence of the cognitive and pragmatic factors on translation of contexts containing the names for such objects of reality as liquids and bulk substances. Fourthly, it appears relevant to further examine the role of the cognitive factor of the observer and various aspects of their personality in translation of literary texts.

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