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**J.P. VINAY AND J.DARBELNET'S TRANSLATION  
PROCEDURES IN USE**

There are two basic translation methods as suggested by Canadian scholars Vinay and Darbelnet: direct or literal translation, and indirect or oblique translation. (Vinay, Darbelnet 1958/1969).

It may happen that a source language message can be transferred perfectly into a target language, because it is based on parallel categories (structural parallelism) or on parallel concepts (metalinguistic parallelism). But the translator may also be aware of gaps or "lacunae" in the TL which have to be filled by some equivalent means, as that the global impression is the same for the two messages. And there are also cases where because of structural or metalinguistic differences, certain stylistic effects cannot be transferred to the TL without radical semantic or lexical changes. It is clear that in such cases the translator must have recourse to more roundabout procedures which may appear surprising at first sight but which nevertheless allow a rigorous analysis of equivalence; these are oblique translation procedures. The first three procedures outlined below are direct, and the others are oblique.

*Procedure (I): borrowing*

In the case of a lacuna usually a metalinguistic one, borrowing is the simplest translation procedure of all. It would scarcely be a procedure of relevance if the translator did not occasionally need to make use of it in order to create some particular stylistic effect. For instance to introduce an element of local colour foreign terms are often retained.

There are many old loanwords which have become so much part of the lexis of the borrowing language that they no longer appear as loans. Elements of local colour evoked by means of borrowing have an effect on the style, and consequently also on the message itself.

It is worth noting that loans often actually enter a language via translation and are commonly defined as words borrowed from one language and

incorporated into another or integrated words from a foreign language, orthography adapted for the receiving language. Certain classes of words are more commonly borrowed than others, usually words for exotic concepts or ideas from this class. What is exotic varies from language to language. Thus, English names for creatures, not native to Great Britain, are almost always loanwords and most of technical vocabulary referring to classical music is borrowed from Italian, by contrast functional words are usually not borrowed. In 1973 a computerized survey showed that there were 80.000 loan words in the Old Shorter Oxford Dictionary (3rd edition). The reasons for English vast borrowings include the existence of other languages native to Britain, invasions of England by various tribes, the flexibility of English syllable structure etc.

*Procedure (II): Calque*

Calque is a loan translation of a particular kind: a complete syntagma (syntactic unit) is borrowed, but its individual elements are translated literally. The result may be a calque of translation, which preserves the syntactic structure of the SL while introducing a new mode of expression; or it may be a structural calque, which introduces a new construction into the TL. As with borrowings, there are many old calques which have become fixed in the language; these too may undergo a semantic change which makes them false friends. The translator will be more interested in new calques which seek to fill a lacuna without recourse to an actual borrowing.

*Procedure (III): literal translation*

This procedure is applied mainly in case of closely related languages and especially those having a similar culture, and historical development, general convergence of thought and sometimes of structure and. In principle, *Literal*, word-for-word translation is quite a unique solution. It is a translation that follows closely the form of the source language. In this case it is defined as one where the resulting TL text is grammatically correct and idiomatic, and where the translator doesn't have to make any changes other than those obviously required by the TL grammar/ such as concord, inflectional endings/.

However, if a literal translation is felt to be unacceptable, the translator then has to turn to an oblique procedure.

*Procedure (IV): transposition*

Transposition means the replacing of one word-class by another, without changing the meaning of the message. The procedure can also be used within a

language, as in rewording. . In this term the second version is called the transposed form, and the original one, the base form. The base and transposed forms are not necessarily equivalent from the stylistic point of view. The transposed form generally has a more literary character. Transposition often involves a reciprocal change: one change leads to another. Changing one part of speech for another without changing the message itself.

*Procedure (V): modulation*

*Modulation* means a variation in the message due to a change in the point of view: seeing something in a different light. It is justified when a literal or transposed translation results in a form which is natural, going against the feeling of the TL. These differences are quite natural, for languages proceed from different mental pictures and have their own linguistic style, internal form. They are formed in different landscapes, through different experiences. And as a result, we have the same concept with different characteristic features brought to the fore due to different experiences and perception.

There are several types of modulation:

*Concrete vs. Abstract, Whole vs. part, Part vs. different part, Converses Cause vs. effect, Means vs. result, Different sense (examples to be presented).*

*Procedure (VI): total syntagmatic change*

*Total syntagmatic change* usually belongs to the phrasological repertoire of idioms, clichés, proverbs nominal or adjectival collocations, etc. Proverbs typically provide perfect illustration of the procedure. And the same is true of idioms. The change involved in the result of the application of the given procedure is usually syntagmatic, affecting the whole of the message.

*Procedure (VII): adaptation*

This procedure brings us to the extreme limit of translation; it is applied when the situation to which the message refers does not exist at all in the TL and must be created by reference to a new situation, is not required, as cultural similarities in such instances usually provide a series of parallelisms of content that make the translation less difficult than when both languages and cultures are disparate. Adaptation is question of situational equivalence. In fact, sometimes, due to religious, cultural and literary factors, it is difficult to find a standard equivalent in one language for another. For example, in many areas of West Africa the behavior of Jesus' disciples in spreading leaves and branches in his way as he rode into Jerusalem is regarded as reprehensible: for in accordance

with West African custom the path to be walked on or ridden over by a chief is cleaned of all litter, and anyone who throws a branch in such a person's way is guilty of grievous insult.

The seven procedures outlined above apply equally to lexis, grammar and the message itself. Finally, it is clear that within a single sentence several of these procedures may be used simultaneously, and that some translations depend on a highly complex technique that is difficult to define. The application of these complex techniques to lexis, grammar, and the message itself will be illustrated by the examples derived from "Lilit" by A. Isahakian and its translation into English by Aghasi Serobian.

"Lilit" by A. Isahakian is not a random choice, in fact. It goes without saying that this work is notable for its rich language, spontaneous, primary, graphic, but at the same time derivative, ultimate and ideational intention, striking personal style which presents a real dilemma to translators. Besides, each language (here, Armenian) compared to any other also has its own linguistic style, what von Humboldt (1816) called its 'internal form' and one should remember that "translation is a literary genre apart. It is not the work, but a path towards the work" (Ortega 1937). In addition, "translation should be transparent: it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully" (Benjamin 1923). As a matter of fact, translation procedures, as suggested by J.P. Vinay and J. Darbelnet (1958/1969), help translator fulfill this onerous task.

It goes without saying that Armenian fiction and English fiction which are not only written in different languages, but also represent different cultures, differ greatly in terms of linguistic, literary and cultural-social conventions and the application of these translation procedures that a translator resorts to in cases of lacunae, or lexical gaps, can be best illustrated by vivid examples from "Lilit" by A. Isahakian and its translation into English.

The following *borrowing*, indeed, the simplest translation procedure, is noted both in the original and in the translation. The case is that the SL word "Եդեն" has its TL translation "Eden" also known as "Garden of Eden"<sup>1</sup> but in fact, neither of these words is the original one. They both come from the Hebrew word *ēdhen* meaning "place of pleasure". Simply, in Armenian we have a consonant change; assimilation influenced by the plosive 'd'. Anyhow, these

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<sup>1</sup> (Old Testament) the garden in which Adam and Eva were placed at the creation

words, though borrowings, have become so much part of the lexis of both the languages that are no longer perceived as loan words in either language.

As a matter of fact, "Lilit" is a Hebrew myth, derived from the Old Testament and as both the cultures possess the proper aspects, vocabulary and related concepts, here *adaptation*, a question of situational equivalence, is not required, as cultural, mainly religious similarities and factors in such instances usually provide a series of parallelisms of content that make the translation less difficult than when both languages and cultures are disparate.

The procedure of modulation is here intensively applied, and it is quite natural, since Armenian and English are formed in different landscapes, through different experiences and proceed from different mental pictures.

An interesting thing is observed; the Armenian word *հոգիս* finds its counterpart in English *heart*.

1. «Մենակությունը հոգիս հանեց» - "Loneliness has trodden my heart"

2. «... Բոլոր հոգով սեղմեց Լիլիթին իր կարոտած կրծքին»-  
"...with his whole heart squeezed her tightly to his craving chest."

This type of modulation implies part vs. another part.

We have also modulation of different *sense*;

3. Ականջ դնել - *give an ear to*

There are also a number of examples of *literal translation*, perhaps, conditioned by shared metalinguistic concepts, as well as by the general convergence of thought among the Indo-European languages. Anyhow, it must be mentioned that even in closely related languages, literal translation of phraseological units is rarely possible, yet in "Lilit" and its translation we come across the following vivid examples;

1. Աղամբ ... մեկեն սիրտ առավ մոտենալու նրան - "...he all of a sudden took heart to draw up to her",

2. Սրտում գայրույթը ոտքի կանգնեց - "Anger rose up in his heart",

3. Ես գիտեմ Եդենում այնպիսի վայրեր, ուր ստեղծողն անգամ տակավին ոտք չի դրել - "I know such places in Eden where even the creator hasn't set foot on yet".

4. Եվ քաղաղ ձայնով կանչեց կարասաներին - "...and she called them in a sweet voice",

5. ... ժպիտը փայլեց չքնաղ դեմքին - "...smile beamed on her charming face".

6. ...գիշեր է գալիս - "...the night is coming"

7. «Եվ հիացած ու նորից հիացած՝ նայում էր իր պատկերին ու չէր հագենում» - "...couldn't get quenched"

As we know total syntagmatic change mainly refers to

**1. the phraseological repertoire;**

«... Հոգու հոգի» - "...meaning of my life"

**2. interjections, exclamations;**

Ա-խ ի-նչ գոհարներ են... Oh, what gems!

Ինչպե՞ս թե Why so?

**3. and other units.**

Աստղերի ողկույզներ- clusters of stars

The following examples of *transposition* can be presented:

1. - Գնա Ադամի մոտ, այդպես են կամենում - "Go to Adam; that's My Will"

In Armenian we have a verb, while in translation we have a class shift from verb to noun: կամենում - Will"

2. Տիեզերքի չափ սիրում են թեզ my love is as big as the universe

In Armenian we have a verb, while in translation we have a class shift from verb to noun: սիրում են - my love

3. Գնաց Աստծու մոտ գանգատի... Adam went to God to complain.

In Armenian we have a noun, while in translation we have a class shift from noun to verb:

գանգատի - to complain.

The Armenian language is very rich and is more prone to compounding. Perhaps, this is one of the reasons why we come across so many newly-coined words in "Lilit". These words are called *neologisms*.

Here we have the following examples of neologisms:

1. Ձյունափետուր - snow- feathered

2. ոսկևառ - golden- glittering

3. ոսկեբոց - golden-blazing

4. լուսաշող - light- shedding

5. գեղանուշ - sweet-beauty

6. լուսացայտ - light-flashing

7. տարփաբույր մեկոն lust-smelling poppy

8. քաղցրաբույր համբույր sweet-smelling kiss

9. Հիագարիող աչքերը գոցեց- ...he closed his eyes appalled by her charm

Հիագարիող = հիացած + գարիուրած

In the English world 'appalled' «գարիուրած» prevails over «հիացած», that's why the word charm is added to compensate the loss. Here we come across

another translation procedure- *Compensation*, whereby the translator solves the problem of aspects of the source text that cannot take the same form in the target language by replacing these aspects with other elements or forms in the source text.

One thing is also observed, all the above mentioned words are *calques*, i.e. their complete syntagma (syntactic unit) is borrowed, but the individual elements are translated literally. For example,

1. *Լուսացայտ*= *լույս* + *ցայտում*- *light-flashing*
2. *տաքիքբույր*= *տաքիհանք* + *բույր*- *lust-smelling*

As we see, in Armenian we have words with a connecting vowel 'ա' while in English words are hyphenated. It is conditioned by the specific word formation patterns of both the languages.

To sum up, while translating different types of translation procedures are applied to make the same resultant impression on the reader as the original does on its reader; i.e. to have all the ease of the original and produce a similar response (Nida1974).

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