

## СТРАТЕГИИ ПЕРЕВОДА ПРИ ПЕРЕВОДЕ АВТОРСКИХ ТЕРМИНОВ ГУМАНИТАРНЫХ НАУК

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Особенности перевода авторских терминов гуманитарных наук в значительной степени зависят от особых свойств самих терминов. Так как значительная часть авторских терминов – неологизмы, часто у таких терминов существуют орфографические, морфологические или лексические вариации, а также часто не имеют вариантов перевода, закрепленных в англо-русских словарях. Таким образом, перевод авторских терминов также часто вариативен; можно выделить пять основных стратегий перевода терминов. Наиболее продуктивными являются калька (с помощью данной переводческой стратегии переведено примерно 42 % рассмотренных авторских терминов) и заимствование из языка оригинала – транскрипция (32 % терминов) и транслитерация (26 % терминов). Последние две переводческие стратегии становятся все более продуктивны благодаря международной тенденции к глобализации. Менее продуктивными стратегиями являются выбор культурного эквивалента, генерализация (обобщение) и дескриптивный (описательный) перевод.

Ключевые слова: авторские термины, англоязычная терминология, перевод авторских терминов, перевод терминологии, стратегии перевода, техники перевода.

The main specific features of the translation of author terms depend on the specific features of the author terms themselves. Such terms, being mostly neologisms, often have various spelling or meaning variations and more often than not do not have translations fixed in dictionaries.

One of the main specific features of author terms translation on the level of dictionaries is the variety of translations. A great number of author terms have a variety of translations which is the result of different strategies and techniques.

Sometimes the variants include translations made according to one strategy of translation. In this case, the strategy is either finding a lexical equivalent (in this case, the diversity of translation variants is due to the fact that there are a number of equivalents in the target language) or calque translation:

**Nonobjective** – **абстрактный, нерепрезентативный** (не изображающий реальных предметов) *non objective art forms without any reference to reality* – абстрактные художественные формы, не имеющие связи с реальностью [1, С. 148].

**The Action Painting** – «живопись действия», «живопись жеста», «активная живопись» (форма абстрактного экспрессионизма, акцентировавшая значение физического действия в живописи) [1, С. 149].

Most often, though, various translations are made by means of different strategies, for example:

**Neo-impressionism** - **Неоимпрессионизм, дивизионизм, пуантилизм** [1, С. 99];

**Art Brut** - «**ар брют**» (искусство душевнобольных, «наивное» творчество маргиналов), «**сырое искусство**», **непрофессиональное искусство** [2, С. 80];

**Pop art I - non-art**, **искусство в стиле «пон»** [3, С. 120];

**Pop art II - non-art, non-art** [2, С. 272].

Sometimes the difference is seen only on the level of spelling, for example, the term **happening** can be translated through transcription (I) or transliteration (II):

**Happening I** – 1. **Хэппенинг**, экспериментальный жанр советского театрального искусства;

2. импровизированные акты искусства [3, С. 67].

**Happening II** - **Хеппенинг** (действие, соединяющее визуальные искусства и театрализованную импровизацию) [2, С. 552]

Some translation variants result from the use of certain translation techniques, for example:

**Orphism** – **орфизм, орфический кубизм** (течение в изобразительном искусстве

начала 20 века, главным образом во Франции) [1, С. 170];

**Conceptual art, conceptualist art** – **концептуальное искусство, концептуализм** [2, С. 36];

**Vorticism** – **вортицизм, вортицизм** (кратковременное направление в английской литературе и живописи в 1912-15) [1, С. 614].

Even if there is only one variant of translation, the dictionaries tend to provide an explanation of the notion (which is not characteristic of the non-author terms listed in the same dictionaries). This brief explanation can be seen either as a brief reminder of the meaning of a term or as a descriptive variant of translation. Approximately 80% of the author term translations include this explanation, for example:

**Cloisonnism** – **клуазоннизм** (стиль живописи, в которой области яркого, плоского цвета разделены темным контуром, подобно витражам в перегородчатой эмали) [2, С. 106];

**Neo-Plasticism** – **неопластицизм** (вид четкой геометрической абстрактной живописи группы голландских художников) [1, С. 48];

**Luminism** – **Люминизм** (1. Особое качество живописи, придание краскам светоносности; 2. Техника живописи, заключающаяся в отображении игры света на воде) [2, С. 360].

Almost all the main strategies of term translation can be observed in the translation of author terms.

The first method is **to find a cultural equivalent**. Most often, author terms are coined due to extralinguistic reasons, thus author term coinage usually coincides with the emergence of a new notion. And, as the author terms always have an author, in most cases it is quite easy to state where (and, generally, at what time) the term was coined. Thus, it is pointless to try to find an equivalent in the target culture, as both the term and the notion denoted by this term are generally borrowed at the same time.

Thus, to find a cultural equivalent is one of the least productive strategies of translating author terms. Yet, this strategy can be used mostly with consubstantial terms (the percentage of which is also quite small), for example:

**All-over painting** – *a term first applied to the abstract expressionist drip paintings of Jackson Pollock which appeared to have no top or bottom* [5, С. 8];

**All-over (painting)** – **сплошной, ровно покрывающий всю поверхность**. [2, С. 97].

As there are two variants of translation, only one of which is equivalent translation, there is a need to have a look at the level of speech, where the most frequent translation of **all-over** is indeed **сплошной**:

At the same time Pollock's **all-over painting**, his unfocused dripping to the very edge of the painting. But even the Impressionists had used this kind of «framing» to create the impression of being realistic.

Jack «the Dripper» now intensified the impression of realistic immediacy with his extremely large formats. The paintings face the observer like a wall. No path, no gaze leads past them. They are part of the environment [9].

В то же время в своей «**сплошной**» живописи Поллок произвольно разбрызгивал краски до самого края картины. Даже импрессионисты использовали этот прием, чтобы создавалось более реалистичное впечатление от картины.

«Джек-Разбрызгиватель» еще больше усилил воздействие реалистичной непосредственности своих работ, создавая картины чрезвычайно больших размеров. Перед зрителем предстают картины размером со стену. Их невозможно обойти или не заметить. Они являются частью окружающего мира [10].

The frequency of the first translation strategy is very low (~3%).

The second method of term translation is **calque**-translation, or translation word-by-word. This method involves translating terms, often compound ones, part-by-part. In author art terminology translation, this method is the main one in dealing with consubstantial terms, for example:

**Combine Art** [5, С. 63] – **комбинированное произведение, комбинированная живопись** [2, С. 281];

**Anti-Art, anti-art** [5, С. 11] – **антиискусство** (заведомо провокационные формы искусства) [2, С. 132];

**Aesthetic Movement** [5, С. 5] – **эстетическое движение** [1, С. 781];

**Abstract art** [5, C. 1] - **абстрактное искусство** [2, C. 5];

**Auto-destructive art** – art which is deliberately intended to self-destruct. The concept was developed in the 1950s, most notably by Gustav Metzger who originated

the term and wrote several manifestos. [5, C. 20].

The translation of this term has not been found in the authoritative bilingual dictionaries, but the translation of a book on Art History provides the following calque variant

*Among the founding members of this cooperative-who se original name was the Centre for Advanced Creative Study-one counts Gustav Metzger, the apostle of “auto-destructive art.”* [7, C. 374]

*Среди членов-учредителей этого кооператива, первоначально называвшегося Центром перспективных творческих исследований, фигурировал Густав Метцгер, апостол «саморазрушающего искусства»* [4, C. 423].

One more example of calque translation of a term not registered in the dictionaries but found in speech is the term **concrete art**:

**Concrete art** - Term applied to abstract art that repudiates all figurative reference and uses only simple geometric forms. The term was coined by van \*Doesburg, who in 1930 issued a manifesto entitled *Art Concret*, disguised as the first number of a review (no other numbers

were issued), in answer to the formation of the \*Cercleet Carre association, to which he had been vigorously opposed. Max \*Bill gave the following definition: ‘Concrete painting eliminates all naturalistic representation; it avails itself exclusively of the fundamental elements of painting, the colour and form of the surface. Its essence is, then, the complete emancipation of every natural model; pure creation’ [6, C. 115].

Enthusiasts of Bill’s “**Concrete Art**» (in which everything had to be planned by arithmetic calculations) suddenly flooded the tiny Brazilian art world, which had been, until then, recalcitrant toward modern art. [7, C. 365]

Поклонники биллевского «**конкретного искусства**» (где все подчинялось арифметическим расчетам) неожиданно наводнили крошечный художественный мир Бразилии, до того упорно не принимавший современного искусства. [4, C. 416]

An odor of crushed strawberries, a letter from a friend, or a billboard selling Drano; three taps on the front door, a scratch, a sigh, or a voice lecturing endlessly, a blinding staccato flash, a bowler hat - all will become materials for this new **concrete art**. [7, C. 440]

Запах раздавленной земляники, письмо от друга, билборд с рекламой «Драно», три стука во входную дверь, царапина, вздох или голос, читающий нескончаемую лекцию, мгновенная ослепляющая вспышка, шляпа-котелок - все станет материалом для этого нового **конкретного искусства**. [4, C. 49]

Some modern abstract artists use terms such as **concrete art** or non-objective art, but in practice the phrase abstract art is commonly used and the distinction between the two is not always obvious. [9]

Некоторые современные абстракционисты используют такие термины, как «**конкретное искусство**» или «беспредметное искусство», но на практике обычно используется термин «абстрактное искусство». [10]

Another example is the following calque translation of an author nomenclature unit:

**Blaue Reiter** [5, C. 3] => **Blue Rider** – «**Синий всадник**» (объединение художников-экспрессионистов в Мюнхене (1911-14)) [2, C. 155].

Here it should be noted that while the monolingual English Dictionary of Art Terms

provides the German variant and does not even mention the English one, the English-Russian dictionary deals only with the English calque (**The Blue Rider**). On the level of speech, the original text in English can give two variants, the German one and the English one, and the Russian translation includes only the Russian calque:

*In early 1912 he wrote his Russian colleague Wassily Kandinsky (1866-1944), with whom he had founded the association of artists Der Blaue Reiter (The Blue Rider) in Munich in 1911 : «I am just reading Worringer’s Abstraktion und Einfühlung [Abstraction and Empathy] , a good mind, whom we need very much. Marvelously disciplined thinking, concise and cool, extremely cool.»* [7, C. 80]

*Вначале 1912 года он писал своему русскому коллеге Василию Кандинскому (1866-1944), совместно с которым в 1911 году основал в Мюнхене художественное объединение «Синий всадник»: «Читаю «Абстракцию и в чувствование» Воррингера: превосходный ум, в котором мы так нуждаемся. Удивительно дисциплинированное мышление, немногословное и холодное, в высшей степени холодное»* [4, C. 87].

The calque translation is the most frequent one in translating consubstantial terms and one of the most productive ways when dealing with word combinations; it accounts for approximately 42% of translations, based on the dictionaries and a number of books and articles on Art.

Yet most often the author terms of Art are not consubstantial and thus the calque and the equivalent translation do not suit the purpose. In such cases, the translator may use loan borrowing, which is the most productive strategy in English-into-Russian author term translation.

There are two main ways of loan borrowing: **transcription** and **transliteration**.

The first, **transcription**, involves transcribing the source terms, i. e. rendering the sound of a lexical unit by means of the target language. The examples include:

*Tachisme* - **ташизм** [2, С. 543];

*Fauvism* - **фовизм** [2, С. 448];

*Junk art* – **джанк-арт** [2, С. 82];

*Cloisonnism* [6, С. 110] - **Клуазоннизм** (стиль живописи, в которой области яркого, плоского цвета разделены темным контуром, подобно витражам в перегородчатой эмали) [3, С. 30];

*Bakelite*– **бакелит** (синтетический полимер) [2, С. 114].

Yet another example of transcription is the term **assemblage**, which has two variants, according to the dictionary:

*Assemblage* - Term coined in the 1950s by Jean \*Dubuffet to describe works of art made from fragments of natural or preformed materials, such as household debris. The term is not usually employed with any precision and has been used to embrace \*photomontage at one extreme and room \*environments at the other. It gained wide currency with an exhibition called 'The Art of Assemblage' staged at the Museum of Modern Art, New York, in 1961 [6, С. 29];

*Assemblage* - **Ассамбляж, скульптура-коллаж** (абстрактная композиция, состоящая из необычных материалов) [2, С. 93].

The dictionary gives two variants – transcription and generalization. In such case it is necessary to turn to the level of speech to find that the translation of **assemblage** as **ассамбляж** is quite popular, while **скульптура-коллаж** is so rare that it could not be found:

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                         |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Pablo Picasso, Bull's Head, 1942 <i>Assemblage</i> (bicycle seat and handlebars). [7, С. 33]                                                                                                                                                                                                                                                                                                                                                                                                 | Пабло Пикассо. Голова быка. 1 942 <b>Ассамбляж</b> : велосипедные седло и руль. [4, С. 39]                                                                                                                                                                                                                              |
| Given that signs are defined by their opposition to other signs within a given system, anything can stand for anything else if it conforms to the rules of the system in question. Using the handlebar and seat of a bicycle, Picasso remains within the realm of representation, defining the minimum required for a combination of disparate elements to be read as the horned head of a bull, while at the same time demonstrating the metaphoric power of <i>assemblage</i> . [7, С. 33] | Используя седло и руль велосипеда, Пикассо остается в пределах фигуративности: с помощью минимума средств он составляет разнородные элементы так, чтобы в них можно было узнать рогатую голову быка, и в месте с тем демонстрирует метафорическую силу <b>ассамбляжа</b> . [4, С. 39]                                   |
| Perhaps we should also ask what Rubin's approach to Dada was-for Dada was also included in his exhibition and its catalogue, "Dada, Surrealism, and Their Legacies." Not to belabor the point, but he did the same thing to the Dada legacy that he did to Surrealism: it became a constellation of astonishing objects and <i>assemblages</i> . [7, С. 319]                                                                                                                                 | Может быть, стоит коснуться и подхода Рубина к дадаизму, который также был представлен на его выставке и в каталоге «Дада, сюрреализм и их наследие. Я не хочу в это углубляться, но, по-моему, с дадаизмом он сделал то же самое: представил его как коллекцию причудливых объектов и <b>ассамбляжей</b> . [4, С. 361] |

Furthermore, the Russian Corpora provides 4 cases of using the term **ассамбляж** and 0 cases of the **скульптура-коллаж** [8]; thus, it can be stated that for this term transcription is definitely the main translation strategy.

The second type of loan borrowing is **transliteration**, which involves rendering the

spelling of a source term by means of the target language, for example:

*Post-Impressionism* - **постимпрессионизм** [1, С. 280];

*Dripping* – **дриппинг** (прием, типичный для художников абстрактного экспрессионизма, когда художник поливает холст краской) [2, С. 390];



**Automatism** – **автоматизм** (исключение сознания из творческой деятельности художника) [2, С. 105];

**Vorticism** – **вортуизм, вортицизм** (кратковременное направление в английской литературе и живописи в 1912-15) [1, С. 614].

Sometimes the expression plane of a term is changed to suit the grammar system of the target language. For example, the term **deconstruction** is translated not as **деконстракишн**, but as **деконструкция**:

**Deconstruction** - **деконструкция, деконструктивизм** [1].

Another reason for changing the expression plane is to suit the tendencies of the target language terminological system. For example, since in Russian terminology of Art the terms denoting Art movements tend to be coined with the suffix ‘-ism’ rather than through word combination with the word **искусство**, **minimal art** is translated in two different ways:

**Minimal Art I** - **минимальное искусство** [3, С. 97];

**Minimal Art II** - **минимализм** [1, С. 34].

The strategies of transcription and transliteration are highly productive for author term translation, as there is a tendency to globalization among modern linguists. The percentage of transcribed and transliterated terms is roughly 32% and 26% consequently.

The last 7% include terms translated through other techniques, and namely: **generalization, transposition, descriptive translation**.

For example, the **generalization** translation of the term **assemblage** is used more rarely than the transcription variant, but it is nevertheless used in translation of texts designed for layman:

**Assemblage**- **Ассамбляж, скульптура-коллаж** (абстрактная композиция, состоящая из необычных материалов) [2, С. 93].

Trojan Horse – Mixed Media **Assemblage** – Angelo Finamore [12]

Скульптура-коллаж «Троянский конь» художника Анжело Финаморе

One of the examples of the **generalization** is the term **hard-edge [painting]**:

**Hard Edge painting** - term applied to a type of painting (predominantly abstract) in which forms, although not necessarily geometrical, have sharp contours and are executed in flat colours. The term was coined by the American critic Jules Langsner in 1958, and although it can be retrospectively applied to such styles as \*Purism, it is used mainly of the type of painting that emerged as a reaction to the spontaneity and painterly handling of \* Abstract Expressionism. Major exponents of Hard Edge painting have included Ellsworth \*Kelly and Kenneth \*Noland [6, С. 229];

**Hard-edge I** – **резкий** (об абстрактной живописи);

**Hard-edge II (painting)** – **произведение абстрактной живописи** (с резкими очертаниями и насыщенными цветами);

**Hard-edger** – **уличный художник** (особ. Художник-абстракционист) [2, С. 329];

Indeed, **hard edge painting** is abstract painting, but it is only a sub-movement of abstract painting, according to the definition.

Yet another translation technique is descriptive translation, i. e. translation of a term by means of a group of words explaining its meaning, for example:

**Popart** - **поп-арт, искусство в стиле «поп»** [3, С. 120].

The main drawback of the technique is that it is not as laconic as the previous ones. The brief explanations of the terms (see pp. 2-3) were not included in the statistics as they are rarely used on the speech level and are adduced to many terms not as the main translation equivalent.

One more technique is **transposition**, i. e. the process where parts of speech change their sequence when they are translated [11]. For example, **the action painting** (NOUN functioning as an attribute + NOUN) is translated either as **живопись действия**, живопись жеста (NOUN + NOUN in the genitive case) or as **активная живопись** (ADJECTIVE+ NOUN):

*The Action Painting – «живопись действия», «живопись жеста», «активная живопись» (форма абстрактного экспрессионизма, акцентировавшая значение физического действия в живописи) [1, С. 189].*

Here it should be pointed out that the most frequent variant of translation is the first one, живопись действия:

|                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                       |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>A particularly significant record of Abstract Expressionism at the very moment of its coalescence as a movement-because it encapsulates the shift from the automatic to the autographic-is provided by the first, and only, issue of Possibilities, published at the end of 1947 by Motherwell and the critic Harold Rosenberg (who would &amp; later father the label "action painting» [7, С. 339]</i> | <i>Особенно важным свидетельством об абстрактном экспрессионизме периода его сплочения является суммирующий этот переход от автоматического к автографическому первый и единственный номер журнала «Возможности» («Possibilities»), выпущенный в конце 1947 года Мазеруэллом и критиком Гарольдом Розенбергом (тем самым, который позднее ввел термин «Живопись действия») [4, С. 384]</i>                            |
| <i>Поллок давал краске стекать каплями с толстых кистей и дырявых жестяных банок на холст, лежащий на полу, разбрызгивал краску взмахом руки и бегал по своим картинам вновь и вновь, подобно маленькому дerviшу — все это сложно было назвать «живописью» в традиционном смысле. В связи с этим один критик дал достаточноточное название его творчеству — «живопись действия» [10]</i>                    | <i>When Pollock let the paint drip from thick brushes and pierced tin cans on to the canvas lying on the floor, when he threw and sprayed the paint with wild swings of his arm, and ran across his painting over and overagin like a little dervish, one could not really speak of «painting» in the traditional sense. For this reason, one critic called his work, appropriately enough, «Action Painting» [9]</i> |

Since author terms rarely have just one authorized translation variant, different dictionaries give different translations based on various strategies; on the level of speech terms can be translated by various strategies even within the framework of one text. For example, in the dictionary by A. A. Azarov the term **non-objective** [art] is translated through the selection of the corresponding lexical equivalent:

**Nonobjective – абстрактный, нерепрезентативный** (не изображающий реальных предметов); *non objective art forms without any reference to reality – абстрактные*

*художественные формы, не имеющие связи с реальностью [1, С. 148].*

In the dictionary by E. A. Tokmina, though, the term is translated through calquing:

**Non-objective art – беспредметное искусство** [3, С. 105].

Though one of the dictionaries gives two translations based on the selection of cultural equivalents, and another dictionary gives a calque translation, the translator of a book on Art, in one case, used the calque variant and, in the other case, chose to use a method of changing the part of speech, or **transposition**:

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i><b>The Museum of Non-Objective Painting</b> (the first incarnation of the Guggenheim Museum, opened by Solomon R. Guggenheim and Baroness HillaRebay von Ehrenweisen in 1939), and the Barnes Foundation (established by Albert C. Barnes near Philadelphia in 1922, though not opened to the public in his lifetime). [7, С. 216]</i>                                                                                                                               | <i><b>Музей беспредметной живописи</b> (так поначалу назывался Музей Гуггенхайма, открытый в 1939 году Соломоном Р. Гуггенхаймом и баронессой Хиллой Ребе фон Эренвайзен) и Фонд Барнса (основанный Альбертом К. Барнсом близ Филадельфии в 1922 году, но открывшийся для публики лишь после смерти коллекционера) [4, С. 235]</i>                                                                                           |
| <i><b>II.</b> As in the case of Cercle et Carre and of Abstraction-Creation, which appeared in Paris in 1930 and 1932 and which, like Circle, were used as platforms to organize exhibitions, most of the recent art reproduced by Gabo and his acolytes represents a middle-brow, academicized version of geometric abstraction that has no programmatic characteristic other than that of being «non-objective,» to use the vocabulary of the period. [7, С. 282]</i> | <i>Подобно журналам «Круг и квадрат» и «Абстракция - Творчество», вышедшим в Париже в 1930 и 1932 годах (тоже в качестве выставочных платформ), труд Габо и его соратников представил под рубрикой современного искусства по большей части рутинную академизированную версию геометрической абстракции, чьей единственной программной характеристикой была, говоря на языке того времени, «беспредметность». [4, С. 313]</i> |

Thus, the most productive techniques of author term translation are calque translation (42%) and loan borrowing (transcription (32%) and transliteration (26%)), the latter two becoming more and more popular due to the tendency of globalization. Less productive term translation strategies (the selection of functional equivalent, generalization, descriptive translation) are also used. One of the main specific features of author term translation is absence of author translation equivalents.

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### STRATEGIES OF AUTHOR TERMS TRANSLATION

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The main specific features of the translation of author terms depend on the specific features of the author terms themselves. Such terms, being mostly neologisms, often have various spelling or meaning variations and more often than not do not have translations fixed in English-Russian dictionaries. A great number of author terms have a variety of translations, which is the result of different strategies and techniques. The most productive techniques of author term translation are calque translation (42 %) and loan borrowing (transcription (32 %) and transliteration (26 %)), the latter two becoming more and more popular due to the tendency of globalization. Less productive term translation strategies (the selection of functional equivalent, generalization, descriptive translation) are also used. One of the main specific features of author term translation is absence of author translation equivalents.

Keywords: author terms, English terminology, terminology translation, author term translation, translation techniques.