Linguocultural Deviations in Russian Translation of the Novel "Twilight" by S. Meyer

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Abstract

The article examines the main challenges and common mistakes that may occur during the translation of culture-bound vocabulary. The article is aimed to identify the nature and reasons for national and cultural deviations in the Russian translation of the novel "Twilight" by Meyer. Research methods are focused on a comprehensive research methodology: descriptive, comparative, and conceptual analysis. The authors applied both traditional and linguocognitive approaches to investigate culture-bound elements of the original novel "Twilight", and therefore, to explain the reasons for discrepancies found in its Russian translation. The practical value of the article is determined by the fact that the material worked out in the research can be used in lecture courses on the general and partial theory of translation, and seminars on literary translation practice. Research findings have proved that reaching success in linguocultural translation largely depends on the ability of a translator to understand implicit information and apply adequate translation techniques to convey the national identity of the source text.

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1. Introduction

A lot of research has been done in the field of handling culture-bound vocabulary problems. On the one hand, culture-bound lexical units, relating to discordant elements of the language and denoting concepts specific to each culture, have always provided difficulties in translation. This difficulty, on the other hand, raises interest in this issue. A comparative analysis of literary works and their translations in a cultural aspect is one of the current problems in translation theory. However, it has not been carefully studied both from a methodological and practical point of view. There has been a recognition that culture-bound concepts can actually be more problematic for the translator than the semantic or syntactic difficulties of a text, even where the two cultures involved are not too distant (Ritva, 2011). Newmark (1988) claims that translation problems due to culture-specific items are caused by the context of a cultural tradition to which a language is bound since there is no culturally neutral language. An adequate interpretation of the meaning is one of the problems while translating culture-bound lexical units. Sometimes it can be a real challenge to capture the whole range of connotations they convey, especially if the source and target cultures are considerably different.

Traditionally, words that refer to the extralinguistic world are called realia (Ritva, 2011). The main characteristic of realia is that they directly refer to the socio-cultural environment of the target language. This extra-linguistic element of a language determines which words exist in the target language and how the target culture classifies the real world. There are different classifications between cultures, for example, the division of times of the day, measure and weight, meals, and words that refer to educational systems (Khoshsaligheh, 2018; Vlakhov & Florin, 2012). Realia are closely connected with the cultural identity of people who use these expressions within a country, a region, or a continent. Some culture-specific words or concepts have to be explained since otherwise the reader cannot understand or might misunderstand parts of the text.

A major difficulty in the translation of realia is raised by the fact that languages have different ways of organizing their reality, which are specific to each culture. The lexical systems vary from one language to another and the way languages express their meaning cannot be easily predicted since they are only occasionally similar to other languages (Abaszadeh et al., 2019; Zhaksylykov, 2011). One should not expect to find a target language equivalent for each source language unit. Therefore, sometimes realia might have no equivalent in the target language. In some cases, the cultural connotations of a word or an expression cannot be conveyed in translation. In other words, it is sometimes impossible to make a similar effect on the target language readers, because that effect simply does not exist in their reality.

Baker (2011) believes that realia are not always untranslatable. In her opinion, it is not the culture-bound items that can make an expression untranslatable or difficult to translate, but rather the meaning an expression conveys and its association with culture-specific contexts. Consequently, there are some obstacles in conveying realia in translation, in particular, the absence of the equivalence in the target language due to the lack of the object designated by the realia, necessity to convey the historical and national color of the realia along with their objective meaning. The motivation for the study is explained by the fact that common linguocultural deviations found in the official Russian translation of the novel "Twilight" by Meyer (2005) set to improve the professional training of future translators and develop their linguocultural competence. Facing extralinguistic difficulties, a translator has to neutralize not only the language barrier but also the one created by differences between national cultures. The purpose of the research is to identify the nature and reasons for national and cultural deviations in the Russian translation of the novel "Twilight" by Meyer.

2. Theoretical Framework

The question is not whether realia can be translated, but how they should be translated. There are no strict rules in translating culture-specific lexical units. So, the translator while considering basic theoretical propositions and using their language skills, background knowledge chooses the most adequate way of translation (Vlakhov & Florin, 2012). However, as it has been pointed in the Routledge encyclopedia of translation studies edited by

Baker and Saldanha (2019), choosing the most effective – and ethically acceptable – ways of conveying the cultural characteristics of the original, domestication or foreignization translation strategies is one of the controversial issues in translation studies. Within this framework, the concept of cultural translation usually does not imply the choice of a specific translation strategy, but indicates the concept of translation, influencing the possibility of transferring differences of ideological elements between linguistic groups.

Translation is not only the transposition of a text into another system of signs but also into another culture (Macura, 1995). Considered more than just the process of recording, it implies an explanation, understanding, interpretation. The interpretation of the source information is based on the cognitive (background) knowledge existing in the target recipient's mind. If the receptor does not have such knowledge due to cultural differences between two linguistic communities, the message will not be understood in the target language and the translation will hardly be done. The information that provides an inadequate understanding of the source text and when adjusted does not distort the figurative system of the text shall be adapted. A sociocultural adaptation of a literary work is based on the reflection of objective and social reality to the sociocultural conditions of the target language social reality (Lefevere, 1992).

Currently, there is an increasing interest in the Kazakh scientific community (Issakova et al., 2020; Murzinova et al., 2018) for studying the relationship between culture and language, the national and cultural peculiarities of speech behavior and speech communication. In this regard, according to Murzinova et al. (2018, p. 706), "much attention is paid to the function of the cognoscibility of the national language and the archive, which conveys national cultural values from generation to generation". Recent studies have also shown that both linguistic and cultural approaches to culture-bound units make it possible for representatives of one culture to join the linguistic picture of the world of another one (Zhaksylykov, 2011).

3. Methodology

Nowadays, a lot of research is done in the field of linguocultural problems. This article is based on the works of Kazakh, Russian, English, and American authors – Baker (2011), Issakova, Sadirova, Kushtayeva, Kussaiynova, Altaybekova, Samenova (2020), Karasik (2013), Lefevere (1992), Macura (1995), Maslova (2008), Newmark (1988), Venuti (2008), Vlakhov and Florin (2012), Zhaksylykov (2011), etc. – devoted to linguocultural issues in translation. In order to achieve the aim of the article, the authors applied comprehensive research methods. The descriptive analysis was used to characterize the culture-bound units under consideration and, therefore, to explain the reasons for discrepancies found in Russian translation. The comparative analysis made it possible to determine specific correspondences of the selected culture-bound elements as a result of their transformation. All the above traditional methods were used along with the linguocognitive approach to investigate literary concepts as elements of national culture.

The original novel "Twilight" by American novelist Meyer (2005) and its official and unofficial Russian translations (Akhmerova, 2009; Saptsina, 2018) served as the actual material for the study. "Twilight" is a popular American vampire-themed novel. As it has been written by Moredock (2020) in Encyclopedia Britannica, the novel introduces Bella as she moves to Washington State and first meets Edward, who instantly falls for her even though he is a vampire. The novel "Twilight" was also adapted as a film by Summit Entertainment, which was released in the United States, 2008. Both a book and film were a resounding commercial success. The official Russian translation of the novel "Twilight" was made by Akhmerova (2009) and a new fan translation was presented by Saptsina (2018), both versions were published in Moscow by the AST publishing house.

According to Issakova et al. (2020, p. 508), "in modern linguistic science, more and more attention is paid to linguistic and cultural approaches to the study of linguistic units". Culture-bound concepts can be rendered in translation within the framework of linguocultural and linguocognitive approaches. The first approach (Karasik, 2013; Maslova, 2008) is known as a direction from language to culture, the study of concepts as elements of national culture, its values, and characteristics. The second approach (Krasnykh, 2002; Popova &

Sternin, 2010) considers the concept as the basis of real-world knowledge, parameters for understanding national and cultural specifics of both thought and image typical for the members of a certain conceptual system.

The information contained in the source text is subjected to cognitive processing during translation activity. However, it is necessary to take into account pragmatic and linguocultural aspects when translating from English into Russian due to significant differences between these interacting cultures. Adequate translation of culture-specific words of a literary text has always been essential, since the lack of the translator's attention to the culture-specific elements of the original can lead to the destruction of its aesthetic integrity and, thereby, to a distorted pragmatic impact on target readers. Cognitive linguistics has contributed much to study one of the important linguistic issues as language and thinking (Robinson & Ellis, 2008). The ideas and categorical apparatus of cognitive linguistics facilitate the solution of many translation problems involved with linguocultural aspects of literary works translation.

4. Results and Discussion

4.1. Measures for Cultural Adaptation in Translation

Linguocultural translation is carried out by various degrees of adaptation (Baker & Saldanha, 2019; Venuti, 2008). It can be weak, strong, or zero (pure linguistic translation). In this regard, the translator has to deal with the question of whether to preserve the cultural elements of the source language or replace them with the norms of the target language. Strong adaptation is considered as the approximation of a source culture to the national culture of a target language reader (Venuti, 2008). It is used when a literary text contains common human values prevailing over the ones of a local culture. The translator can also use strong adaptation if there is not ethnic exoticism in the source text or its role is insignificant in it. Weak adaptation is the most direct translation of the source culture by preserving its cultural elements in the target language (Baker & Saldanha, 2019).

Both strong and weak adaptations require the translator's tact and skills. If the translator does not have appropriate skills or does not understand the essence of translation, its social purpose, the strong adaptation can become the over-adaptation (Venuti, 2008). As for the insufficient adaptation of various cultural-bound components of the source text, it can lead to misinterpretation of the target text by the native speakers. Typically, translators of literary works use both types of adaptation – strong and weak, measuring their proportion depending on the above factors. Therefore, the translator's common sense and preferences are very important. Let's compare two Russian translations of the original novel "Twilight" by the contemporary American writer Meyer (2005). Here the problem of translating the original cultural components is solved by the ability of the translator to choose appropriate translation strategies and methods (Table 1).

Table 1

Measures for Cultural Adaptation of the Novel "Twilight" in Russian Translations

Source text
It was there, sitting in **the lunchroom**, trying to make conversation with seven curious strangers, that I first saw them.

Official translation	Fan translation
Именно тогда, во время **ланча**, болтая с новыми знакомыми, я впервые увидела их.	Именно там, сидя в **столовой** и пытаясь поддержать разговор с семерыми любопытными незнакомцами, я впервые увидела их.

Source: Akhmerova, 2009, p. 50; Meyer, 2005, p. 31; Saptsina, 2018, p. 41.

In the first (official) translation, the noun *lunchroom* is rendered as *ланч [lunch]* in Russian, which is typical for the American speech (foreignization strategy). As for the second (fan) version of translation, the noun *lunchroom* is concretized by the word *столовая [canteen],* which is peculiar to the Russian speech (domestication strategy). It should be noted that according to the original book, Bella (one of the main characters of the novel) can hardly communicate with strangers, make new acquaintances, and in the official

translation made by Akhmerova (2009) it can be seen that the participial construction *trying to make conversation with seven curious strangers* is transformed into *болтая с новыми знакомыми [chatting with strangers],* which is wrong. That is why, in order to achieve adequacy in translation, the English participle construction *trying to make conversation with*

seven curious strangers should be translated into Russian as *пытаясь поддержать разговор с семерыми любопытными незнакомцами [trying to make conversation with seven curious strangers].* Let's consider another extract from Meyer's novel "Twilight" (2005) and its Russian translations (Table 2).

Table 2

Measures for Cultural Adaptation of the Novel "Twilight" in Russian Translations

Source text
Last **night** I'd discovered that Charlie couldn't cook much besides **fried eggs and bacon**.

Official translation	Fan translation
Вчера **вечером** выяснилось, что из еды Чарли способен приготовить только **яичницу**.	Вчера **вечером** выяснилось, что Чарли не готовит ничего, кроме **омлета с беконом**.

Source: Akhmerova, 2009, p. 64; Meyer, 2005, p. 40; Saptsina, 2018; p. 53.

In the official translation, the English noun *night* is transformed into the Russian noun *вечер [evening].* This phenomenon is a bright example of the discrepancy between cultural ideas about parts of the day: in the English-speaking and Russian-speaking cultures. Actually, the *evening* for the British begins at five or six p.m., which turns into a short night at 8 p.m. Therefore, the English phrase *last night* is replaced with the Russian phrase *вчера вечером [last night]*, since the evening for Russians lasts until 12 a.m. (midnight). Further, the phrase *fried eggs and bacon*, the name of a traditional American breakfast, is transformed into a simpler form – the noun *яичница [fried eggs]*, peculiar to the Russian speech (domestication strategy). In this case, the translator does not emphasize cultural differences.

In the fan translation, as in the previous one, the English noun *night* is transformed into the Russian noun *вечер [evening].* Next, the original phrase *fried eggs and bacon* is concretized by the Russian phrase *омлет с беконом [omelette and bacon],* which is typical for the American speech (foreignization strategy). In other words, this is a weak adaptation that emphasizes the culture-specific coloring of the source unit. The translator has to make a choice between foreignization and, domestication. American translator Venuti (2008) notes that both strategies go back to two extreme translation traditions: the first one was aimed at immersing the target reader into an alien culture without any adaptation of the relevant cultural information to the perception

of the target audience (foreignization), and the second one was aimed at over-adaptation, which often turned into the transformation of the source text in its own domestic manner (domestication).

4.2. Main Ways of Translating Culture-Bound Vocabulary

Having focused on the pragmatics of both the sender and the recipient, the translator chooses the most adequate translation strategy and the way of translating culture-bound units of the text due to the communicative and pragmatic nature of the translation analysis of the text. There are some common ways such as transcription, transliteration, loan translation (calque), generalization, concretization, explication (descriptive translation), cultural adaptation, elimination, metonymic translation, linguocultural commentary, etc. (Baker & Saldanha, 2019; Macura, 1995; Vlakhov & Florin, 2012; Zhaksylykov, 2011). The following common ways of translating culture-bound units of the novel "Twilight" by Meyer (2005) have been used in its official translation made by Akhmerova (2009):

1. Transcription – transliteration. Here the translator tries to represent the pronunciation or the spelling of the foreign word with the target language letters. These methods are often used when translating foreign proper names, geographical names, names of companies, ships, newspapers, magazines, etc.: *"But she was never more than a sister. It was only two years later that she found **Emmett**. She was hunting – we were in **Appalachia** at the time –*

and found a bear about to finish him off" (Meyer, 2005, p. 103). *"Но Розали всегда оставалась для меня только сестрой. А через два года она нашла **Эмметта**. Мы тогда жили в **Аппалачах**, и во время охоты она спасла его от лап медведя"* (Akhmerova, 2009, p. 88). Here the translator uses both transliterations **Emmett – Эмметт**, **Appalachia – Аппалачи** and transcription **Carlisle – Карлайл**.

2. Calque, otherwise known as imitation, maybe direct transfer but adapted to the target language. With this method the source unit is translated word-for-word, calques can at first be considered interference, but are usually in time adopted into the target language (Naukkarinen, 2006): *"Don't worry, it's only **five miles or so**, and we're in no hurry"* (Meyer, 2005, p. 111). *"Не бойся, это же всего **пять миль**, а время у нас есть"* (Akhmerova, 2009, p. 91). Here the translator uses loan translation of the culture-bound word related to the unit of measurement **five miles – пять миль**.

3. Explication. It makes the implicit explicit. This method is defined as the use of longer, explicative phrases either into the running text or as a footnote. The method refers to some explanatory changes that make the meaning clear to the receptor. According to Larson (1997, p. 105), "the form of the resulting translation when using this strategy should consist of a compact, nominal core, and a flexible addition, this way the addition may eventually fall out and the core become the lexical target language (TL) equivalent with a fixed form".

Let's analyze another example of rendering the associative culture-bound elements of the novel "Twilight" into Russian: *"He stared at me like I'd just spoken in **pig Latin**"* (pig Latin is a secret language, codified English, most often used by children to hide their conversations from adults or just for fun) (Meyer, 2005, p. 142). *"Он уставился на меня так, словно я заговорила на **поросячьей латыни**"* (поросячья латынь – тайный язык, зашифрованный английский, чаще всего используемый детьми, чтобы скрыть свои разговоры от взрослых или просто для развлечения)* (Akhmerova, 2009, p. 125). In this example, the associative culture-bound phrase *pig Latin* is translated into Russian by means of calquing and explication of its

meaning in the footnote: **поросячья латынь**. In this context (joking), this method of translating a culture-bound unit is considered quite effective, since the translation retains a play on words when Bella began to talk about something incomprehensible to others.

4. Cultural adaptation is a strategy that makes use of so-called functional equivalents, i.e., the unfamiliar is replaced by the familiar. This may also be called the closest possible equivalent of the TL. Functional equivalents refer to words of the TL that correspond to the connotations and associations of the source language (SL) word, i.e., function as cultural parallels, for example, *Santa Claus* can be translated as *Дед Мороз* or *Ravioli* may be translated as *Пельмени*. As Barkhudarov (2013) states, the concepts *Santa Claus* and *Дед Мороз [Father Frost]* do not have identical meaning but in a specific context, they may be substituted for one another.

Let's examine another example from the novel "Twilight"*: "I don't speak **Car and Driver**"* (Meyer, 2005, p. 69). *"Слушай, я же **не механик!**"* (Akhmerova, 2009, p. 44). The name of a popular American magazine *Car and Driver* is translated into Russian as *я же не механик [I am not a mechanic]*. This translation method is considered appropriate since Bella didn't know much about cars and technology. According to Naukkarinen (2006),

> The strategy of cultural adaptation is favored in subtitling, children's literature and humor, since readers must respond quickly to subtitles, children usually need more domestication in order to understand the text fully and humor often requires something familiar in order for it to be funny. If the whole text is translated using this method, alternatively called cultural context adaptation, the translator should pay special attention to text function, consistency and reader expectations. (p. 261)

5. Elimination implies a complete non-translation. In other words, when translating realia its national and cultural specificity is omitted. Contemporary literary translators tend to view this method as the last means and it is often considered contrary to ethical norms of literary translation. Elimination may be used to avoid the need to translate a problematic

culture-bound unit and sometimes only some of the details are lost, when detailed specificity is not necessary, for example: "*In the Olympic Peninsula of northwest Washington State, a small town named Forks exists under a near-constant cover of clouds*" (Meyer, 2005, p. 17). "*На северо-востоке штата Вашингтон притаился маленький городок Форкс, где погода почти всегда пасмурная*" (Akhmerova, 2009, p. 12). The translator omits the geographical realia, the name of the peninsula located in the Northwestern part of Washington State, *Olympic Peninsula*, considering it semantically redundant, that is, it expresses a meaning that can be directly extracted from context. This cultural and pragmatic adaptation is based on ignoring (camouflaging) the culture-bound vocabulary in translation. The translator, for some reason, considers the meaning of this realia to be insignificant for the target language audience. This position seems to be justified when culture-bound words are not widely known in the target culture.

Summarizing common ways of translating culture-bound units of the novel "Twilight" into Russian, it should be noted that cultural adaptation, explication, and elimination are local methods that fall under the broader global strategy of domestication. In the text, they do not disrupt the reading process since the reader encounters nothing surprising or unknown. Thus, the translator may have to make noticeable changes to the original. Transliteration, transcription, and calque, on the other hand, are methods that are a part of the global strategy of foreignization. Firstly, the translator needs to consider the genre peculiarities of the target text, the author's individual style and intentions as well as the potential readership when choosing the optimal translation strategy. Secondly, the translator should think about the function of the culture-bound element including its connotations and the audience in order to decide the following: if the meaning of this element is crucial to understanding and perception of the text if it must be made explicit either because its associated meaning is vital for comprehension or the audience is not likely to understand the element without further explanations.

Reaching success in filling the linguocultural gap in target language vocabulary requires the translation to be easily understandable, i.e.,

transparent as to its formation, relatively short, and follow the linguistic norms of the target language (Ritva, 1994). Therefore, the most effective strategy for translating culture-bound elements is likely to be transcription paired with a discreet explanation and if a new word or phrase becomes widespread it may be adopted in the target language since this method shows respect for the foreign culture.

4.3. Nature and Reasons for Linguocultural Translation Deviations

In this study, the authors have investigated the linguocultural peculiarities of the novel "Twilight" by Meyer (2005) based on its official and unofficial (fan) Russian translations. These two different versions of translation (Akhmerova, 2009; Saptsina, 2018) make the linguocultural analysis of a literary text very interesting. The novel "Twilight" by Meyer (2005) is quite difficult to translate because it contains a lot of culture-bound words: ethnographic, associative, geographical, socio-political, onomastic (Vlakhov & Florin, 2012). It requires the translator to do considerable preliminary research and have appropriate translation skills. Due to the translators' ignorance of peculiarities of material and spiritual culture presented in the source text, meaningless literalisms appear in translations, which are perceived by the target readers as something completely incomprehensible.

Translation mistakes that are frequently made in the process of rendering culture-specific vocabulary from one language into another can make target language receptors get an inadequate perception of the original literary work. As mentioned before, translation can be considered as a process that has two hypostases: 1) reproduction of the content of the source text; 2) adaptation of the content and forms of its expression to new linguo-ethnic conditions of perception. Based on such interpretation of the translation, there are two main reasons to explain linguocultural deviations and mistakes made, in particular, failures in rendering the original content and adaptation of the content and form of the source text to the communicative competence of target language recipients. Let's consider the translation of an extract from Meyer's novel "Twilight" (2005), then it becomes clear why misinterpretation of cultural information leads to an inadequate translation (Table 3).

Table 3

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
Instead, I was **ivory-skinned**, without even the excuse of blue eyes or red hair, despite the constant sunshine.

Official translation	Fan translation
Кожа у меня оливковая на и никакого намека голубые глаза и светлые или хотя бы рыжеватые волосы.	Несмотря на то, что я из солнечных краев, у меня была **бледная матовая кожа**, и если бы это хотя бы компенсировалось, скажем, голубыми глазами или рыжими волосами – так ведь ничего такого нет и в помине.

Source: Akhmerova, 2009, p. 21; Meyer, 2005, p. 26; Saptsina, 2018, p. 16.

In the first version of translation, the phrase *ivory-skinned* is conveyed by the Russian phrase *оливковая кожа [olive skin]*. In this case, it can be observed misinterpretation of the culture-bound phrase leading to a wrong translation. There are some passages in the novel stating that Bella has a very light, pale skin. *Olive* skin is rather dark, swarthy, as, for example, among the Greeks or Italians. In English, Bella's skin is *ivory*, i.e., almost white, like piano key buttons. If the word *ivory* sounds too exotic in translation, it is possible to find another equivalent, but it should mean something very light. Therefore, in order to achieve adequacy in translation, the phrase *ivory-skinned* should be conveyed by the Russian phrase *бледная матовая кожа [pale mat skin]* (Mueller, 2010) as in the second version of the translation. Let's consider another extract from the novel "Twilight", which clearly illustrates that misinterpretation of cultural information, namely, ignorance of ethnographic realia, results in an inappropriate translation (Table 4).

Table 4

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
I focused my thoughts on sunny beaches and palm trees as I finished the **enchiladas*** and put them in the oven

Official translation	Fan translation
Закладывая **цыпленка** в духовку я мечтала о ярком солнце, пальмах и золотых пляжах.	Заворачивая **энчилады**** и ставя их в духовку, я старалась думать о солнечных пляжах и пальмах.

Note: *Enchilada is a traditional Mexican dish. It is a corn tortilla filled with meat or vegetables. **Энчилада – традиционное блюдо мексиканской кухни, которое представляет собой тонкую лепёшку из кукурузной муки с мясной или овощной начинкой

Source: Akhmerova, 2009, p. 53; Meyer, 2005, p. 46; Saptsina, 2018; p. 39.

In the official translation, the culture-bound word denoting the name of the dish, *enchiladas* is rendered in Russian by the noun *цыпленок* [chicken]. In fact, Bella was cooking enchiladas, not some Mexican chicken. To avoid low equivalence, insufficient translation adequacy, loss of the national and cultural specifics of the original, the translator should render the word *enchiladas* into Russian by means of transcription and explanation of its meaning in a footnote. These two methods are applied in the fan translation. When analyzing the following example, authors find a mistake in the official translation, which is due to misinterpretation of cultural information, i.e., ignorance of socio-political realia (Table 5).

Table 5

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
From the other end of the long table, a group of **seniors** gazed at us in amazement as we sat across from each other. **Edward** seemed oblivious.

Official translation	Fan translation
Я то и дело ловила заинтересованные взгляды **одноклассников**, а вот **Каллен** делал вид, что ничего не замечает.	**Двенадцатиклассники,** сидевшие за другим краем стола, изумленно уставились на нас. **Эдварду**, кажется, не было до этого никакого дела.

Source: Akhmerova, 2009, p. 141; Meyer, 2005, p. 130; Saptsina, 2018, p. 117.

First of all, it should be noted that Bella never calls Edward only by his last name (Cullen), except once. In the source text, this character is either he or Edward. This also applies to other characters of the novel: Bella does not call anyone just Hale, Black, etc. – she always calls people by their first name. Therefore, replacing the name *Edward* with his last name *Cullen* does not seem to be appropriate. In Akhmerova's (2009) translation, the culture-bound word associated with an American education system, *seniors* is replaced with the word *одноклассники [classmates],* which is wrong, since seniors are those who study in the twelfth grade, and Bella and Edward study in the eleventh grade (juniors). In other words, seniors cannot be classmates of Bella and Edward, they are *twelfth graders*. At the high school level, grades have the following names: 9th grade – freshman year, 10th grade – sophomore year, 11th grade – junior year, and 12th grade – senior year (Summers et al., 2005).

In "Twilight", Edward, Bella, and Alice are juniors, i.e., they are in 11th grade, and Jasper, Emmett, and Rosalie are seniors, i.e., are studying in their final 12th grade. Jacob is in 10th grade (sophomore), but he is studying at another school, on the reservation. In general, there are three levels of school education, and each level has its own separate schools. Grades 1, 2, 3, 4, and 5 are said to be the primary school. Grades from 6 to 8 are thought of as middle school. Grades from 9 to 12 are considered high school. These are all separate schools and not just some different departments of one and the same school. When children complete another level of education, they transfer to another school. In the system of Russian and Kazakh education, grades 1-4 are considered primary, grades 5-9 – middle, and grades 10-11 – senior. They all form a secondary school (secondary education). A high school (higher education) is called an institute or university. That's why there are some difficulties in translating completely different systems. Having considered all of the above, the second version of the translation is regarded as an acceptable one. In fan translation, the meaning of the English realia *seniors* is concretized by the Russian noun *двенадцатиклассники [twelfth graders]*. In the official translation of the following extract from the novel analyzed, authors again observe the translation mistake, made due to misinterpretation of cultural information, i.e., ignorance of another socio-political realia (Table 6).

Table 6

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
I saw a **sophomore** in a pink dress eyeing him with timid speculation, but he didn't seem to be aware of her.

Official translation	Fan translation
Невысокая девушка в розовом платье смотрела на него с нескрываемым интересом, но мой избранник ничего вокруг не замечал.	Я заметила **десятиклассницу**, которая робко на него поглядывала, но он, казалось, вообще её не замечал.

Source: Akhmerova, 2009, p. 106; Meyer, 2005, p 95; Saptsina, 2018, p. 88.

As in the previous example, here authors find that the translator again makes a mistake when translating the culture-bound concept associated with an American education system: the word *sophomore* is replaced with the word *невысокая [short],* which is considered wrong. Earlier, authors provided a detailed analysis showing the differences between school systems in the USA and Russia and determined that grades in high school have the following names: 9th grade – freshman year, 10th grade – sophomore year, 11th grade – junior year, and 12th grade – senior year. In the book, *a sophomore girl* looked at Edward during the prom, which means a *10th grader*, not a *short girl*. Therefore, the second version of the translation is considered adequate and does not distort the source text: the English realia *sophomore* is translated into Russian as *десятиклассница [tenth grader]*. Let's examine another extract from the novel "Twilight", which clearly illustrates that misinterpretation of cultural information (ignorance of ethnographic realia) leads to an inadequate translation (Table **7**).

Table 7

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
He must have grown **half a foot*** since the first time I'd seen him.

Official translation	Fan translation
Со дня нашей последней встречи Джейк вырос **сантиметров на пять**!	Со дня нашей первой встречи он вырос, должно быть, на **полфута****.

Note: *Foot is a unit for measuring length in the English measurement system, equal to 0.3048 meters or 30.48 centimeters. **Фут – это единица измерения длины в английской системе мер, равная 0.3048 метрам или 30.48 сантиметрам

Source: Akhmerova, 2009, p. 43; Meyer, 2005, p. 37; Saptsina, 2018, p. 30.

In the first version of translation, the culture-bound concept associated with a unit of measurement, *half a foot* is rendered in Russian as *пять сантиметров [five centimeter*s]*. However, this is considered an inappropriate translation, since 1 foot is about 30 centimeters, respectively, half a foot is about 15 centimeters, and not 5. If the translator transformed the original realia *half a foot* into the word-combination *пятнадцать сантиметров [fifteen centimeters]*, then she would be able to achieve adequacy in translation. Despite the fact that the English culture-bound unit *half a foot* and its Russian equivalent *пятнадцать сантиметров [fifteen centimeters]* do not represent their own conceptual meaning, but the general classeme unit of measurement and express the relationship between different levels of the hierarchical scale of measurements, it is important for the target audience to know the values of these culture-bound units. Giving an explanation that the foot is a unit for measuring length in the English measurement system, equal to 0.3048 meters or 30.48 centimeters (Summers et al., 2005), enables the receptors to easily restore the internal shape of the unit and observe its motivation. During the implementation of the same concepts, the discrepancies between the objects compared are explained by differences in the way of life of different nations, which, in turn, is reflected in the national worldview. Therefore, to express concepts of reality, each nation (regardless of other nations) chooses its own, close concepts for comparison, focusing on the recipient of its culture. So, the British use the measurement of land, which is precious few in England, to compare *the large* and *the small*.

For example, when culture-bound terms denoting linear measures such as an inch or a mile are at first perceived from the texts containing them, they indicate the national distinctness of these elements and explain the peculiarities of such segmentation of the real world by the British. The absence of Russian culture-bound units denoting linear measures (for example, meter and kilometer, etc.), equivalent to the English ones, does not mean that they do not exist in Russian material culture. In fact, it implies that for Russians this comparison involves no difference due to its less visibility for representatives of the Russian-speaking linguocultural community since there has always been a lot of land in Russia. In other words, the main categories of the linguistic picture of the world (the concept of small and large, part and whole) are inherent in every society, but they are perceived in different ways. If Jacob had grown by five centimeters, Bella would hardly have noticed it. He grew by half a foot – that's about 15 centimeters. In the second version of translation, the culture-specific coloring of the source unit *half a foot* is preserved, it is translated into Russian by means of calque and transcription *полфута [half a foot]*. Moreover, here the translator adds a footnote to explain the meaning of this unit (foot is a unit for measuring length in the English measurement system, equal to 0.3048 meters or 30.48 centimeters). Let's consider the translation of another passage from Meyer's novel "Twilight" (2005), then it becomes clear why incorrect linguistic means for conveying culture-bound elements of the text can make it difficult for the preceptor to understand and cognize the source culture (Table 8).

Table 8

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
"What's your favorite?" He raised an eyebrow and the corners of his mouth turned down in disapproval. "**Mountain lion**".

Official translation	Fan translation
А кого предпочитаешь ты? – **Пум**, – коротко ответил он.	А кого предпочитаешь ты? Он вскинул бровь, и уголки его рта опустились в явном неодобрении: – **Горного льва**.

Source: Akhmerova, 2009, p. 137; Meyer, 2005, p. 125; Saptsina, 2018, p. 111.

In the official translation, the word *mountain lion* is replaced with its Russian equivalent, *пума [puma]*. This translation method is quite effective. The point is that the mountain lion (which Edward loves to hunt so much) is the puma. Mountain lion, puma and cougar are one and the same animal, but they have different names in different places. According to Tucker (2008), the mountain lion is a large carnivorous mammal, also known as cougar and puma, and lives primarily in the highlands of the USA and Canada. It has many other names: Mexican lion, silver lion, mountain screamer, royal cat. Other names: cougar, mountain cat, panther (USA), lion, Colorado lion, mountain lion (Latin America), lion, puma (Argentina), brown jaguar (Brazil), leopard (Mexico), red tiger (Suriname).

The puma has even been included in the Guinness Book of Records, where more than forty names are noted in English, 18 – in the languages spoken in South America and 25 – in North America (Summers et al., 2005). Here the translator can use the word *пума [puma]*, although it is possible to apply the phrase *горный лев [mountain lion]* in translation because in English there are separate words for *пума [puma]* and *кугуар [cougar]*. So, if the novel's author, Meyer (2005), wanted to use them, she would have done so. If she wrote exactly the mountain lion, then it was her desire, and the translator should have used the calquing technique *горный лев – mountain lion*, that is, the source unit should have been preserved as in English.

It should be noted that further in the book it is said that Bella hunts and she likes mountain lions, i.e., now the word *mountain lion* is translated as *горный лев [mountain lion]*, and not as *пума [puma]*, as a result, it seems that these are different animals. There is always only *mountain lion* in the novel, and further in the translation Akhmerova (2009) writes *горный лев [mountain lion]*, despite the fact that at the beginning of the book she decides to use the word *пума [puma]*. Consequently, it may lead to confusion, as if these are different animals. The problem of rendering cultural information associated with the translation of jokes, puns, and catch phrases is clearly illustrated while comparing the following passages from the novel "Twilight" (Table 9).

Table 9

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
He turned to smirk at me. "What, no **twenty questions** today?".

Official translation	Fan translation
Что, сегодня **вопросов** не будет? – пошутил **Эдвард**.	**Эдвард** лукаво улыбнулся: – Что, сегодня никакого **блиц-опроса**?

Source: Akhmerova, 2009, p. 151; Meyer, 2005, p. 143; Saptsina, 2018, p. 138.

In the official translation, the translator uses elimination, i.e., the national and cultural specificity of the word is omitted. In fact, the main character of the novel Edward mentions the game *twenty questions*, in which one player thinks of a person, thing, or place, and the rest must guess whatever the question-maker is a thing of by asking 20 questions that require a yes or no answer. The translation made by Akhmerova (2009) is quite adequate, she does not make rough mistakes here. On the one hand, the translation of this culture-bound unit would be important only if Russians also knew this game and played it. In fact, this game is unknown in Russia, and if the translator keeps it, then readers won't take the hint anyway. On

the other hand, here authors deal with a pun. It is difficult but must be conveyed in Russian. In fan translation, a similar pun is replaced and created in Russian: *twenty questions – блиц-опрос [quiz].* This method of translating culture-bound units is considered appropriate in

this particular example. The following example illustrates two different translation strategies applied: the explication of cultural content and, conversely, the elimination of differences between cultures (Table 10).

Table 10

Linguocultural Discrepancies between the Novel "Twilight" and its Russian Translation

Source text
Don't worry, it's only **five miles** or so, and we're in no hurry.

Official translation	Fan translation
Не бойся, это же всего **пять миль**, а время у нас есть.	Не волнуйся, это всего **километров восемь**, к тому же, мы не спешим.

Source: Akhmerova, 2009, p. 91; Meyer, 2005, p. 111; Saptsina, 2018, p. 88.

In the first version of translation, the original culture-bound concept related to the unit of measurement, *five miles* is replaced with its equivalent *пять миль [five miles]* in Russian. In this case, such a replacement is considered appropriate. According to the international converter, 1 mile (Summers et al., 2005) equals 1.6 kilometers. In the second version of translation, the English word-combination *five miles* is transformed into the Russian phrase *восемь километров [eight kilometers].* This method of translating culture-bound elements is also considered effective. As a rule, when measures of length, speed, weight, etc. have already (correctly) been recalculated into the units of measurement that are more familiar to the Russian-speaking reader (or a footnote with their explanation has been given), this, to a certain extent, facilitates the perception of the source text.

5. Concluding Remarks

Having analyzed the actual material of the study, it should be noted that sometimes the asymmetry between the English-speaking and Russian-speaking linguocultural communities leads to translation mistakes and, accordingly, to the inadequate perception of the original literary text. Despite the linguocultural deviations found in the translation of the novel "Twilight" from English into Russian, translator Akhmerova reproduces the culture-bound units of the source text, finds their adequate Russian equivalents not distorting the author's intentions. In some cases, she applies translation techniques which can be considered successful. In order to achieve adequacy and success in linguocultural translation, the translator should be able to understand implicit

information of the text shared by all members of the linguocultural community and based on their cultural values as well as apply adequate translation techniques to convey the national identity of the source text and make the necessary impact on the target audience. Preservation of the national identity of the original in translation implies adequate adaptation of the content and form of the source text to the communicative competence of target language recipients. This is the only way to provide a full-fledged perception of a literary text.

The problem of rendering cultural information in translation is stipulated by the fact that a high percentage of translation mistakes accounts for this aspect of translation. Mistakes are mainly made due to the following factors: 1. misinterpretation of cultural information: ignorance of the realia of material and spiritual culture, subculture, inappropriate reproduction of significative connotations; 2. the wrong attitude towards translation: insufficient cultural and pragmatic adaptation of the source text, over-adaptation of the source text; 3. inadequate translation technique: distortion in the characters' description, inappropriate translation of charactonyms, failure in the translation of jokes, puns, and catch phrases.

Having identified common reasons for national and cultural deviations in the translation of the novel "Twilight" by Meyer from English into Russian, authors came to the following conclusions: the original cultural information of the novel does not always correspond to the author's intention in the official Russian translation made by Akhmerova; some translation techniques applied by the translator

do not meet the requirements of translation quality, distort the author's intentions and contribute to the inadequate perception of the text. The display of linguocultural translation deviations encourages the development and improvement of the translation process. Consequently, attempts to translate the same work by different translators lead to the emergence of original works due to the use of different translation transformations and the translator's own individuality.

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