

**Translating Epithets in Fiction: A Stylistic Study of Semantic and Pragmatic Equivalence
(With special reference to “*The Fool*” by Raffi)**

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Abstract

This article is devoted to the study of epithets and their translation in fiction. It is vital to transfer epithets properly, preserving the function and intent realized by the author in the original text by using proper semantic parallels and ensuring pragmatic equivalence in the target language of translation. Stylistic adequacy in translation presupposes the choice of appropriate language units in the target text, requiring a pre-translation analysis of the literary traditions of the target culture. There can be no doubt that the realization of the function of impact which is dominant in verbal creativity must be provided by the implementation of the translation strategy of re-metaphorization, though, depending on the norms of valency in the target language, the occurrences of some culturally-bound changes turn out to be inevitable in the translation process.

The application of the linguo-stylistic method of analysis within the frame of the comparative approach allows to bring out the semantic, pragmatic, and stylistic nuances of the linguistic elements both in the source text and the target text. In the meantime, it underscores the predominance of the context which shapes those overtones to convey the specificities of the historical-cultural traditions reflected in the original text.

Keywords: epithet, characterization, source text, target text, translation, semantic parallels, stylistic correspondence, structure, valency.

Introduction

Fiction revives our imagination and avails us the opportunity to encounter the world as it is: its injustice, prejudice, relentless savagery, and severity. Historical fiction, in its turn, reconstructs the past, helps us evaluate and understand the laws of life, its deep and complicated processes.

One of the eminently valuable novels of Armenian literature is “*The Fool*” (*Խուկնոր*) by Raffi, published in 1880. The theme of the novel is chiefly concerned with the bloody events in the aftermath of the war between Turkey and Russia in 1877. Raffi verbalizes the psychological and physical tortures which the peaceful Armenian population was subjected to. It is rather strange and surprising, but the ideology voiced by the main character Vardan reflects the current situation of Armenia, which has occurred on the threshold of a global war anew.

In this article, we aim to analyze the function of epithet in the original text and its translation, brought to light in 1950 by Jane S. Wingate.

The role of epithet in fiction

There is no art without emotion, and verbal art is no exception. As with other pieces of verbal creativity, “*The Fool*” by Raffi demonstrates a variety of stylistic devices and expressive means which undoubtedly introduce emotions into the work and provide the realization of the aesthetic function in the text, thus making it vivid, vibrant and imaginative. Of particular interest are epithetic expressions which reflect the authorial individual preference of characterization regarding the personages, their feelings and emotions, as well as ideas and events.

According to Oxford Advanced Learner’s Dictionary, (2010, Eighth edition), epithet is an adjective or phrase that is used to describe somebody’s or something’s character or most important quality, especially in order to give praise or criticism. As a racial epithet, it can also be an offensive word or phrase that is used about a person or group of people.

Epithet, as a stylistic device, has been thoroughly investigated by many scholars of language and style (Potebnya, 1990; Galperin, 1981; Arnold, 2016; Skrebnev, 2003; etc. See also Haroutyunian & Haroutyunian, 2022). Crystal (2001:107) defines epithet as a word or phrase which characterizes a noun and is regularly associated with it. According to Wales (2014:141), epithet is an ‘ornamental’ adjective or adjectival phrase which co-occurs either with a proper name in a kind of formula, or with a noun in a similar habitual collocation.

Interlingual epithet

It is of vital import that the proper transfer of epithets to the target language preserves their function as well as the intention of the author in the original text. Pre-translation stylistic analysis of the source text required for adequate stylistic transposition, ensures the choice of appropriate language units in the target text. There can be no doubt that the realization of the function of impact, the domineering function in verbal creativity, must be provided by the implementation of the

translation strategy of re-metaphorization¹ – “a unique metaphoric displacement which is aimed at discovering the intra- and extra-linguistic co-relationship of linguistic elements, which due to the unique talent and artistic skills of the translator, add to the recreation of the aesthetic and ideological unity of the composition” (Gasparyan, 2021, p. 37). However, it should be borne in mind that the dependence on the norms of valency of the target language often makes the occurrence of changes in the translation process inevitable.

The novel, presently under examination and investigation, reveals a great number of epithets, including the title of the work in question, requiring a thorough analysis. *Fool* (*Խենկթ*) is an example of epithet standing for the characterization of the main personage – Vardan, an embodiment of the national spirit, resolution, self-devotion and bottomless love for Armenia- his motherland. The semantic volume of the word *խենկթ* (fool) is rather rich and covers the following meanings in Armenian: պակասամիտ, սկարամիտ, կարճամիտ, ցնդած, խելառ, գիժ, խելազար, etc. Correspondingly, from a semantic perspective, it is possible to render it as *mad, crazy, mindless, brainless, harebrained, insane* and so on. The translator synonymizes and selects the appropriate variant *fool* which rather exhaustively conveys the meaning encoded not only in the title but also in the novel’s context as a whole. Vardan is ready to sacrifice his own life and undertake desperate and foolhardy deeds of courage for the salvation of his country – that is the only target of his aim. Digressing on the aim of the article, it is worthy of mention that the title in the Russian version appears to be in its transcribed form *хент*[*khent*] (*crazy*) supplied with an explanation (сумасброд – crazy man, безумец – madman).

The national sayings below the title containing the linguistic element *խենկթ* (*Խենկթը մի քար գլորեց փոսը, հարյուր խելոքներ հավաքվեցան, չկարողացան դուրս հանել; Մինչև խելացին կմտածել, խենկթը գետից անց կկենա; Խենկթից – ուղիղ պատասխան*) testify to the intention of the author and serve as a foreshadowing, which predetermines the character’s daring, agility and lucidity (See the English and the Russian equivalents of the Armenian sayings adduced here in the next paragraph.).

As in the title of the novel in Armenian, the target word for *խենկթ* in sayings in the English translation is *fool* (The *fool* rolled a stone into a pit, a hundred wise men came to the rescue but they could not draw it out; While the prudent man is considering, the *fool* is across the river and away; The replies of the *fool* become the proverbs of the people); similarly the Russian target sayings contain the transcription of the source word *խենկթ* [*khent*]– *хент* (*Хент бросал камень в воду, собралось сто умных и не могли достать его; Пока умный подумает, хент перейдет реку; Хент говорит, говорит правду*).

¹ It has been established that interlingual metaphoric transformations can be categorized as *metaphorization* when a source language non-metaphoric word is translated through a metaphor, *de-metaphorization* realized through the translation of a source language metaphor by a non-metaphoric expression; and *re-metaphorization* when a source language metaphor is translated by a metaphor (Proshina, 2008, pp.136-137).

The frequency of use of the epithetic word *խենյօ* (fool) in the original text is rather high – 49 instances – whereas the target text randomly reveals generalization and substitution of the source word for *crazy* or *fool*.

Source Text	Target Text
<i>Խենյօր</i> սկսում էր զանազան անճոռնի շարժումներ անել, չորս թաթիկների վրա սողալ, ոտները բարձրացնել, ձեռքերի վրա կանգնել, և ուրիշ տեսակ-տեսակ հիմարություններ անել: (էջ 18)	The <i>fellow</i> then went through a number of grotesque motions, creeping on all fours, walking on his hands and various other tricks.
Մի ամբողջ օր <i>խենյօր</i> մնաց քրդերի բանակի մեջ. զվարճացնում էր բոլորին, խոսում էր քրդերեն, որպես մի քուրդ, հայհոյում էր, անհիծում էր ռուսներին. գոռում և գոչում էր, թե բոլոր «գյավուրներին» պետք է կոտորել: (էջ 18-19)	The <i>fellow</i> remained in the Kurdish camp all day, entertaining crowds of men. He spoke Kurdish like a Kurd; he swore; he cursed the Russians; he raved against the “giaours” (infidels) saying, “kill the giaours”.
Ատրճանակը որոտաց և գնդակը անցավ <i>խենյօի</i> կողքի մոտից: (էջ 22)	The rifle went off and the bullet grazed the <i>man's</i> side.

The authentic excerpts adduced above present the usage of the word *խենյօ* (fool), while in the target texts the translation strategy of generalization can be observed (*խենյօ* – *fellow*, *խենյօ* – *man*). In our opinion, the translator has generalized the word *խենյօ* to escape its overemployment, though the repetition of the lexical unit in the source text does not occur at random. In the original text, in each case, it has its specific role in functioning as an individual symbol, manifesting a national precedent phenomenon which resides in the mental space of the Armenian linguo-cultural community.

Source Text	Target Text
Եվ իրավք այդ մարդը <i>խենյօ</i> էր, կամ զոնե այսպես ձևացնում էր իրան: (էջ 17)	And truly, he seemed to be a <i>crazy</i> man.
<i>Խենյօր</i> մատերը կոխում էր ականջների մեջ, կռանում էր, բերանը լայն բաց էր անում և որքան ձայն ուներ, սկսում էր էշի նման զռալ: (էջ 18)	The <i>crazy</i> fellow stuck his fingers in his ears, stooped, opened his mouth and began to bray with all his might.
Բայց մյուս առավոտյան <i>խենյօին</i> բանակի մեջ էլ ոչ ոք չտեսավ... (էջ 19)	But the next morning the “ <i>fool</i> ” had disappeared.
Ինձ վիճակված է իմ ամբողջ կյանքում <i>խենյօի</i> դեր կատարել... (էջ 24)	It is my fate always to play the role of the <i>fool</i> .
Ես հենց ինձ <i>խենյօի</i> տեղ էի դրել և այնպես մտա քրդերի բանակը: (էջ 24)	I pretended I was <i>crazy</i> and so entered the Kurdish camp.
Եվ ամեն բերնից լսվում էր միևնույն կարծիքը, թե նա <i>խենյօ</i> էր: (էջ 141)	Everyone expressed the idea that the man was <i>crazy</i> .

If the semantic structures of the words *fool* and *crazy* are taken into consideration, then the seemingly random choice is not obscure.

Actually, the target word *fool* appears to be used in the contexts in which one of the meanings of the word discloses its necessity. In this context one of the basic meanings of the word *fool*, i.e., “a jester or a person who deceives and plays tricks on somebody” is realized. The choice is justified on the one hand by Collins Cobuild Dictionary (“fool”, 2023), which defines the word *fool* as “a person in the courts of kings and queens in medieval Europe whose job was to do silly things to make people laugh”, and on the other hand by the situation when the main character sneaks into the Kurdish army pretending to be a jester and jollifying the enemy.

In the next passage (see the table above) the translator has given preference to the choice of the word *crazy*, which at first sight may seem to be aimed at eluding repeatability. But this is not the case. The choice of *crazy* is rather targeted to specify the meanings of “strange” or “insane” in the semantic structure of the source word *խենթ* (fool), which comes to the fore in the given context.

The frequency of use of the word *fool* is notably higher (50) than that of *crazy* (22); this correlation of frequency, as well as the choice of the target word *fool* for the title of the novel, can be accounted for by the evocative properties of the word.

With the plot of the novel progressing, our observations reveal a rather high frequency of use (24 times) of the linguistic element *նժքախոս* (unhappy, miserable) in various combinations. Of special interest is the epithetic combination *նժքախոս Բայազիդի* (miserable Bayazid), which occurs in the setting of the novel to specify the grievous atmosphere domineering the entirety of the text. The translator chooses to de-metaphorize the epithet leaving out the attribute:

Source Text	Target Text
Նա, երևի, տեղեկություն չուներ, թե ինչ էր պատահել <i>նժքախոս Բայազիդի</i> հետ, որին թողել էր բերդապահ (կոմենդանտ) Շտոկվիշի պահպանության ներքո: (Էջ 4)	He seemed not to have heard <i>what had occurred</i> at <i>Bayazid</i> , which he had left under the protection of Commandant Ishdogvitch.

However, it should be mentioned that the omission of the epithetic attribute *նժքախոս* (unhappy, miserable) in the translated version impedes the realization of the author’s intention to draw the reader’s attention to the great tribulation and calamitous situation of the people and events of Bayazid.

The following sentence reconstructs the unforgettable dark pages of Armenian History, the psychological and physical anguish and terrors, through the epithetic combination *օրհասական համաշունքներ* (fatal, ominous sighs):

Source Text	Target Text
– Հաց...ջուր...	"Bread!" "Water!" Again were heard the <i>despairing cries</i> .

– կրկին լսելի եղան <i>օրհասական հառաչանքները</i> : (էջ 6)	
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The employed epithet *օրհասական հառաչանքներ* (fatal, ominous sighs) may be defined as synesthetic², as the reader can hear, feel and experience the characters' painful sensations through the choice of this epithet. The translator employs the strategy of re-metaphorization, implementing the metaphoric combination *despairing cries*. We should hasten to add, however, that although the source and target patterns structurally coincide (Adj. + N), the epithetic expression in the target text is not as intensive from the point of view of the semantic, pragmatic and stylistic potential as the source epithet. Our study of the dictionary entries of the lexical units in question reveals the following picture: In Armenian dictionaries the structurally complex adjective *օրհասական* (օր+հասնել – day+come) is explained as մահաբեր, սպանիչ, ճակատագրական նշանակություն ունեցող (deadly; murderous; lethal; causing a matter of death or life; fatal; a situation which is of fatal significance.) (Aghayan, 1976, p. 1599; Malkhaseants, 2010, p. 619). It is also important to mention that the use of the adjective *օրհասական* (*fatal, ominous*) in literature goes back to the Armenian translation of the Bible (Hamabarbar ..., 1895, p. 197), as well as to the works of Armenian historiographers and chroniclers beginning from the 5th century (Nor Bargirq ..., 1981, p. 1036). We have to agree that the translator's choice of the target word *despairing* (հուսահատ), defined in English dictionaries as “showing or feeling the loss of all hope”; “feeling that everything is wrong and that nothing can improve” (Oxford Advanced Learner’s Dictionary, 2005, p. 414; Collins Cobuild English Language Dictionary, 1988, p.382), can be considered acceptable from the viewpoint of its connotational charge as well as its ability to convey the idea of the psychologically desperate, calamitous situation of the people in Bayazid. The pragmatic choice of the word *despairing* in this context is meant to convey the desired meaning. However, this lexical unit is unable to reproduce the general social-political setting in the city, which had been the basic reason for this psychological breakdown.

The role of the epithetic combinations such as *գերեզմանական լռություն, դժբախտ քաղաք, խիստ տխուր և սրտաշարժ, մեղայ քաղաք, մռայլ տխրություն*, (*grave silence, unhappy, miserable city, extremely sad and mournful, dead city, gloomy sadness*), cannot be overestimated in the description of the mournful atmosphere of the city.

Source Text	Target Text
Քաղաքում տիրում էր <i>գերեզմանական լռություն</i> , որ երբեմն ընդհատվում էր ագռավների կոնյունով, որոնք խումբերով սավառնում էին այստեղ և այնտեղ՝ մեռելուտիք ուտելու համար: (էջ 15)	<i>A deathly silence</i> reigned over the city, broken only by the croaking of ravens who flew about in flocks to batten on carrion.
Փողոցները այդ <i>դժբախտ քաղաքի</i> ներկայացնում էին <i>խիստ տխուր</i> և	The streets of <i>the unfortunate city</i> presented a <i>sad and mournful spectacle</i> : houses had

² In literature, synesthesia refers to a technique adopted by writers to present ideas, characters, or places in such a manner that they appeal to more than one sense at a time, like hearing, sight, smell, and touch.

<p><i>սրտաշարժ պատկեր</i>, — տները դարձել էին մոխրի կույտ... տեղ-տեղ ծխարտում էին դեռ չվառված նյութերը, համարյա ամեն մեկ տան մոտ ընկած էին ծերերի, երիտասարդների, կնիկների և երեխաների դիակներ... (էջ 15-16)</p>	<p>become reduced to heaps of ashes; here and there smoke arose from ruins; beside the ruins lay the charred remains of old and young, women and children.</p>
<p>Այսպիսի <i>մեռյալ քաղաքի</i> մեջ կանգնած էր Բայազեդի միջնաբերդը և սպասում էր իր ցավալի օրհասին... (էջ 16)</p>	<p>Rising above <i>this city of the dead</i>, stood the citadel of Bayazid, waiting for its melancholy fate.</p>
<p>Կրկին <i>մռայլ տխրությունը</i> սև ամպի նման անցավ գեներալի դեմքի վրա, և նրա սիրտը, որ բախտի ճախողակի փոփոխությունից երբեք խռովել չգիտեր, այժմ սկսեց ավելոծվել: (էջ 26)</p>	<p><i>A mist of sadness</i>, like a dark cloud passed over the General's face and his heart, which the varying vicissitudes of fate had not been able to disturb, began to swell.</p>

Guided by the principle of metaphoric displacement, the translator has re-metaphorized the extracted epithetic expressions (*գերեզմանակալի լռություն* – *grave silence*, *ղժրախտ քաղաք* – *unhappy, miserable city*, *խիստ տխուր և սրտաշարժ պատկեր* – *extremely sad and mournful city*, *մեռյալ քաղաք* – *dead city*, *մռայլ տխրություն* – *gloomy sadness*) in the target text through such combinations as *a deathly silence*, *the unfortunate city*, *a sad and mournful spectacle*, *this city of the dead*, *a mist of sadness*, thus providing a semantically and pragmatically equivalent transposition of the source passage, irrespective of the fact that not all the epithetic expressions are reproduced through the source text’s structural pattern of adjective + central word (a noun). The last two target epithets have the structure of central word (a noun) + of + modifier (a noun). However, this has by no means influenced the intention of the translator to reproduce the realization of the informative, expressive, aesthetic and vocative functions of the original to the target text skillfully and creatively.

The villain of the novel, Thomas Effendi, serving Turkish authorities as a tax collector is characterized in the following way: *խորամանկ և գարշելի դեմք* – *his sly, repulsive looks*; *անհոգ ծիծաղ* – *to laugh insolently*; *բոթալից խոսքերը* – *frightening words*; *պատասխանեց սառնասրտությամբ* – *replied coldly*; *կատվի ձայնով* – *his purring voice*; *սատանայի երես* – *the face of a devil*; *սատանայական կարգադրություններ* – *nefarious schemes*; *դառն հեգնությամբ* – *with bitter insolence*.

Source Text	Target Text
<p>— Մխավում եք, տանուտեր, — պատասխանեց նա իր <i>կատվի ձայնով</i>. — գյուղացուն պետք է ծեծել և շատ ծեծել. «էշին մինչև չծեծես, բեռը չի տանի»: (էջ 94)</p>	<p>"You are mistaken, landlord," replied the tax collector, with his <i>purring voice</i>. "The peasant needed to be beaten, and to be beaten well. The ass will not carry his load till he is beaten."</p>
<p>— Ախ, <i>սատանայի երես</i> տեսա, էլ այս անգամ իմ գործը չի հաջողվի... հանուն հոր և որդվո... (էջ 99)</p>	<p>"In the name of the Father, Son and---Alas, I have seen <i>the face of a devil</i>, and I shall have no luck this time!"</p>

<p>Մինչ օդայի մեջ Թոմաս Էֆենդին և հիսնապետը գրադված էին իրանց <i>սատանայական կարգադրություններով</i>, դրսում զինվորների մեջ անց էր կենում բոլորովին այլ տեսակ խոսակցություն: (Էջ 206)</p>	<p>While Thomas Effendi and the sergeant were in the oda concocting their <i>nefarious schemes</i>, a very different conversation was taking place among the soldiers.</p>
<p>Մեկը, Թոմաս Էֆենդին իր <i>խորամանկ և գարշելի դեմքով</i>, մյուսը՝ քուրդ Փաթթահբեկը իր վայրենի և զազանային դեմքով: (Էջ 132)</p>	<p>She sees Thomas Effendi with his <i>sly, repulsive looks</i>, and another, Fattah Bey, with his savage, cruel face.</p>
<p>—Ո՞ւր պիտի գնան և ի՞նչու են գնում, ուտելներն է պակաս, թե խմելները, — պատասխանեց Էֆենդին <i>անհոգ ծիծաղով</i>: (Էջ 221)</p>	<p>Where should they go, and why should they go? Is food or drink lacking?" said the Effendi <i>laughing insolently</i>.</p>
<p>Բայց տանջանքներով լի կյանքը, մշտական վտանգը և տառապանքները այն աստիճան միսել էին նրա սիրտը, որ կարողացավ դիմանալ Էֆենդու <i>բողոքից խուսերին</i>, և պահպանելով իր հանգստությունը, հարցրեց. — Մենք ի՞նչով ենք մեղավոր: (Էջ 223)</p>	<p>The shock was severe enough to paralyze the old man, but a life full of trials, continual danger and suffering had so pierced and wounded his heart that he was able to endure the Effendi's <i>frightening words</i> and, preserving his composure, he asked, "What faults have we?"</p>
<p>Կարծես, ինքդ չգիտես, թե ի՞նչով եք մեղավոր, — պատասխանեց Էֆենդին <i>դառն հեգնությամբ</i>: (Էջ 223)</p>	<p>Do you think you don't know yourself what faults you have?" replied the Effendi, with <i>bitter insolence</i>.</p>
<p>— Այո՛, — <i>պատասխանեց</i> Էֆենդին <i>սառնասրտությամբ</i>: (Էջ 224)</p>	<p>"Yes," <i>replied</i> the Effendi, <i>coldly</i>.</p>

Epithets in the given combinations are meant to picture the sneaky and despicable image of Thomas Effendi who, to save his own skin, is ready and willing to do everything in favour of the Turkish authorities. The structural changes of epithets in the target language are apparent, while preserving the negative connotational shade of meaning and expressiveness of the epithetic expressions.

Although no structural changes can be observed in the source epithets *սատանայի երես* and *սատանայական կարգադրություններ*, which are rendered as *the face of a devil* and *nefarious schemes*, for the semantically identical elements *սատանա* (n) and *սատանայական* (adj), the translator introduces the words *devil* in the first case, *nefarious* in the second, in order to pragmatically objectivize the destructive force through *devil*, which personifies the evil. Using the attributive combination *nefarious schemes* for *սատանայական կարգադրություններ*, the translator chooses the adjective *nefarious* from a range of synonyms such as “wicked”, “evil”, “sinful”, “heinous”, diabolic(al), hellish, fiendish, demonic, infernal, satanic(al), daemonic, etc. with the intention of underscoring the evil, immoral and completely negative stance of Thomas Effendi. The presence of the noun *scheme* intensifies the negative overtones of *nefarious*, as evidenced by Collins Cobuild English Language Dictionary (1988), where the word *scheme* stands for “a plan produced by one person as a way of achieving something; often used showing

disapproval” (p. 1293). There are all grounds to believe that the target reader will comprehend the hideousness of Thomas Effendi’s character, and the intention of the author will be adequately perceived.

The significance of epithetic expressions in depicting the conflict within Lala, one of the main characters of the novel, can neither be overestimated. The nostalgic flashbacks and the tension the character experiences are conveyed to the reader of the original via the epithetic combinations such as *բորբոքված դեմքը, խորին լռություն, գիշերային լռություն, սեղմված շրթունք, բորբոքված երեսը, դառն կերպով լաց լինել, կուսական անմեղ սիրտը, ցավալի պատմություն, բորբոքված երևակայություն, զարհուրելի հուսահատ դեմք (inflamed, burning face, deep silence, night silence, tightened, pursed lips, inflamed physiognomy, to weep bitterly, innocent virgin heart, sad story, inflamed imagination, hideous desperate face).*

Source Text	Target Text
Օդի զովությունը մրսեցնելու չափ ցուրտ էր. բայց նա ավելի կազդուրեց օրիորդին, ավելի հովացրեց նրա <i>բորբոքված դեմքը</i> : (Էջ 130)	The air was cool enough to make one shiver, but it seemed only to stimulate the young girl, and to fan her <i>flushed face</i> .
Նրա շուրջը տիրում էր <i>խորին լռություն</i> : (Էջ 130)	<i>Deep silence</i> reigned about her.
Բոլորը հանգստանում էին, թե քամին, որ շատ անգամ օրորում էր այդ ծառերի ճյուղերը, և թե գետը, որի աղմկալի հոսանքի ձայնը նա միշտ լսել էր <i>գիշերային լռության</i> ժամանակ: (Էջ 131)	All was still; the wind which so often rocked the branches of the trees; the river, whose noisy roar she had always before heard on <i>quiet nights</i> ; all was at rest; she only was restless; only she was awake.
Նա հիշեց մի երգ, որ սովորել էր պառավ տատից. և բոլորովին ակամա կերպով դուրս թռան նրա <i>սեղմված շրթունքի</i> միջից սիրելի երգի անուշ հնչյունները. (Էջ 131)	She remembered a song she had learned from her grandmother, and unconsciously began to sing a song.
Վերջացնելով երգը, նա գլուխը ցած թողեց ծնկների վրա, և երկու ձեռքով բռնելով իր <i>բորբոքված երեսը</i> սկսեց <i>դառն կերպով լաց լինել</i> : (Էջ 131)	When she had ended the song, she dropped her head upon her knees, and, burying her <i>burning face</i> in her hands, began to <i>weep bitterly</i> .
Այդ ի՞նչ անբացատրելի զգացմունք էր, որ խռովում էր նրա <i>կուսական անմեղ սիրտը</i> : (Էջ 131)	What was it that had disturbed her <i>innocent virgin heart</i> ?
Քրոջ <i>ցավալի պատմությունը</i> նրա <i>բորբոքված երևակայության</i> մեջ իրականություն ստացավ: (Էջ 132)	Her sister's <i>sad story</i> became a reality to her as never before.
Նրա մեջ նստած էր Սոնան <i>զարհուրելի հուսահատ դեմքով</i> : (Էջ 132)	Now she could see the black tent of a Kurd, and there sat Sona, with <i>a look of terrible despair</i> .

The table above shows that the translator omits two source epithets using the strategy of simplification³ (*սեղմված շրթունք* – *tightened, pursed lips* and *բորբոքված երևակայություն* – *inflamed imagination* have been omitted in the English translation) and rearranges the structure of the epithet *զարհուրելի հուսահատ դեմք* (*hideous desperate face*) – *a look of terrible despair*, which succeeds in reflecting the sad and gloomy tone of the text set by the author. Interestingly enough, the translator employs various target attributes in the form of participle I and participle II for *բորբոքված* (*բորբոքված դեմք* – *flushed face*, *բորբոքված երես* – *burning face*), and such alternatives are justified because in semantic and pragmatic order they are completely in accordance with the context.

The epithet *խորհն լռություն* is translated literally as *deep silence*, whereas *զիշերային լռություն* has rather a reversed structure in the target text – *quiet nights*. Moreover, the translator substitutes *լռություն* (silence) for *night* (զիշեր), which in our opinion can be regarded as, pragmatically speaking, adequate and creative.

Vardan cherishes both the ideals of his motherland’s liberty and of Lala, and this juxtaposition may be decoded within the context; unfortunately, he loses both of them. The following extract displays the state of Vardan after he finds her grave.:

Source Text	Target Text
Մնում էր մի <i>խորտակված և վիրավոր սիրտ</i> , որի համար պակաս էր առողջարար բալասանը, որի մի կաթիլը բժշկում էր բոլոր վերքերը: (էջ 352)	There remained <i>a wretched wounded heart</i> in need of healing balm, one drop of which would cure all wounds.

In the original text we can assess the epithetic expression *խորտակված և վիրավոր սիրտ* (*a broken and wounded heart*), which denotes the miserable and sorrowful state of Vardan. In English it is rendered as *a wretched wounded heart* in which *խորտակված* is substituted for *wretched* meaning *unhappy and extremely sad*, whereas the word *վիրավոր* is translated literally as *wounded*.

Source Text	Target Text
Կորուստը անփոխարինելի էր: Վարդանը երբեք չէր սիրել: <i>Մառն և խստասիրտ երիտասարդը քնքուշ զգացմունքներ</i> չուներ: Բայց Լալայի սիրո առջև, փափուկ մոմի նման, հավեցավ նրա <i>քնավորության</i> կոշտությունը: Լալայի սերը կախարդեց նրան: Բայց ո՞ր էր այժմ <i>սխիզարիչ հրեշտակը</i> : (էջ 352)	His loss was irreparable. Vardan had never loved before. <i>The cold hard-hearted young man</i> had experienced no <i>tender feelings</i> , but before Lala's love, like delicate candle light, <i>the coarseness of his nature</i> melted. Lala's love had transformed him. But where was that <i>angel of comfort</i> now?

³ Simplification is one of the universal strategies used in the translation process; three types of simplification have been identified in translated text: lexical, syntactic and stylistic (Baker, 1993, Toury, 1995).

A literal translation is also offered in case of epithetic phrases such as *սսռն և խստասիրտ երիտասարդը* (*the cold hard-hearted young man*), *քնքուշ զգացմունքներ* (*tender feelings*), *քնակիրությունն կոշտությունն* (*the coarseness of his nature*). Of particular interest in the given context is the epithet *մխիթարիչ հրեշուսկը* (*comforting angel*) in which the word *մխիթարիչ* (comforter, comforting) holds a special connotational shade of meaning, understandable against the background of the Armenian cultural and religious tradition. In the Explanatory Dictionary of Synonyms of the Armenian Language (Sukiasyan 2009, pp. 781-782) the word *մխիթարիչ* (comforting, soothing) is presented as սփոփիչ, ամոքիչ, մխիթարար, հորդորական, հորդորիչ, հուսադրական, հուսադրիչ, սրտասպնդիչ (comforting, appeasing, consoling, exhorting, hopeful, encouraging, heartening). Most importantly, the word is used in holy scriptures standing for Holy Souls and Jesus Christ (Hamabarbar ..., 1895, p. 1022). The epithetic phrase *մխիթարիչ հրեշուսկը* refers to Vardan's well-beloved Lala, and is rendered as *angel of comfort*. It should be emphasized that the translator fully comprehends the function and precise value of the source epithet, substituting *մխիթարիչ* for *comfort*, a word largely used in the Bible and Holy Scriptures in the English language (The New Strong's Exhaustive Concordance ..., 1984, p. 212; Cruden's Complete Concordance ..., 1977, p. 100-101: Job 6:10; 10:20; Ps 119:50; 119:76; Isa 57:6; Ezek 16:54; Mat 9:22; Luke 8:48, etc.).

Scope for further research

Consideration of the further development of the present research brings us to the firm belief that a more detailed and overall analysis of the problem of valency on the syntactic and lexical levels of both the Armenian and English languages will spread additional light on the translator's individual choice and arrangement of linguistic units in order to adequately transpose the stylistic and pragmatic potential of epithets in the target language.

This, in its turn, can provide a possibility to make the process of epithet translation more explicable, lend consequentiality to the work done in this paper, and advance the scholarship of its teaching to the younger generations of translators.

Conclusions

The interpretive-stylistic analysis of the authentic text and its translation reveals a great variety of epithets which contribute to the expressiveness of the description and characterization of the personages in fiction. The implementation of the comparative and linguo-stylistic methods of analysis with a focus on the application of the principle of metaphoric displacement confirms that although it is nearly impossible to achieve an ideal translation, however, it is not doubtful that; thanks to the efforts of the translators; people from various literary and cultural backgrounds can become acquainted with not only the literary traditions and mental models of another nation but also their history and culture through semantic and pragmatic equivalents of epithets. Jane Wingate makes this possible and accessible to her readers. In most cases the translator tries to preserve the structural, semantic, pragmatic, cognitive and evaluative values of epithets in view of the English language's combinability and agreement.

The results of our analysis show that the intention of the author, feelings, and emotions reflected in the tone and atmosphere in "*The Fool*" by Raffi, are properly conceptualized, integrated, and

delivered in terms of semantic and pragmatic motivations of the characters as surfaced in their dialogic texts and contexts.

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