ПРОБЛЕМЫ ПЕРЕВОДА ФИЛОСОФСКИХ И СОЦИОЛОГИЧЕСКИХ ТЕКСТОВ

TRANSLATING PHILOSOPHICAL AESTHETICS:
PERITEXT AS A WINDOW INTO THE TRANSLATOR'S MIND
Part 2

L. B. Boyko[1], A. K. Gulina[1]

[1] Immanuel Kant Baltic Federal University
14, A. Nevskogo str., Kaliningrad, 236016, Russia

Providing space for elucidating key translational issues is not a mundane practice but a privilege only hand-picked texts enjoy, philosophical writings among them. The challenge of translating philosophical discourse is widely recognized but scarcely explored. In this article, translation of philosophical texts is regarded as a procedure of knowledge transfer from one intellectual space into another and of knowledge-making through reconceptualization of key terms. This process is made partly observable in various types of notes — a special cluster of additional information known as translational peritext where translators are given an opportunity to explicate their decisions made in the course of translation. Among translation hurdles in philosophical discourse are technical terms which are often either invented or re-conceptualized by the scholar and then need to be re-contextualized by the translator. Seeking to reflect on translation as a heuristic process, this paper will focus on the resolution of the potential cognitive dissonance and the translator's justification of sense-oriented strategies in dealing with such key concepts as 'connoisseur', 'grace', 'sublime', and 'je ne sçai quoi' in the translation of the seminal work on the philosophy of aesthetics Analysis of Beauty *by the celebrated 18th century English artist William Hogarth.*

Keywords: *peritext, translation, concept, decision-making, knowledge making, commentary, philosophy*

> Concernant les textes philosophiques, armés d'une sémantique rigoureuse, le paradoxe de la traduction est mis à nu.
>
> *Paul Ricœur* (2004, p. 13)

1. Introduction

An apparently smaller share of existing commented translations compared to non-commented ones only buttresses the assumption that translatorial paratext (the term introduced by (Deane-Cox, 2012)) should be regarded as a privilege only truly remarkable texts enjoy (Schögler, 2018). A common-

ly acknowledged challenge, philosophical translation calls for the substantiation of the translator's decisions made about the core concepts supporting the author's ideological framework rests. Taking over from our previous paper (see details in: Boyko et al., 2021), in this article we will revisit the translatorial peritext of the Russian translation of W. Hogarth's *Analysis of Beauty,* this time concentrating on terminological comments. Apart from being educating and enlightening like the previously discussed ones, these notes also largely define both the author's and the translator's stance. In (Ibid.), in pursuit of what begs commenting, we left unattended the rationale behind it: translators sometimes show what they choose to comment on (Han, 2005) — but why?

Using a bunch of commented lexical units, the present paper aims to show how peritext allows translators to participate in the "constitution of scientific discourse itself" (Olohan & Salama-Carr 2011, p. 187) and to realise their creative identity through establishing their province of influence in the course of fulfilling the cognitive task of an interpreter — namely, creating new meaning and ultimately producing knowledge (Avtonomova, 2020; Heller & Payne, 2019; Rée, 2001, p. 223; Shulga, 2002). With the purpose to reveal the cognitive mechanics of translation conundrums, we will briefly touch on the translational challenges in philosophical discourse in the Introduction. The Discussion section investigates translational decisions accounted for in the peritext of the Russian translation of W. Hogarth's *Analysis of Beauty.* An attempt will be made to detect the instances where the translator's cognitive dissonance surfaces. The Conclusion sums up the results of this study.

2. Translation as hesitation in philosophical milieu

Philosophical discourse is being permanently enriched owing to the process in which non-philosophical terms, while retaining their original content, acquire new meanings and generate new content. Thus, new concepts are created. In the course of conceptualization, ontological perceptions are involved in processing empirical material — in other words, the initial empirical data undergo theoretical structuring (Malukova, 2016). Similarly, in the course of translation, interpretation and explanation take place at this stage of conceptualization building on old conceptual experience and creating new knowledge. Philosophical writing is remarkable for its "obscurity and incomprehensibility" (Rée, 2001, p. 227): "Philosophy is obsessed with words, of course, but on the whole, it shuns the fancy aristocrats of language, as well as its specialized technicians and artisans; it seeks the company, rather, of its swarming universal proletarians. And it is not the specialized vocabularies that give problems to the philosophical translator, but the manifold precisions of these ordinary untechnical terms" (Ibid., p. 230). Philosophers are known to invent their own terms, or assign new meanings to old ones (Parks, 2004); they are capable of making a term of virtually any word like *truth* or *existence*. Translators may "have it easy" on the one hand, for sometimes such terms can be safely transliterated (like *ethics*); on the other hand, they tend to develop differently in different languages (Rée, 2001, p. 229).

Indeed, being intrinsically subjective, philosophical translation involves both philosophical reading and philosophical rewriting (Whitehead, 2012, p. 62). Therefore, the role of peritext in philosophical discourse cannot be overestimated as it gives space for translators to share their hesitations and justify their creative solutions achieved in the course of such rewriting. Any commentary is a targeted endeavour: unlike a dictionary, it selects sensitive items relevant for understanding (Rozina, 1988, p. 261), the ones that can be treated like terms or used specifically in a particular context.

Translators' mental operations occur in the in-between area where the author's cognitive space meets the translator's one. Cognitive search as the major mental operation in the process of translation reveals the shuttle nature of hypothesising and rejecting the conceptualizations and subsequent verbalizations (Minchenkov, 2019) where responsible decision-making is crucial for successful translation. It is not infrequent that in this "no-man's land" the flow of translation thought is interrupted because the translator may face uncertainty (Angelone, 2010) causing hesitation and requiring resolution in the translation process. Information ambiguity occurs at different levels (linguistic and non-linguistic), and for a plethora of reasons too; it emerges as cognitive dissonance at work, and it needs resolution. The author of the concept of cognitive dissonance, L. Festinger, understood it as the inner conflict occurring when individuals encountered inconsistencies among cognitive elements (logical, cultural, experiential among many more) (Festinger, 1957, pp. 13—14). It is not surprising that the concept of cognitive dissonance has transcended the boundaries of psychological studies to be successfully applied in cognitive research and translation studies (Voskoboynik, 2007; Angelone, 2010; Halverson, 2010). Commented translation provides a vast field for observing cognitive dissonance at work, especially when there is a need to reconceptualize core concepts in philosophical writing.

3. Material and methodology

The study draws on the notes accompanying the 1987 Russian translation of the *Analysis of Beauty* by William Hogarth (see details in: Boyko et al., 2021). In this paper we will also occasionally resort to the earlier translation of the treatise into Russian by A. Sydorov (Hogarth, 1936), but for the sake of comparing some of the translation decisions only: Sydorov's is an abridged translation, and the very few translator's endnotes contain no information relevant for our research. However, this translation reflects the author's creed thus allowing us to trace how the essential concepts are treated in translation.

The "target group" of comments chosen for this study concerns the key terms defining Hogarth's theory not covered in the previous paper. Focusing on the conceptual value of such terms we will, therefore, bypass a bunch of words and phrases whose translation is acknowledged in the comments for other than ideological reasons. Such are the purely technical terms like *Cyma recta* (Latin) or *Il poco piu* (Italian) duly retained in the target text (TT) in the original spelling and dubbed into Russian; two more are the untranslatable (according to the commentator) *diapason* and *double suprabipartient*,

also deliberated on in the peritext. The words *Gothic* and *taste* earn a mention in the comments not for their translational aspect — which is straightforward— but because of the epistemological significance of these concepts in the history of arts. Although all these concepts indeed constitute part of Hogarth's worldview, we will forego their investigation as they caused no cognitive dissonance in translation.

Cognitive dissonance, meanwhile, is the point of departure in this research, for we posit that, caused either by the translator's uncertainty or the obscurity and ambiguity of some lexical instances, it compels the translator-commentator to pay heed to them. Thus, the selection leaves us with the key terms *grace, sublime, je ne sçai quoi,* and *connoisseur*. Approaching their meanings through a range of dictionary entries, we will also look into the collocability of the selected words and phrases. A word's currency implies its cultural significance, so to trace it we will use Ngram Viewer (see Michel & al., 2011) — an online search engine allowing us to see the popularity of a word or phrase.

4. Discussion

4.1. Grace

In terms of lexical translation choices, of utmost interest is the word *grace* representing one of the key concepts in the treatise. To begin with, *grace* is a well-established philosophical term whose "mysterious quality" is meticulously investigated and traced back to the 16th century in (Monk, 1944). Summarizing de Piles' and Pope's views regarding the concept, Monk concludes that they "agree (1) that Grace is a distinct aesthetic quality; (2) that it is a gift of nature; (3) that it is to be distinguished from those beauties that rules make possible; (4) that its effect is sudden and surprising; (5) that it defies analysis; (6) that it appeals rather to the heart than to the head; (7) that it is especially the mark of genius". (Ibid., p. 132) This set of qualities alone is enough to demonstrate that an all-embracing formal explication of the term is not easy at all. As De Piles puts it, "tis (*Grace of Painting*) to be conceiv'd and understand much more easily than to be explain'd by words. It proceeds from the illumination of an excellent Mind, which cannot be acquir'd, by which we give a certain turn to things which makes them pleasing, and have all its parts regular, which notwithstanding all this, shall not be pleasing, if all these parts are not put together in a certain manner, which attracts the Eye to them, and holds it fix'd upon them; For which reason there is a difference to be made betwixt Grace and Beauty". (Ibid., p. 145) Not surprisingly, therefore, the term finds its way to the philosophical *Dictionary of Untranslatables*: "The Latin *gratia* (from *gratus*, "pleasant, charming, dear, grateful") refers to a way of being agreeable to others or vice versa. It suggests 'favour, gratitude, good relations", including at the physical level: "charm, attractiveness" (Cassin et al., 2014, p. 454). With the term "hover(ing) at the boundaries of the aesthetic and religious" (Ibid., p. 454), its aesthetic reading is forwarded to the dictionary entry "*pleasure*" (the Greek *charis* expressing the pleasure of being in the beauty of the world); and to "*beauty*" for the rela-

tion among *grace, beauty* and *je ne sais quoi*. A worthwhile factor that should not be overlooked is the popularity of the word — if fluctuating, but not markedly declining until much later than Hogarth virtually preached the concept (Fig. 1).

Fig. 1. Currency of *grace* in Google Ngram Viewer

The attention the word receives in philosophical discussion testifies to the fact that the concept by far exceeds the boundaries of its dictionary definition. We would dare to suggest that such an expansion of the concept and ensuing philosophising on it is made possible owing to the conceptual blending of two input spaces initially present at the point of borrowing: etymologically, *grace* is defined as "sense of "virtue" (early 14c.), on the one hand, and "beauty" of form or movement, pleasing quality" (mid-14c), on the other (1)[1]. The English word, therefore, retains both the original meanings of elegant moving (Italian *muoversi con grazia)* and tact, politeness (*favore, benevolenza)* (2). The Russian language also borrows the word (*грация*), but only to keep the "visual" facet of the concept applicable exclusively to descriptions of movement and comportment of humans and animals.

The peritext under study contains an extensive explanation of why the word is translated as *привлекательность* (*attractiveness)* in (Hogarth, 1987, p. 207) — in our opinion, a more than questionable Russian counterpart for *grace*[2]*.* Seeing that the justification of this translational decision is among the longest notes in the whole peritext, we can reckon that arriving at this variant was not easy. The complexity of the original concept and the need to adequately transfer it to the foreign soil creates tension between two cognitions (Cooper & Carlsmith, 2001), and begs for resolving the inconsistency. Since we know that two agents were involved in the translation process (see de-

[1] For all the dictionary entries used in the article — cardinal numbers in round brackets from here onwards — see the List of Dictionary References below.
[2] A snap poll among at least 30 Russian native speakers at a conference showed zero support for this variant.

tails in: Boyko et al., 2021), with a little stretch of imagination one could picture the translator Melkova and the translation editor Alexeev debating this issue. All the more reason for contention could be envisioned in the earlier (1936) translation where the concept was verbalized as "очарование" (≃ charm, allure, *charisma*). With the apparent cognitive dissonance in view, let us take a closer look at how this key concept is treated in the treatise.

The commentator insists that in Hogarth's time it was exactly in the sense of *привлекательность* that the word was used. He maintains that in England and France the concept of *grace* was rather opposed to *beauty*. In his reasoning Alexeev resorts to R. de Piles who says that *grace,* unlike *beauty,* is something of great appeal that we cannot embrace with our mind. The commentator also makes a reference to Lessing's *Laocoon*, where the interplay of *charm, beauty,* and *grace* is elaborated on, and *charm* is claimed to be "beauty in motion" (Lessing, 1853, p. 149). Although the beauty of motion is the cornerstone of Hogarth's theory ("For the greatest grace and life that a picture can have, is, that it expresse *Motion*: which the Painters call the *spirite* of a picture" (Hogarth, 2010, p. 21), the translator correctly assumes that it is the "spiritual" component that constitutes the core of the concept. The vehemently defended translation variant *привлекательность*, however, encapsulates a concept of far less appealing capacity than that suggested by *grace* in Hogarth's understanding of it. The Russian word *привлекательность* semantically echoes every single morpheme of its English counterpart *attractiveness*; it functions in similar contexts too. *Attractiveness* is a positive quality of a very broad sense embracing everything from appearance to investment — but it is never irresistible. Meanwhile, Hogarth's "line of beauty" suggests such grace that one cannot tear their eyes from it. In order to recontextualize the concept and verbalise it in translation it would be helpful to exploit the idea of pleasure produced by such lines also present in dictionary definitions: *grace* — "a pleasing appearance or in effect" (3), and the idea that there is some force beyond human ability to resist it.

Interestingly, although *grace* is used terminologically in the treatise, and even though the commentator defends the above-discussed translation variant, he treats the term differentially in the TT using not one, but four words. Thus, out of 56 *grace* lemmata found in the original, only 29 are translated as *привлекательность*, four of occurrences taking inverted commas — which is not trifling. With the exception of one such case where the use of inverted commas is grammatically necessitated in Russian (*become a fashionable phrase for grace* (Hogarth, 2010, p. 21) — *что мы называем словом «привлекательность»* (Hogarth, 1987, p. 109), all other cases signal hedging (*the least grace in his pictures* (Hogarth, 2010, p. 23) — *«привлекательность» присутствует в той мере* (Hogarth, 1987, p. 110)); (*never so much as deviated into grace* (Hogarth, 2010, p. 23) — *не отклонялся в сторону «привлекательности»* (Hogarth, 1987, p. 100)). This use of such typical non-committal punctuation only proves the translator's hesitation and uncertainty about the wording.

The differential treatment of one and the same term in the TT begs closer consideration. Thus, the translator is quite consistent in the terminological use of the word *привлекательность* in the stretches of text containing Ho-

garth's staple concepts, primarily where *grace* and *beauty* are opposed and juxtaposed (*excelled in grace and beauty* (Hogarth, 2010, p. 20); *grace and beauty are different things* (Ibid., p. 22), *the idea of grace* (Ibid., p. 45) etc.). In eight cases, however, *grace* is interpreted as *изящество* — изысканная, тонкая красота, грациозность, художественная соразмерность форм — refined beauty, artistic appropriateness of form (4). The *изящество* variant emerges in similar contexts to those of *привлекательность: adds greatness to grace* (Hogarth, 2010, p. 49), *that of grace and beauty* (Ibid., p. 63). As a close synonym of *грация, изящество* proves to be a very sensible solution as long as the visual dimension is foregrounded. In at least 12 contexts describing physical movements the straightforward (transliterated) borrowing *грация* is preferred in the TT (i.e.: *grace in action* (Ibid., p. 108); *the actress hath sufficient grace with fewer actions* (Ibid., p. 114); *the grace of the upper parts of the body* (Ibid., p. 110)). Not to mention a couple of omissions, there is one more translational variant *очарование* — действие чар, чарующая, обворожительная сила чего-нибудь — literally, "the enchanting power" (5). It occurs only three times in the TT; meanwhile, with its strong focus on the irresistible spellbinding force (which *привлекательность* is decidedly lacking), this variant seems to be a much more suitable translation solution for *grace* — and was used as such in the 1936 Russian edition of the treatise.

The objectification of a concept is the result of the author's subjective vision that undergoes further contemplation in the process of translation. The fact that the concept of grace earns its place in the comments is but one proof of its significance for the author's aesthetic thought. What is more, the commentator quite legitimately treats it as a term. However, the multi-faceted nature of the concept does not allow consistency in translation resisting the use of a 1 : 1 translation equivalent. Another reason for the differential treatment of the original term lies in the collocability of the word. As we can see, the concept of *grace* expands beyond its dictionary capacity in its philosophical-aesthetic interpretation, and this amplification is revealed in translation. Interpreting the term in four different ways, the translator reconceptualizes the original term by highlighting different facets of the concept and thus creating new knowledge. The necessity to explain the translational solution is caused by the cognitive dissonance inevitably occurring in the process of translating complex and crucial concepts: if it were a straightforward decision, the word would not have featured among comments.

4.2. *Je ne sçai quoi*

Fundamental to his philosophical aesthetics, the idea of *grace* as the staple of art and its miraculous power finds an alternative expression in the French phrase *Je ne sçai quoi* (contemporary form *Je ne sais quoi*) — an explicit admission that its nature is incomprehensible (Comment 12 in (Hogarth, 1987, p. 210). According to Hogarth, it was used at his time as a synonym of *grace*: "*Je ne sçai quoi*, is become a fashionable phrase for grace" (Hogarth, 2010, p. 44). As Alexeev spells out in his notes, the phrase was circulating widely as a term and as a *dernier cri* in arts (see Fig. 2).
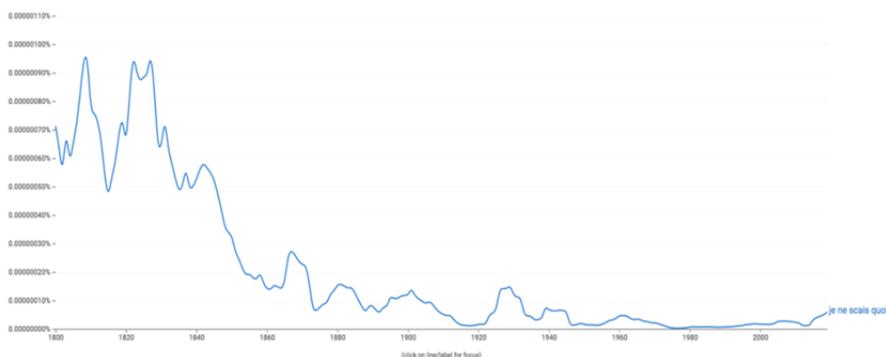
Fig. 2. Currency of *Je ne sçai quoi* in Google Ngram Viewer
(shown as spelt in the treatise)

Its popularity shows beyond any doubt that artists and critics were much preoccupied with the aesthetic comprehension of the elusive and indefinable ability of an art piece to keep the viewer enthralled. Resorting to a borrowing in authentic discourse is an effective cognitive tool to shroud the concept in mystery even more, on the one hand; on the other, it is the best way to effectively verbalise the incomprehensible and obscure. Interestingly, in the comment to the contemporary English edition of the *Analysis*, the phrase is translated into English in brackets: (I don't know what!) with exclamatory emphasis added (Hogarth, 2010, p. 9). In the Russian translation, the original phrase is always kept (accompanied by translation or not), thus asserting its terminological — and even emblematic — use. Unlike its synonym discussed above, the phrase is self-explanatory and requires no reconceptualization in the TT. It finds its place in the comments with illuminating purposes and as part of the author's terminological system. The reader of the TT and peritext is given a chance to enrich their aesthetic vocabulary and to expand the conceptual space of *grace* and *beauty* in terms of their enigmatic power of appeal.

4.3. Sublime

Another related concept the translator comments on is *sublime* — also a well-established 18th-century term of European aesthetics. It falls into the same category of the unfathomably mysterious: "The sublime part (…) is a real *Je ne sçai quoi,* or an uncountable something for most people…" (Hogarth, 2010, p. 25). A late 16th-century Latin borrowing (via French) into English (https://www.etymonline.com/word/sublime), the adjective is defined as: 1) lofty, grand, or exalted in thought, expression, or manner; 2) of outstanding spiritual, intellectual, or moral worth; 3) tending to inspire awe usually because of elevated quality (as of beauty, nobility, or grandeur) or transcendent excellence (https://www.merriam-webster.com/dictionary/sublime3). The occurrence of the word was at its peak in Hogarth's time, which by itself testifies to the value of the term for the artistic philosophical thought (Fig. 3).

Fig. 3. Currency of *sublime* in Google Ngram Viewer

The commentator reminds us of the Greek predecessor of *sublime* — ὕψος (adj.) which was also used to express utmost reverential admiration and lofty spirits 1) inspiring awe; 2) worthy of adoration or reverence; 3) lifted up or set high; 4) of high moral or intellectual value; elevated in nature or style; 5) greatest or maximal in degree; extreme. The complexity of this concept projected into the sphere of visual arts translates into a challenge when it tries to find its way to a foreign intellectual space. Alexeev admits that the translation variant in the Russian TT is but an attempt to embrace the actual scope of the original concept (Hogarth, 1987, p. 225). The chosen translation variant *возвышенность* can be regarded as a compromise only, for this Russian word conveys the idea of highness and loftiness (both physical and spiritual), but does not cover that of grandeur, magnificence and awe-inspiring quality: for that, we would need the word *величественность* in Russian. However, word combinations with *возвышенность* and *величественность* (including derivatives) in the contexts related to art yield a dozen times more Google search hits for the former than for the latter, and Ngram Viewer does not respond to such word combinations with *величественность* at all. Such preference in use proves that, if apparently intuitive, the translator's choice of word was right. Nevertheless, the weight of the term in that epoch's artistic discourse and the translator's reflecting on it necessitate placing the word in the peritext to complete the picture of philosophical insights into the nature of the perception of art.

4.4. Connoisseur

A profound excursus into the *connoisseur* concept in Hogarth's time finds its place both in the Preface (Hogarth, 1987, pp. 28—29) and in the footnotes — Comment 14 in (Ibid., p. 211) and Comment 2 in (Ibid., p. 218). The French word *connoisseur* became part of the English language in the meaning of an art lover knowledgeable about European art criticism and capable of expressing his attitude to it. By far preceding the emergence of a specific term, the phenomenon of English connoisseurship "emerged within the broader

portmanteau of virtuoso culture" (Cowan, 2004, p. 154) — the culture of aesthetic appreciation of artworks. As part of artistic assessment idiom, the term *connoisseur* began to circulate after 1719 owing to the popular J. Richardson' treatise on the advantages and necessity of a very special skill for a perfect gentleman. Hogarth was known to disdain the whole idea of connoisseurship: "Hogarth would wage against the connoisseurs and academic dictators of artistic good taste" (Ibid., p. 178). Discussing this concept at large in the ample peritextual space, Alexeev lays bare Hogarth's explicitly negative attitude to the promoted new breed of an art lover who "is predominantly a layman claiming to be expert and unquestionable assessor of art" (Hogarth, 1987, p. 29). It is remarkable, however, how the translator treats the term in the TT and in the peritext.

To begin with, the word *connoisseur* was borrowed into Russian in two forms (9) — in its authentic French spelling and as a transliterated/transcribed loan word (spelt varyingly as *конессер* or *конэсер*). The existing Russian semantic counterparts (*знаток, любитель* = expert, authority, judge, pundit, art lover), if quite precise, are apparently too broad as they do not imply the idea of "belonging to the club" — and a specific one too; nor do they include the important component of appreciation. The borrowed words (in either form), however, have had a very limited currency in the Russian-language discourse, their use being restricted chiefly to the expertise in the spheres of arts and wines. As the Ngram Viewer percentage column shows, even at the point of entering the Russian language the word did not boast great circulation (Fig. 4).
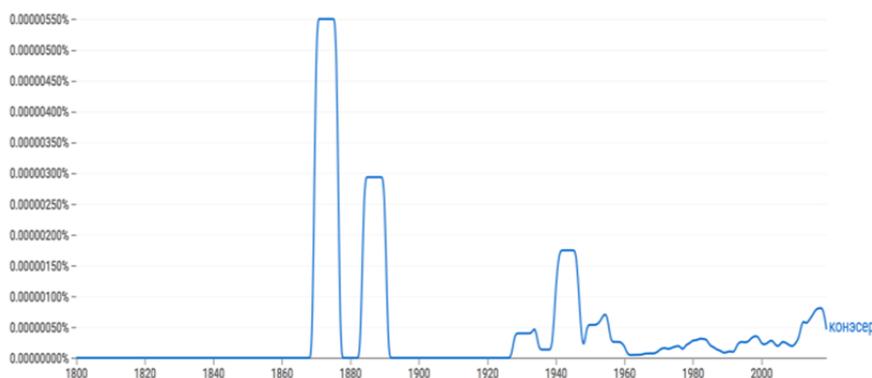

Fig. 4. Currency of *конэсер* in Google Ngram Viewer

Drawing a very broad picture of connoisseurship in the 18th-century England in the Preface, Alexeev oscillates between the above-mentioned *знаток* and *любитель* as translation variants. The translator is fully aware of the fact that neither of them covers the whole concept but alternating them in the TT helps to make the portrait of the *connoisseur* more complete. However, when the scholar immerses in deliberating on Hogarth's stance on the issue, he reveals the artist's contempt for *connoisseurs* through the use of the borrowed variant *конессер* to give an alien ring to the concept itself. The bor-

rowing *конессер* occurs in the peritext in the contexts where Hogarth's views are related as if the commentator spoke on behalf of the artist: (Hogarth) 'denied them any taste'; 'they repeated ready-made assumptions'; 'were following fashion'; 'the authority of Italian masters meant more for them than their works'; 'one could slip them anything as a work of art, as long as it looks old enough'; '*Connoisseurs* were mostly Italianates' (Hogarth, 1987, p. 29). To emphasise the derogatory use of the otherwise non-judgemental term the commentator accompanies it with a diminutive form of the Russian word *slovo* (*word*) — *slovechko*: "Новое словечко «конессер» (…) Хогарт (…) встретил в штыки." — Hogarth gave a hostile reception to the new term "*connoisseur*" (our transl.) (Ibid., p. 29). In Russian, diminutive derivatives carry either positive or negative connotations; here the word is used disparagingly.
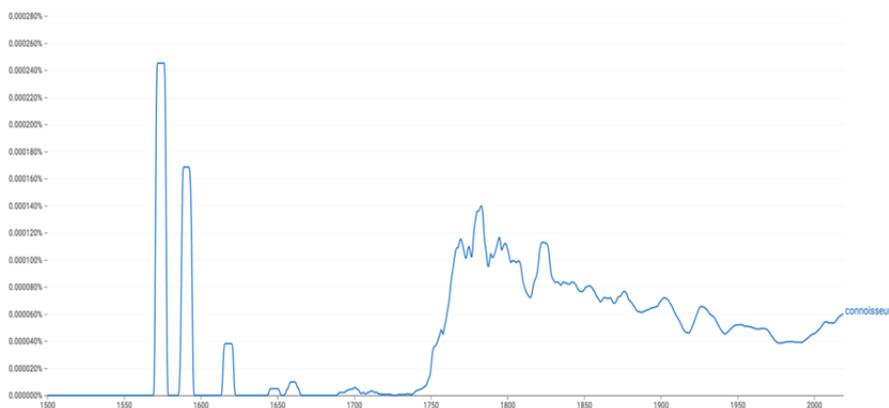

Fig. 5. Currency of *connoisseur* in Google Ngram Viewer

In the only case where the word *connoisseur* is originally used in the negative context (*a middling connoisseur* (Hogarth, 2010, p. 22)) in the treatise, the borrowed variant is also used in the TT (посредственный конессер (Hogarth, 1987, p. 109)). For all other unbiased uses of the French term in Hogarth's original, the corresponding Russian word *знаток* is preferred as a translation variant. Not fully satisfied with the narrower than required scope of meaning of the translation variant, the translator sometimes hyphenates *знаток* with *ценитель* (*знаток-ценитель*) (Ibid., p. 119, 168) thus glossing the word with the sense "one who appreciates/values".

Another staple in the conceptual realm of arts, the concept *connoisseur* required clarification in the peritext for at least two reasons: to enlighten the reader on connoisseurship as a powerful movement of the epoch and Hogarth's specific attitude to it. This part of the commentary is of cultural and educational nature. Translation-wise, the commentator plays with the semantic near-equivalents and the borrowed word depending on the attitude displayed. The peritext, therefore, shows decision-making proceeds in translation, as well as the creativity of the decision-maker.

5. Conclusion

The purpose of this paper was to show how peritext can reveal the translator's mind at work in a philosophically engaging text. The analysis demonstrates that the lexical items chosen for commenting are crucial for defining the ideological pathways of the author; moreover, the very choice of such items for commenting shows that they made the translator stop and ponder over them before making a decision on how to translate them. Given the specific authorial tackling of meanings in philosophical writing, the translator needs to approach such concepts from different angles which often results in different verbalisations of one and the same concept. In the text under study, of special significance are the terms attempting to grasp the enigmatic elusiveness of the perception of art and the intellectual impact of the latter. If not directly, peritextual notes reflect the cognitive process of reconceptualising and verbalising of blurred concepts in philosophical discourse — in this particular case, the concepts epitomising the whole thrust of Hogarth's aesthetic ideology. Addressing the peritext and the translation helps to hypothesise about the translator's initial hesitation and uncertainty as nell as about ultimate the resolution of cognitive dissonance. The analysis shows that translators of philosophy do not "have it easy" at all, for even when assimilated borrowings are readily available, they beg for adjustment and clarification. In this process of resolving this cognitive dissonance, the translator often needs to build a whole theory thus participating in knowledge-making through textual choices and asserting his/her creative identity. Translator as an agent with his/her individual position is capable of intellectual intervention best revealed in peritext tailored to increase the visibility of transformations. Thus translator's philosophical contribution is veritably 'put on display' (Ghosh, 2001, p. 60), and the hermeneutic effect of translator's cognitive struggle is made visible.

Another worthwhile consideration concerns the relations between the translator/commentator and the reader. Through peritext the reader is brought into the translator's "sacred fold", and the boundaries between 'us' and 'them' are destroyed. The reader is invited to be part of this "discussion club"; they may agree or disagree with the comments and translational decisions, but once the issue is raised, we are entitled to know why this or that decision was made. In the end, the explanations given in the paratext inevitably influence the reader's perception of the text.

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The authors

Dr Lyudmila B. Boyko, Associate Professor, Immanuel Kant Baltic Federal University, Russia.

E-mail: boyko14@googlemail.com

Alexandra K. Gulina, Independent Researcher, Immanuel Kant Baltic Federal University, Russia.

E-mail: s.gylina@gmail.com

ПЕРЕВОД ФИЛОСОФСКОЙ ЭСТЕТИКИ: ПЕРИТЕКСТ КАК ОТРАЖЕНИЕ КОГНИТИВНОГО ПРОЦЕССА ПЕРЕВОДА

Л. Б. Бойко¹, А. К. Гулина¹

¹ Балтийский федеральный университет им. И. Канта
236016, Россия, Калининград, ул. Александра Невского, 14

Предоставление переводчику пространства для разъяснения принятых ключевых переводческих решений — отнюдь не широко распространенная практика, а скорее привилегия, которую получают лишь немногие переведенные тексты, в том числе философские. Сложность передачи философского дискурса на другой язык признают все, однако она до сих пор недостаточно изучена. В данной статье перевод философского текста рассматривается как процесс передачи знания из одного интеллектуального пространства в другое и создания нового знания в ходе реконцептуализации терминов. Этот процесс становится частично наблюдаемым в тех случаях, когда переводчику предоставляют площадку для экспликации принятых в ходе перевода решений в сопровождающих текст перевода комментариях и примечаниях, которые составляют особый массив дополнительной информации, получивший название «переводческий перитекст». В процессе перевода философских текстов особые сложности возникают при передаче терминов, которые автор иногда либо создает заново, либо присваивает новые значения уже существующим словам и выражениям. От переводчика требуется переосмысление таких терминов, что позволяет рассматривать перевод как эвристический процесс. В настоящей статье внимание сосредоточено на том, как разрешается возможный в таких случаях когнитивный диссонанс и как переводчик обосновывает свое переводческое решение, направленное на передачу смыслов при работе с такими ключевыми концептами, как «connoisseur», «grace», «sublime», и «je ne sçai quoi» в фундаментальном труде по философской эстетике «Анализ красоты» известного английского художника XVIII века Уильяма Хогарта.

Ключевые слова: перитекст, перевод, концепт, принятие решений, создание новых знаний, переводческий комментарий, философия

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Об авторах

Людмила Борисовна Бойко, кандидат филологических наук, доцент, Балтийский федеральный университет им. И. Канта, Россия.

E-mail: boyko14@googlemail.com

Александра Константиновна Гулина, независимый исследователь, Балтийский федеральный университет им. И. Канта, Россия.

E-mail: s.gylina@gmail.com