

CONTRASTIVE ANALYSIS OF FASHION TERMINOLOGY IN ENGLISH AND RUSSIAN LANGUAGES

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Prezenta lucrare oferă analiza contrastivă a terminologiei din domeniul modei în limbile engleză și rusă, identificând principalele dificultăți care pot apărea în procesul traducerii terminologiei din domeniu și descoperind soluțiile pentru rezolvarea acestor dificultăți. Lucrarea prezintă o imagine a termenilor din domeniul modei, evidențiind contribuția diferitelor culturi în modă și oferă tehnici de traducere acestei terminologii.

Theoretical basis of this paper comprises the works of significant figures in the field of translation and terminology as Maria Teresa Cabré (*Terminology: Theory, Methods and Applications*), Eugene A. Nida and Charles R. Taber (*The Theory and Practice of Translation*), as well as some scientific works from the field of Fashion, for example, Yunia Kawamura (*Fashion-ology. An Introduction to Fashion Studies*).

The practical value of this work lies in the fact that the results of research may be of great value to linguistic intermediaries when dealing with translation of materials comprising fashion terms. This paper highlights the difficulties that may occur and provides tools for solving them.

The main concepts of this diploma paper are: terminology, term and fashion. *Terminology* – a discipline that studies the development of terms and their interrelationships within a specialized domain and also it constitutes the body of terms belonging to a field of knowledge. *Term* – a word or expression; specifically, one that has a precisely limited meaning in certain relations and uses, or is peculiar to a subject field [1, p.43]. *Fashion* – a general term for popular style or practice, especially in clothing, footwear, accessories and make-up.

The study of fashion is of recent origin. Interest in fashion as a topic was aroused as fashion changes were taking place more and more rapidly. Learning the terminology in the fashion industry is an

important part of fashion education. By using correct terminology, one may show that he/she is familiar with this field.

With the expansion of fashion, the importance of translating fashion-related works: articles, books, anthologies, textbooks, biographies – increased drastically. And as a field of knowledge it possesses specific terminology which should be translated accordingly, faithfully and precisely. Even if fashion terminology gradually enters general language, it still represents a subject field with its specificity.

According to the Uzbek linguist Yuldasheva Vazira in her Dissertation Paper *Peculiarities of Fashion Industry Terminology Translation* identifies 5 main tools for that:

- *Calque* – *rose water, cowboy boots, safari dress*;
- *Transliteration* – *choker, oxfords, moccasins*;
- *Untranslatable Terms* – *Chanel, Versace, Louis Vuitton*;
- *Semantic equivalents* – *dress, bowtie, socks, dickey*;
- *Descriptive translation* – *button-down, bandeau, topper (overcoat)* [4, p. 27].

Now we can pass to the practical part. So linguistic difficulties that can occur in the process of Fashion Terminology translation are lexical, semantic, grammatical and stylistic.

One type of lexical difficulties is *absence of direct counterpart*. It is predominantly caused by *neologisms* that do not have a clear-cut and stable denomination in the target language. For example, *bib necklace* is now translated as *массивное кольцо с широкой передней частью*. If translated literally *bib* means *слюнявчик* in Russian and is not appropriate for a necklace. Currently translators are seeking a better equivalent for this term and the best variants are *кольеманишка* and *кольепластрон*.

Semantic difficulties are caused by semantic relations between words, like polysemy, synonymy, False Friends. For, instance, *синониму*, with very interesting examples, *jumpsuit, playsuit/romper, unitard* and *catsuit*. And all of these terms can be translated in Russian as *комбинезон*. They represent a garment that has the top and bottom (pants or shorts) sewn together, creating a single piece of clothing. *Jumpsuit* represents a top with pants combination. *Playsuit* and *romper* stand for a top with shorts item. Nowadays these two terms

are used interchangeably. Then there is *unitard*, a garment that can be both a jumpsuit and a playsuit, but it is very tight-fitted. And the last term is *catsuit* that represents a skin-tight jumpsuit. It can very well serve as full synonym to the term *unitard* when it comes in the variation top with pants. All of these different items can be translated in Russian as *комбинезон*, in this case it is very important to be cautious when translating materials from Russian into English as one Russian term can stand for four different items in English.

Next are grammatical difficulties. In Russian there is a category of borrowed terms ending with a vowel that have an unchanged form, this phenomenon is called *нулевое склонение* and is distinctive only of Russian among all Slavic languages. Terms like *пальто* (overcoat), *кашше* (scarf), *боа* (boa) do not have plural form.

There are also included cultural peculiarities, in such a way we wanted to reiterate the importance of different cultures' input into the evolution of fashion. There are multiple examples of these terms, for instance, *cowboy boots*, *parka*, *sarong*, even Russian *kokoshnik*.

Now we shall pass to the translation techniques used in rendering Fashion Terminology from English into Russian. As it was mentioned before, there are 5: *Calque*, *Transliteration*, *Untranslatable Terms*, *Semantic Equivalence* and *Descriptive Translation* [3, p. 124]. Here are some examples of these techniques, *Calque* - *rose water* – *розовая вода*, *sheath dress* – *платье-футляр*.

Transliteration, for example, *choker* - *чокер* (*бархотка*). *Бархотка* represented a velvet (or lace) band adorned with pearls or diamonds worn tightly on the neck. Although it very much resembles in form to *choker* the term cannot be its full equivalent as *бархотка* is just a variation of it and can be used as Russian equivalent only in certain situations.

Next is the category of *Untranslatable Terms* which is composed of brand names and are preserved in their original form, for instance *Gucci*, *Louis Vuitton*, *Prada*.

Then follows *Semantic Equivalence* which is the most widely used technique in rendering Fashion Terminology. For example, the term *pumps* is translated as *туфли-лодочки* and *туфли на шпильке*. The term *туфли-лодочки* is defined in Russian as strapless shoes that can

have any type of heel, but these shoes have distinctive triangular shape of the toe cap. While *туфли на шпильке* can have any kind of toe cap, but their main distinctive feature is the stiletto hill [2, p. 52].

The last technique is descriptive translation which is the major tool used in rendering neologisms. For instance, *Oppenheimer Blue – голубой бриллиант Оппенгеймера* (the most expensive jewel sold at auction in 2016). Here the technique is used to facilitate understanding of the term among target audience that is not familiar with the piece of jewelry.

In conclusion it can be said that to be skilled in rendering fashion terminology linguistic intermediaries should possess:

- sound linguistic training in, at least, two languages (also basic knowledge of French would be a benefit);
- knowledge covering a wide fashion spectrum;
- constant learning of up-to-date fashion trends as the domain is in everlasting development;
- adequate use of translation procedures and strategies.

The paper can help identify possible difficulties, traps in translation of fashion terms, as well as provide the main techniques used in the process of translation.

References:

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