

**UNIVERSITY OF TARTU
DEPARTMENT OF ENGLISH STUDIES**

**THE COMPARATIVE ANALYSIS OF FOOD TRANSLATION
Sylvia Plath's *The Bell Jar* and its Estonian translation “Klaaskuppel”**

BA thesis

**SIIRI SÜND
SUPERVISOR: *Lect.* KATILIINA GIELEN (PhD)**

**TARTU
2019**

ABSTRACT

The cultural aspect of translation often provides challenges for translators, as aspects of culture are an integral part of translation. The aim of this thesis is to concentrate on the conveying of culture specific phenomena, especially food and to provide a comparative analysis of Inna Feldbach's translation based on Sylvia Plath's *The Bell Jar*.

The thesis consists of two parts: literature overview and a comparative analysis. The first part is an overview of the translation of food as a part of culture specific context in the early years of the Republic of Estonia, with the main emphasis on translation theories by Peter Newmark, Anne Lange and Peeter Torop. The second part will focus on a comparative analysis of food terminology in Sylvia Plath's *The Bell Jar* and its Estonian translation "Klaaskuppel" by Inna Feldbach.

The Estonian translation was published in 1995, when the names of different culture specific food items did not yet have a steady Estonian counterpart. The analysis of Feldbach's translation is based on Newmark's translation procedures for Material culture.

TABLE OF CONTENTS

ABSTRACT	2
INTRODUCTION	4
1 The Bell Jar and its Estonian translation context	5
1.1 About the author and the translator	5
1.2 The historical context of the Estonian translation of The Bell Jar	6
1.3 Food translation as an expression of national culture	9
2 Translation analysis	11
2.1 Translation of hot dog	11
2.2 Translation of peanut butter and marshmallows	12
2.3 Translation of vichyssoise and anchovy paste	14
2.4 Translation of caviar	15
2.5 Translation of avocado	17
2.6 Translation of pickle jar	18
2.7 Translation of Soup and broth	19
2.8 Translation of supper and dinner	20
2.9 Translation of eggs and bacon	21
2.10 Translation of vanilla frappé	23
2.11 Translation of brandy and cognac	24
2.12 Translation of vodka and drink	25
CONCLUSION	29
REFERENCES	30
RESÜMEE	31
Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks	32
Autorsuse kinnitus	33

INTRODUCTION

Interlingual translation, or the translation proper, as Jakobson (2004 [1959]) calls translation involving two languages, is always also concerned with intercultural translation. More specifically, aspects of culture are an integral part of translation. The fact that some phenomena exist in one culture and do not exist in another is one of the areas that provides challenges for literary translators.

In the present thesis I will analyse the translation of Sylvia Plath's *The Bell Jar* (1963) by Inna Feldbach (Kustavus) with an aim to concentrate on the conveying of culture specific phenomena, especially food, that according to Newmark (1988: 95) belongs to a broader category of culture specific items Newmark calls 'material culture'.

Plath's novel *The Bell Jar* deals with the protagonist's (Esther) mental health and identity issues, and we can see that the protagonist spends a notable amount of time talking and thinking about food. Food and the consumption of it are used to explicate the mental state of the protagonist. Esther often gives the reader very specific descriptions about the food she is about to eat, is already eating or would like to eat. Food is at the centre of almost everything she does, and also serves as an escape from uncomfortable or unwanted situations. As food and eating in general bears significance in the context of the novel and its main character, I will be focusing on the translation of food products. The time of the translation of the novel plays an important role in the confusions that often happen in the translation of culture specific food items. The Estonian translation was published in 1995, (and most probably translated about a year earlier) the names of different culture specific food items had not yet found a steady Estonian counterpart.

In the first part of the thesis I will focus on the challenges of translation in the newly independent Estonia, and the translation of food as part of culture specific context, with the main emphasis on translation theories by Peter Newmark, Anne Lange and Peeter Torop.

In the second part of my thesis I will analyse Feldbach's translation titled "Klaaskuppel" (1995) comparing it to Sylvia Plath's *The Bell Jar* (1963) focusing on the aspect of translation of food products. As opposed to the food that creates a context to the narrative of an alienated young girl living in America in the late 50s to early 60s, it is interesting to see how someone from Estonia, in the middle of the 1990s, when Estonia had just gained independence, has translated the food that was not yet available or even named in Estonia.

1 The Bell Jar and its Estonian translation context

1.1 About the author and the translator

The Bell Jar is the only novel written by the American writer Sylvia Plath (1932-1963). The novel mainly focuses on the topic of mental health, and the protagonist's struggles with finding herself and trying to be her authentic self with having the society and her parents pressure her to be something she does not want to be. Through the protagonist Esther, the novel discusses the issues of socially acceptable identity and deviations from that.

The Bell Jar is often considered to be a semi-autobiographical work, because the protagonist deals with similar issues that the author herself did. Plath is mainly known as a

poet and the poetic style along with long descriptive passages can also be seen when reading the novel.

Inna Feldbach, the Estonian translator of Plath's *The Bell Jar*, was born in 1954, in Tartu. She studied English Philology at the University of Tartu and graduated in 1978. She has worked at the TA teaduslik raamatukogu, Tallinn Botanic Garden, the magazine *Kehakultuur* as an editor and as a translator at the *Eesti Õigustõlke keskus*. From 1998 to 2003 she lived in Massachusetts, USA. Upon coming back to Estonia she worked as an English teacher at language schools and as a technical translator at translation offices. Since April 2011 she works as an adviser-assistant at the Office of the President of the Republic of Estonia. (VEÜ 2019) In 1995 her Estonian translation, "Klaaskuppel", was published. In 2015 Feldbach published her poetry book "Nägi ja Süda". She has also translated a number of novels into English, including the first volume of "Tõde ja Õigus" by A. H. Tammsaare, which was a collaboration project with Alan Trei. The translation of Sylvia Plath's *The Bell Jar* into Estonian remains one and only work of fiction she has translated so far from the English language.

1.2 The historical context of the Estonian translation of *The Bell Jar*

In 1995, the year "Klaaskuppel" was published, Estonia had recently regained independence and due to formerly being occupied by the Soviet Union, many food products that were known and popular in the US, had not been heard of in Estonia. Therefore it is important to understand that at the time *The Bell Jar* was translated, it was up to the translator's knowledge and imagination to solve the problem of translating those non-existing food names. Most probably, given the situation, the translator's aim was to make it more relatable and understandable for the Estonian reader in the mid-nineties.

Aimin Peng (2015: 3) has argued that translation serves as a bridge between cultures, but since food is often culture specific, some dishes that exist in a particular country do not exist in another, providing challenges for the translators. .

Anne Lange (2015: 11) has said that the way in which the translator has chosen to translate is a great indicator of the technical problems with translation and also shows the norms of translation of the time of translation. She indicates that there are similarities between translations written at the same time period. For example; “To translate America meant translating the official ideological opponent and the inaccessible free world with its inaccessible commodities, which were not available here.” (Lange 2010: 41) Lange (2010: 42) has discussed an example of the Estonian equivalent translation to *hamburger* being *kotletisai*. Such translational equivalent was first coined by Enn Soosaar, a well-known Estonian translator, and used throughout his and other English - Estonian translations throughout 1960s and 1970s.

Peeter Torop (2011: 129) has noted that a culture largely functions through translation and in doing so, the culture develops. He also says (2011: 33) that “mutual understanding is basically translating yourself to others and translating others to yourself”. He goes on to say that in a culture the same text is different to each reader. Torop (2011: 97-98) emphasises the importance of translators by saying that “one of the missions of translators is to enlarge the susceptibility and dialogue ability of a culture and through them the culture's inner diversity” He adds that a translator decides whether to preserve the foreign element or change it by translating it to something that exists in the target language. Torop (2011: 142) has also noted that at the Soviet period, the focus of translation was in the East, which means that Russian and Soviet writers were of the most importance. He notes however (2011: 143) that although the translations from non-Soviet

authors were allowed after a time, it depended on the translator's relationship with the officials responsible for the choice and publishing of translational works..

We can see the translator's decisions mentioned by Torop (2011: 97) at work in "Klaaskuppel", where the translator has chosen to do both: in some instances the foreign, unknown has been left unchanged, in other cases, it has been changed into something familiar to the Estonian reader.

Enn Soosaar (1988: 5) has said that our literary culture began with translating and at first the dominant languages were German and later Russian. He also, like Torop, focuses on the Soviet impact on Estonian translations. He says that in the years 1976-1985, 40 books out of every 100 translations, came from Russian and Soviet literature, and only 27 books came from countries out of the Soviet Union. Soosaar (1996: 7) suggests that the translations from Anglo-American has always had an important role in neutralising the impact of German and later Russian domination. In fact, the first known translations from English originate from the 18th century (Soosaar 1996: 11). However, the translations from English grew more popular at the turn of the 20th century, when Estonia tried to integrate into Europe and get free from the power of Russian and German culture. (ibid.: 12) Furthermore, Soosaar (1996: 12) notes that the publications of translations from English were more widespread from 1918 to 1940, during the first independence.

The Soviet period changed that situation however, setting ideological restrictions on Estonian writing and translation practices.. Moreover, book publishing had a quota system which further complicated the publication of translated works from English. (Lange, Monticelli 2013: 886) Additionally, all the books had to go through censorship.

Although at the beginning of the 1990s there were many publishing houses in Estonia, in the first years of the Independence, there were less books published than in the Soviet Period. (Möldre 2005: 241) However, in 1993 the situation changed and there was a rise in publications. In the year 1995, the year “Klaaskuppel” was published, there were 2635 books published. Moreover, compared to the end of the Soviet period when only 63% of the books published were in Estonian, in the years 1992-1998, 80% of all the books that were published were in Estonian. (Möldre 2005: 241)

It is important to point out that “Klaaskuppel” was published in 1995, because according to Soosaar (1996: 12) there had never before been such a large number of Estonian translations from English in one year than in the time period of 1991-1995.

1.3 Food translation as an expression of national culture

Peter Newmark (1998: 95) defines culture (in terms of interlingual translation) as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. Thus, certain culture specific items with their language specific names exist. Newmark categorises the translation of such foreign cultural words into five categories: *Ecology*; *Material culture*; *Social culture*; *Organisations, customs, activities, procedures, concepts* and *Gestures and habits*; in which food falls into the category of *Material Culture*. He argues that food plays the most important role in expressing national culture and many different translation procedures are used when translating unfamiliar food terminology. Newmark (1998: 94) notes that unless some words are the same in different cultures, there might be issues with the translation. Newmark (1998: 97) uses the example of menu translation, where neutral terms or equivalents could be used, but still there is often the overuse of French words. Therefore

there is the issue of staying true to the origin of the word or using something that the general reader would understand. According to Newmark (1998: 103) there are 12 translation procedures in the case of Material Culture. However, in the case of “Klaaskuppel” another one procedure can be recognised: invention of a counterpart if it does not exist in the target language.

Delia Chiaro and Linda Rossato (2015: 238) argue that the twenty-first century has given way to a multicultural society where translation plays an important role, since people can now experience food from different cultures easily. They point out that food is a very important part of a cultural identity, and therefore translating dishes is a sensitive topic (2015: 239). In contrast, in 1995 multiculturalism and dishes from countries all over the world were not yet familiar in Estonia, and there were still many dishes and food products that had to be familiarised to the Estonian reader.

In *The Bell Jar* there are a number of foods specific to the United States. For example peanut butter and hot dogs. The first McDonald's restaurant was opened in Estonia in 1995, the same year the Estonian translation “Klaaskuppel” was published. However, fast food was still available before that in Estonia, but not in such variety. It is understandable then, that some food products that were common in the English speaking world, had to be familiarised to the Estonian consumer.

Prior attempts in translating unfamiliar food items, especially fast food into Estonian had resulted in heavy domestication, *hamburger* becoming *kotletisai* (literally ‘bread and minced meat patty’) in Enn Soosaar’s many different translations, but lastly in the translation of Gardner’s novel “Sügisvalgus”. (Lange 2010: 42)

Hasso Krull (2017) has indicated that although it might seem that the most correct way to translate a recipe, it is important to realize that not every ingredient is available in

every country, and some ingredients can have different qualities or uses in different countries. That once again explains some of the choices the translator has made in the Estonian translation of Plath's *The Bell Jar*, "Klaaskuppel".

2 Translation analysis

Newmark (1998: 95) categorises cultural specific words into five categories, one of them is Material culture (artefacts), one of the subcategories being food. According to Newmark (1998: 103), there are twelve translation procedures for this category. Feldbach has used seven of them: *transference*, *descriptive equivalent*, *cultural equivalent*, *accepted standard translation*, *literal translation*, *functional equivalent* and *synonymy*. However, another category *invention of a counterpart if it does not exist in the target language*, must also be considered here.

I have chosen the following examples on the basis of reading both the original and the translation and looking through all the instances that included food vocabulary. After locating the instances, I have compared the original and its translation into Estonian. Furthermore, I chose the examples that portrayed the difficulties in translating the material culture. In case of a recurring word, I showed all the instances in which these were used, in order to illustrate how the author of the translation may have chosen to translate the same word differently in a different context.

2.1 Translation of *hot dog*

When we look at the translation of the word *hot dog* in the Estonian version "Klaaskuppel" we can see that the translator has chosen to use a combination of the foreign

loanword and an Estonian equivalent to clarify the meaning of the direct loan. Therefore, Feldbach has used both transference and a descriptive equivalent.

“We browned hotdogs on the public grills at the beach, I managed to cook my hotdog just the right amount of time” (Plath 1963: 163)

“Me pruunistasime hot doge ranna üldkasutataval grillrestil ja mul õnnestus küpsetada oma viinerisaia täpselt nii kaua kui vaja” (Plath 1963: 111)

As said before, hot dogs and fast food in general was not that common in Estonia at the time of the translation in 1995, and although the translator clearly knew what the word meant, she decided to use the Estonian word *viinerisai*, which was more familiar to Estonians and gave a clear explanation of what was talked about. By giving the *hot dog* an Estonian equivalent *viinerisai* which in itself says what the *hot dog* consists of, the translator made sure that every Estonian reader would have an approximate understanding of the food described in the original. However, *viinerisai* is still far from *hot dog* in its meaning, because it would give the Estonian reader an idea of a bread with sliced sausage on it. Then again, it was a clever way of introducing the new loan, as she has used both a new loan and an Estonian equivalent in one sentence.

2.2 Translation of *peanut butter* and *marshmallows*

“Then I covered the chicken slices with caviar thickly as if I were spreading peanut-butter on a piece of bread. Then I picked up the chicken slices in my fingers one by one, rolled them so the caviar wouldn't ooze off and ate them.” (1963: 28)

“Seejärel panin neile paksult kalamarja, nagu määraksin leivatükkidele margariini.

Siis võtsin lihalõigud üksteise järel kätte, rullisin ääred üles, et kalamari taldrikule ei valguks, ja pistsin viimseni kinni.” (1963: 21)

Here the translator has used a cultural equivalent, because most likely it was difficult to find a similar word in the Estonian language at the time and an explanation would have made the text longer and clumsier. Moreover, the fact of spreading something in good quantity is more important for the context than the exact substance of what is being spread: what is important for the reader here is to get an image of something being spread on a bread in a lavish manner, to stress the eating habits of the protagonist, and do it without drawing unnecessary attention to the unfamiliarity of the substance. The next passage shows that not only that the translation equivalent of peanut-butter (*maapähklivõi*) existed in the Estonian language at the time, but also that the translator knew what it was and that it existed:

“Dodo raised her six children on rice crispies, peanut-butter-and-marshmallow sandwiches, vanilla ice-cream and gallon upon gallon of Hoods milk.” (1963:124)

“Dodo toitis oma kuut last riisihelveste, maapähklivõi ja alteejuurvõidega saiade, vanillijäätise ja gallonite kaupa manustatava Hoodsi piimaga.” (1963:84)

The translator has apparently made the choices according to their suitability to the context. When in the previous example ‘margariin’ was substituted for ‘peanut-butter’ not to draw unnecessary attention to an unusual food item and set the stress on the lavish way of eating, then here the translator cannot avoid the source cultural context, therefore they have used accepted standard translation.

Apart from the word peanut-butter, it is interesting here to observe the translation

of ‘marshmallows’. It is clear that marshmallows, similarly to peanut-butter, both common in the USA, were not available neither well known in Estonia at the time. The translator uses the name of the plant *altee* (althaea) which was indeed originally used in the making of marshmallows, since it contains pectin, a gelling agent, until it was replaced with gelatin. (N C A 2019) However, *alteejuurevõie*, which would mean ‘a breadspread made from the roots of althea’ seems to be an item coined by the translator to denote an unfamiliar product ‘marshmallows’. Therefore, invention of a counterpart if it does not exist in the target language is used.

It is worth mentioning that Raivo Rammus has used the word *alteekompvekid* (Richardson, 2002: 180) in his Estonian translation “Maiustused. Kompvekkide ajalugu” by Tim Richardson, which came out in 2004.

2.3 Translation of *vichyssoise* and *anchovy paste*

“He loved introducing me to special titbits, and by the age of nine I had developed a passionate taste for cold vichyssoise and caviar and anchovy paste.” (1963: 27)

“Talle meeldis hirmsasti pakkuda mulle erilisi hõrgutisi, nii et juba üheksa-aastaselt olin ma lausa hull külma Vichy mineraalvee, musta kalamarja ja anšoovisepasteedi järele.”
(1963: 21)

In the original text the author is talking about a soup, *vichyssoise*, but in Estonian version it is translated into a Vichy mineral water. Since in the original there is the word *vichyssoise*, not *vichyssoise soup*, which would have made the translation process easier for the translator, it is notable that the translator has still tried to make sense of what could

have been talked about. Since soup is usually served hot, the word *cold* in front of the *vichyssoise* may also have confused the translator. Therefore a logical connection would be to Vichy mineral water, since it is usually drunk cold and the word does indeed start with *vichy*. It is also logical in a sense that Vichy mineral water was probably more common, or at least more familiar and understandable to the Estonian reader, who probably would not have known what a Vichyssoise soup was. Again, invention of a counterpart if it does not exist in the target language, is used.

In the case of the translation of *anchovy paste* to *anšoovisepasteet*, the translator uses a familiar food item *pasteet*. Thus, here the translator has chosen not to use another, more familiar food, probably because the reader is made known that this is something fancy, so they would not feel confused if they did not know the food. However, the word *pasteet* does make it easier for the Estonian reader to picture what the food might be. Therefore, a cultural equivalent is being used.

2.4 Translation of caviar

“While we were standing up behind our chairs listening to the welcome speech, I had bowed my head and secretly eyed the position of the bowls of caviar.” (1963: 27)

“Kui me tervituskõne ajal toolide taga püsti seisime, lasksin ma pea veidi longu ja hindasin salamisi kalamarijakausside asetust.” (1963: 20)

The word *caviar* is translated into *kalamari*. Although the word *kaaviar* is used in Estonia, *kalamari* was probably more familiar to the Estonian reader. However, *kaaviar* in translation means *salted caviar* (soolatud kalamari). Here the translator has used a cultural equivalent.

“Then I covered the chicken slices with caviar thickly as if I were spreading peanut-butter on a piece of bread. Then I picked up the chicken slices in my fingers one by one, rolled them so the caviar wouldn't ooze off and ate them.” (1963: 28)

“Seejärel panin neile paksult kalamarja, nagu määraksin leivatükkidele margariini. Siis võtsin lihalõigud üksteise järel kätte, rullisin ääred üles, et kalamari taldrikule ei valguks, ja pistin viimseni kinni.” (1963: 21)

It is interesting that in both of those instances, the translator has used the word *kalamari*, but later she has chosen to be more specific.

“He loved introducing me to special titbits, and by the age of nine I had developed a passionate taste for cold vichyssoise and caviar and anchovy paste.” (1963: 27)

“Talle meeldis hirmsasti pakkuda mulle erilisi hõrgutisi, nii et juba üheksa-aastaselt olin ma lausa hull külma Vichy mineraalvee, musta kalamarja ja anšoovisepasteedi järele.”
(1963: 21)

Here the translator has used *must kalamari* instead of simply *kalamari*, which is a more correct translation, since *caviar* is indeed a *black, salted roe*. However, those distinctions are not even clear to everyone today, and they probably were not at the time of the translation either. Here, the translator has used a descriptive equivalent.

“I didn't know whether it was the awful movie giving me a stomach-ache or all the caviar I had eaten.” (1963: 45)

“Ei saanudki aru, kas mu südame ajas pahaks see mage film või päeval söödud kaaviarihulk.” (1963: 32)

Here the translator has chosen the word *kaaviar*, which means the word was either in use in Estonian language at the time or that the translator at least knew of the word. It is also the most specific and correct translation of the word *caviar*, since it leaves no room for confusion, and is therefore an accepted standard translation.

2.5 Translation of *avocado*

“Avocados are my favorite fruit. Every Sunday my grandfather used to bring me an avocado pear hidden at the bottom of his briefcase under six soiled shirts and the Sunday comics.” (1963: 29)

“Avokaadod on mu lemmikpuuvili. Igal pühapäeval tõi vanaisa mulle kuue kantud päevasärgi ja pühapäevase koomiksi alla portfelliõhja peidetult kaasa ühe avokaadopirni.” (1963: 22)

The translation of *avocado* here is *avokaado*, which is also the correct equivalent, a.k.a an accepted standard translation. However, the translator has used a literal, word for word translation for *avocado pear*, since it is translated into *avokaadopirn*, which is not a word used in Estonian. Avocados were not a common fruit in Estonia at the time of the translation, and it is then understandable why it is translated word for word. Throughout the novel, the translator has translated *avocado* into *avokaado* and *avocado pear* into *avokaadopirn*.

It is interesting to mention an article in *Eesti Päevaleht* from 1996 (a year after the publication of “Klaaskuppel”) about avocado. The article “What to do with an avocado?” describes avocado as a new product in Estonian supermarkets and gives instructions about how to use it, which further implicates that Estonians were not yet familiar with it.

“I saw avocado pear after avocado pear being stuffed with crabmeat and mayonnaise and photographed under brilliant lights.” (1963: 51)

“Nägin suurt hulka krabiliha ja majoneesiga täidetavaid ning eredas valguses pildistatavaid avokaadopirne.” (1963: 36)

“Then I tackled the avocado and crabmeat salad.” (1963: 29)

“Siis võtsin käsile avokaadod ja krabisalati.” (1963: 22)

The translator has chosen to follow the original, and translate it the way it is written in the original.

2.6 Translation of *pickle jar*

“These cadavers were so unhuman-looking they didn't bother me a bit. They had stiff, leathery, purple-black skin and they smelt like old pickle jars.” (1963: 66)

“Kõva, sitke, pruunika nahaga kehad levitasid kaua seisnud äädikahoidise lõhna.”
(1963: 46)

Here a functional equivalent is used. The translator has translated *pickle jars* into *äädikahoidis*. Since pickles involve vinegar, but the Estonian *hapukurk*, salted and fermented without vinegar, does not, it is possible that the more general term was used to avoid the confusion. Moreover, the word *äädikahoidis* lacks the personal, positive connotation that *hapukurk*, a very common food in Estonia, might have in many people's minds.

2.7 Translation of *Soup* and *broth*

“You can have my soup if you want,” .. “They put twelve soups on the tray by mistake and Lenny and I stuffed down so many hotdogs while we were waiting for the rain to stop I couldn't eat another moutful” (1963: 52)

“Joo minu leem ka ära, kui tahad.. “Kandikul oli eksikombel kaksteist portsu, aga me ajasime Lennyga vihmavarjus olles nii palju hot doge sisse, et ma ei võin enam suutäitki süüa” (1963: 37)

Here the translator has translated *soup* into *leem*, which is not necessarily used interchangeably with the word *supp*, which is a more correct translation for *soup*. However, *leem* is usually very thin, and can either be a thin soup or a liquid that some other food is baked in. Thus, a functional equivalent is being used. Here we have to look at the context of the novel, however. In the context of the novel then, where the soup is served to the girls after a food poisoning, it makes sense that the soup would be light and easy to digest, so the translation is fine. However, earlier on in the novel it is made clear to the reader what kind of soup it is that is being talked about, chicken soup.

“Pads of butter floated on the surface and a faint chickeny aroma fumed up to my nostrils.”
(1963: 50)

“Selle pinnal ujuvad rasvarõngad saatsid mu sõõrmeisse nõrka kanaliha lõngu.” (1963: 36)

Although *kanasupp* is a familiar dish to Estonians, using the word *leem* separately also makes sense in the context. It is notable however, that in the original text the author has used both the words *soup* and *broth* to describe the dish. Therefore we shall also look

at the translation of the *broth*.

“I bent my head and took a sip of the broth” (1963: 50)

“Laskin pea longu ja rüüpasin lonksu puljongit” (1963: 36)

Here the translation for *broth* is *puljong*, which is an accepted standard translation. Moreover, knowing that the author used both *broth* and *soup*, the word *leem* is a perfect way to combine the two, since *puljong* itself is not necessarily a soup.

2.8 Translation of *supper* and *dinner*

Newmark (1998: 94) has pointed out the word *breakfast* as a universal word, however the words *supper* and *dinner* depend on culture, and have not been translated word-for-word in “Klaaskuppel”. In both of these cases, for *supper* and *dinner*, a cultural equivalent is used.

“It would mean getting up at seven and cooking him eggs and bacon and toast and coffee, and then when he came home after a lively, fascinating day he'd expect a big dinner” (1963: 89)

“See tähendaks kella seitsmest tõusmist, et teha talle peekoniga munarooga, röstitud saia ja kohvi, siis aga, tulnud põneva, teguderohke päeva järel koju, on tema enesestmõistetav soov mitmekäiguline lõuna” (1963: 61)

The translator has not used the word *õhtusöök* as an equivalent for *dinner*. The reasons for this probably originate from the Soviet experience, since the main meal of the

day was ‘lõuna’ (dinner) served around 12 at noon (mid-working day) in the Soviet Union. The word *õhtusöök*, suggesting that the meal was taken during an evening (after working day) became used slightly later, when Estonian cultural practices adapted the Western model. .

“By the end of supper my mother convinced me I should study shorthand.” (1963: 128)

“Söögiaja lõpuks oli ema mind veennud, et ma peaksin õppima stenograafiat.” (1963: 87)

Here the translator has decided to translate *supper* into *söögiaeg*, a term which does not specify the time of the meal, which the word *supper* itself does. However, the word is not of a huge importance in the context. Although, it is important to mention that the word *supper* itself is a fairly confusing term: “*In the United States, ‘supper’ is now a less frequent synonym for ‘dinner’ as the evening meal. Where both ‘supper’ and ‘dinner’ can be applied to the last of three meals, supper is often a lighter or less formal affair than dinner. Where four meals a day are recognized, ‘supper’ is a light late meal or snack following an early evening dinner or a late afternoon or early evening ‘tea’.*” (Oxford English Dictionary, 2019)

2.9 Translation of *eggs* and *bacon*

The most common breakfast food in the USA, two food items that in English collocate very well, eggs and bacon, did provide a challenge for the Estonian translator in the mid-1990s as well.

“Then the buzz of the orange squeezer sounded from downstairs, and the smell of coffee and bacon filtered under my door.” (1963: 121-122)

“Allkorruselt kostis apelsinimahlapressi surin ning ukse alt tungis magamistuppa kohvi ja praepeekoni lõhna.” (1963: 83)

Here the translator has decided to specify the word *bacon* by translating it into *praepeekon*, meaning that a descriptive equivalent is used. However, bacon has different meanings in different countries and is prepared differently, therefore the specification may be necessary.

“It would mean getting up at seven and cooking him eggs and bacon and toast and coffee, and then when he came home after a lively, fascinating day he'd expect a big dinner”
(1963: 89)

“See tähendaks kella seitsmest tõusmist, et teha talle peekoniga munarooga, röstitud saia ja kohvi, siis aga, tulnud põneva, teguderohke päeva järel koju, on tema enesestmõistetav soov mitmekäiguline lõuna.” (1963: 61)

. The translator has used a clever translation for this dish that does not have one clear equivalent in the Estonian language. *Peekoniga munaroog* describes the dish perfectly but still creates a foreignizing effect since the word ‘bacon’ was a less known version of the more Estonian equivalent of ‘sink’ (smoked ham). Again, a descriptive equivalent is used. However it is interesting that the specifying word *prae-* is not used in this example.

This is not the only instance where the translator has used the word *munaroog*, we can see in the following how she has used it in another context.

“I remember Jody, making me scrambled eggs at her house one morning. They tasted

unusual, and when I asked her if she had put in anything extra, she said cheese and garlic salt.” (1963: 80)

“Mul tuli meelde, kuidas Jody tegi mulle kord hommikueineks munarooga. See oli ebatavalise maitsega, ja minu küsimusele, kas ta lisas sinna midagi erilist, sain vastuseks, et juustu ja küüslaugusoola.” (1963: 54)

Although *munapuder* is typically used as an Estonian equivalent for *scrambled eggs*, *munaroog* is a neutral and understandable option. Munaroog itself is described in Eesti keele seletav sõnaraamat as a hyponym for different egg dishes: “munatoit (näit. munapuder, omlett, härjasilm)” which includes scrambled eggs (*munapuder*) as an option.

We can see that Feldbach has used domestication in several instances, which was to be expected, since some of the food items in *The Bell Jar* were simply not accessible in Estonia at the time, and they had to be familiarised to the Estonian reader.

2.10 Translation of *vanilla frappé*

“Before I came to New York I'd never eaten out in a proper restaurant. I don't count Howard Johnson's, where I only had French fries and cheeseburgers and vanilla frappés with people like Buddy Willard.” (1963: 25)

“Enne New Yorki tulekut polnud ma kunagi korralikus restoranis käinud. Howard Johnson's, kus ma Buddy Willardi taoliste inimeste seltsis üksnes friikartuleid, juustuburgereid ja vanillitorukesi sõin, ei tule arvesse.” (1963: 19)

In this example I am focusing on the translation of the *vanilla frappés*. Again, invention of a counterpart if it does not exist in the target language is used. A vanilla frappé is a sweet coffee drink, however, it was most likely not known in Estonia at the

time. This time she has chosen to once again change the meaning of the word entirely, and replace the coffee drink into sweets which were likely more familiar to the reader. Although *vanillitoruke* does not even come close to the what *vanilla frappé* really is, it probably made the reading experience easier, since the reader did not have to wonder what was talked about. Sweet coffee drinks such as frappés were not common or known in Estonia at the time, since coffee was mostly known as a morning drink or something being drunk with cake, but not as a dessert. During the Soviet period, coffee itself was not that accessible to everyone and it was also expensive, therefore many people also drank chicory coffee. (Konar, 2018: 9)

Although in Soviet times people were mostly familiar with Turkish coffee and some cafés had espresso machines, such good quality coffee was rare. (Vabar, 2018: 55)

Chicory coffee was a cheap alternative at not many people were even interested in buying the cheap real coffee. (Vabar, 2018: 56)

2.11 Translation of *brandy and cognac*

“She must have seen the tears that plopped down into my dessert dish of meringue and brandy ice-cream, because she pushed over her own untouched dessert and I started absently on that when I'd finished my own.” (1963: 32)

“Küllap ta märkas pisaraid, mis kukkusid mu besee ja konjakiga jäätisesse, sest ta lükkas minu ette oma puutumatu portsu, ja kui ma enda oma lõpetanud olin, lõin hajameelselt lusika sellegi sisse.” (1963: 24)

The translator has translated *brandy* into *konjak*. Lange (2010: 41) has questioned

the same instance in Soosaar's translations of Saul Bellow, where he also translated *brandy* into *konjak*. Lange assumes that this may have been the editor's choice, the reasoning behind it being possibly that the Soviet people did not know the difference between brandy and cognac anyway, and for them cognac was more familiar since they drank it with coffee. Similar reasoning could be possible in case of Plath's 1995 translation as well, however, the context is slightly different and the brandy is an ingredient in a dessert. Even so, as said before, *cognac* was more familiar to Estonians than *brandy*, therefore it is a cultural equivalent.

2.12 Translation of *vodka* and *drink*

“I'll have a vodka” “With anything?” “Just plain,” I said. “I always have it plain.”
(1963: 11)

“Mina võtan viina.” “Millega?” “Puhast,” ütlesin mina. “Ma joon alati puhast”
(1963: 10)

Here we can see that the translator has had no problems with translating vodka into *viin*, which is understandable since vodka was definitely not an unfamiliar drink in Estonia.

I'd seen a vodka ad once, just a glass full of vodka standing in the middle of a snowdrift in a blue light, and the vodka looked clear as water, so I thought having vodka plain must be all right. (1963: 11)

Mu pilk oli kord peatunud vodka reklaamil: triiki täis klaas lumehanges sinaka valguse taustal. Ning kuna tolle klaasi sisu näis selge ja puhas nagu vesi, tunduski õige seda niimoodi tarvitada. (1963:11)

However, here we see that the translator has also used *vodka* instead of *viin*. Therefore transference is used. The word *vodka* comes from Russian, and is still sometimes used in Estonia. Moreover, *vodka* is described as a *clear white vodka* in the

Eesti õigekeelsussõnaraamat (2018). Therefore, it goes well with the context in which the word is put, where it describes it as ‘clear as water’. (1963:11) Also, the word *vodka* has a very Eastern-European connotation, and Estonia had just recently become independent from the Soviet Union, which may also have affected the use of more Russian origin words.

“My dream was some day ordering a drink and finding out it tasted wonderful”
(1963: 11)

“Ma alles unistasin hetkest, mil tellin mõne napsi ja avastan, et see on võrratu”
(1963: 10)

Here, a cultural equivalent is being used. In the original text, *drink* stands for an alcoholic beverage, but it does not specify whether it is hard liquor, beer or wine. In the Estonian translation, the word *naps* has been used. According to *Eesti keele seletav sõnaraamat* (2018), *naps* is hard liquor. At the time of the translation, vodka and hard liquor in general was probably more common in Estonia than wine for example, so the translation is justified. Moreover, *napsi/napsu võtma* is a common saying in Estonia for drinking a couple of drinks.

“I began to think vodka was my drink at last” (1963: 13)

“Mulle hakkas tunduma, et viin on lõpuks siiski minu naps” (1963: 11)

Here the translator has also used *naps* as a translation for *drink*. Here the context is clear, since we know that the drink is indeed vodka, for which the Estonian translation *naps* is perfect.

“I’d never had a daiquiri before.

...and I felt so grateful he hadn't asked what sort of drink I wanted that I didn't say a

word, i just drank one daiquiri after another.” (1963: 112)

“Ma polnud varem kunagi daiquirit joonud...ja olles väga tänulik, et ta ei küsinud, mis napsi ma tahan, pidasin ma suu ja jõin ühe daiquiri teise järel.” (1963: 76)

Daiquiri is a cocktail made of rum, citrus juice and a sweetener. The translator has chosen to use *naps* once more instead of cocktail. Although in that context, *kokteil* could be used, since rum, a hard liquor is a main ingredient in the drink, *naps* is still a logical translation, especially to the Estonian reader in the nineties. Whereas cocktail was not an uncommon concept, *naps* also makes the translation more rich in terms of the use of language. In the case of *daiquiri*, transference is used.

“She just sat there, dusky as a bleached blonde negress in her white dress and sipped daintily at her drink” (1963: 12)

“Ta istus rahulikult, tõmmu nagu blondeeritud neegritar oma valges kleidis, ja imes tilkhaaval kokteili.” (1963: 11)

Synonymy is used here. Although the word *naps* is familiar to an Estonian reader, the context most likely did not allow the translator to use that word here. In Estonian, *napsu võtma* gives the reader a picture of taking shots of pure vodka or drinking hard liquor. However in the original text it is emphasized how the girl is slowly and *daintily* sipping at her drink. Therefore the translation *imes tilkhaaval kokteili* makes a lot of more sense than any version with *naps* would, since *naps* does not give as an image of a fancy cocktail slowly being drunk by someone. It is also important to note that the drink in question is also made with hard liquor: whiskey.

“I think I'll have an Old-Fashioned,” Doreen said to me. (1963: 10)

An Old-Fashioned is a cocktail made with whiskey, bitters, sugar and citrus.

“My drink was wet and depressing. Each time I took another sip it tasted more and more like dead water.” (1963: 17)

“Kokteil oli vesine ja tekitas masendust. Iga lonksuga oli see järjest rohkem solgivee maiku.” (1963: 14)

Here the translator has chosen to translate *drink* into *kokteil* once more. Like the previous example, the context in which the word is makes it more logical to use the word *cocktail*, since *vesine naps* does not make a lot of sense. Moreover, in the original there is again the word *sipping* which in Estonian translation does not associate with *naps* that well.

The main strategies the translator used were *transference*, *descriptive equivalent*, *cultural equivalent*, *accepted standard translation*, *literal translation*, *functional equivalent* and *synonymy*. However, since words occurred in the original that had not found a counterpart in Estonia yet, the translator also had to use her imagination and creativity. Moreover, the translations seemed to have been chosen with the intent to provide an understandable solution for the Estonian readers.

CONCLUSION

The present thesis focused on the comparative analysis of Plath's *The Bell Jar* and its Estonian translation “Klaaskuppel” by Inna Feldbach. More specifically, the thesis focuses on food terminology as a part of Material culture and how the Estonian translation has dealt with this issue.

For the analysis, I read comparatively *The Bell Jar* and the translation “Klaaskuppel” and focused on the food terminology in the original and in the translation. With my chosen examples I presented the difficulties of a translator who has to translate Material culture. At the time of the translation, Estonia was still heavily influenced by the recently ended closed Soviet period and food items that were accessible and well known elsewhere, were not heard of in Estonia. With the comparative examples presented, I showed how the translator often chose to use food items that still suited the context and created the same mental image that the original. However, other examples showed how some food items were so unheard of and unfamiliar to the translator (and therefore most likely to Estonians in general) that they were replaced with other food items entirely.

From this we can conclude that in the early years of the Republic of Estonia, certain food items were still unknown and unfamiliar, since they were not accessible to the Estonian consumer. In general, it is interesting to observe the choices of a translator at the turning point in cultural history when a close culture starts adopting unfamiliar foreign concepts and inventing names for them. In such cases the translators show creativity in facing the challenges but they also have to accept the possibility that the concepts can be renamed later.

REFERENCES

Primary sources

Plath, Sylvia. 1963. *The Bell Jar*. United States: Heinemann.

Plath, Sylvia. 1995. *Klaaskuppel*. Tallinn: Eesti Raamat.

Secondary Sources

Chiaro, Delia. Rossato, Linda. 2015. Food and translation, translation and food. *The Translator*, December 8.

Jakobson, Roman. 2004 [1959] 'On linguistic aspects of translation' in Venturi (ed.) *The Translation Studies Reader*. London and NY: Routledge, 138–43.

Konar, Anu. 2018. *Excise duty on coffee in Estonia: the example of Germany*.

Krull, Hasso. 2017. Tõlke metafüüsika. *Sirp*, September 29.

Lange, Anne. 2010. Enn Soosaare tõlketegudest. *Keel ja Kirjandus*, 12: 31-47.

Lange, Anne. Monticelli, Daniele. 2013. Tõlkelised ebakõlad totalitarismi monoloogis. *Keel ja kirjandus*, December.

Lange, Anne. 2015. *Tõlkimine omas ajas. Kolm Juhtumiuuringut Eesti tõlkeloost*. Tallinn: TLÜ kirjastus.

Möldre, Aile. 2005. *Kirjastustegevus ja raamatulevi Eestis aastail 1940-2000*. Tallinn: TLÜ kirjastus.

National Confectioners Association. 2019. *Marshmallows*. Available at <https://www.candyusa.com/candy-types/Marshmallows/>, last accessed March 15, 2019.

Newmark, Peter. 1998. *A textbook of translation*.

Peng, Aimin. 2015. *Translating Dish Names: Food Cultural Representation in Hong Lou Meng*. Open Access Library Journal, 2: e1316.

Richardson, Tim. 2004. *Maiustused. Kompvekkide ajalugu*. Tallinn: Olion.

Sink, Reet. 1996. Mida teha avokaadoga? *Eesti Päevaleht*, July 27.

Soosaar, Enn. 1988. Tõlkimisest mure ja lootusega. *Sirp ja Vasar*, October 14.

Soosaar, Enn. 1996. *Inglise kirjandus eesti keeles*. Tallinn: Eesti Rahvusraamatukogu.

Soosaar, Enn. 2012. *Esseed ja artiklid. Nuripidine aastasada*. Tallinn: Tallinna Raamatutrükikoda.

Supper. In *Oxford English Dictionary*. Available at <https://en.oxforddictionaries.com/definition/supper>, last accessed May 22, 2019.

Torop, Peeter. 2011. *Tõlge ja Kultuur*. Tallinn-Tartu: Tartu Ülikooli kirjastus.

VEÜ (Välis-Eesti Ühing). 2019. *Toimetuskolleegium*. Available at <https://www.valiseesti.org/toimetuskolleegium/>, last accessed March 29, 2019.

Vabar, Mart. 2018. *Väike Eesti kohviraamat*. Aabitsakukk.

RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Siiri Sünd

THE COMPARATIVE ANALYSIS OF FOOD TRANSLATION. Sylvia Plath's *The Bell Jar* and its Estonian translation “Klaaskuppel”/ KOMPARATIIVNE ANALÜÜS TOIDU TÕLKEST. Sylvia Plath'i *The Bell Jar* ja selle eestikeelne tõlge “Klaaskuppel”

bakalaureusetöö

2019

Lehekülgede arv: 33

Annotatsioon:

Bakalaureusetöö eesmärk on näidata kultuurispetsiifiliste fenomenide tõlkimisega kaasnevaid probleeme ja keskenduda toidu tõlkele Sylvia Plath'i *The Bell Jar*'i eestikeelses tõlkes “Klaaskuppel”.

Töö koosneb kahest osast: kirjanduse ülevaatest ja komparatiivsest tõlkeanalüüsist. Esimene osa keskendub toidu tõlke ülevaatele Eesti Vabariigi algusaastatel. Teine osa koosneb tõlkeanalüüsist tuginedes Peter Newmarki tõlkeprotseduuridele.

Bakalaureusetööst selgub, et Feldbach on oma tõlkes lähtunud tundmatute sõnade arusaadavamaks tegemisest eestlasest lugejale Eesti Vabariigi algusaastatel, ajal millal mitmed sõnad ei olnud veel eesti keeles sobivat, üldkasutatavat vastet leidnud. Samuti selgub, et kuigi tõlkija on kasutanud vasteid, mis omavad seletavat eesmärki, on tõlkija kohati pidanud kasutama ka loomingulist lähenemist.

Märksõnad:

Tõlketeadus, Inna Feldbach, Sylvia Plath, tõlkeanalüüs, kultuurispetsiifiline tõlge

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Siiri Sünd,

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose

THE COMPARATIVE ANALYSIS OF FOOD TRANSLATION. Sylvia Plath's *The Bell Jar* and its Estonian translation “Klaaskuppel”,

mille juhendaja on Katiliina Gielen,

reprodutseerimiseks eesmärgiga seda säilitada, sealhulgas lisada digitaalarhiivi DSpace kuni autoriõiguse kehtivuse lõppemiseni.

2. Annan Tartu Ülikoolile loa teha punktis 1 nimetatud teos üldsusele kättesaadavaks.

Tartu Ülikooli veebikeskkonna, sealhulgas digitaalarhiivi DSpace kaudu Creative Commons'i litsentsiga CC BY NC ND 3.0, mis lubab autorile viidates teost reprodutseerida, levitada ja üldsusele suunata ning keelab luua tuletatud teost ja kasutada teost ärieesmärgil, kuni autoriõiguse kehtivuse lõppemiseni.

3. Olen teadlik, et punktides 1 ja 2 nimetatud õigused jäävad alles ka autorile.

4. Kinnitan, et lihtlitsentsi andmisega ei riku ma teiste isikute intellektuaalomandi ega isikuandmete kaitse õigusaktidest tulenevaid õigusi.

Siiri Sünd

23. 05. 2019

Autorsuse kinnitus

Kinnitan, et olen koostanud käesoleva bakalaureusetöö ise ning toonud korrektselt välja teiste autorite panuse. Töö on koostatud lähtudes Tartu Ülikooli maailma keelte jakultuuride kolledži anglistika osakonna bakalaureusetöö nõuetest ning on kooskõlas headeakadeemiliste tavadega.

Siiri Sünd

23.05.2019

Lõputöö on lubatud kaitsmisele.

Katiliina Gielen, PhD

23.05.2019