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Research article

## Perceptual Experience and the Problem of Translation: Olfactory Metaphor in Technical and Literary Texts

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### Abstract

Language as a system and its connection with the perceptual properties of consciousness, reflected in the linguistic picture of the world, is the most important research object of modern scientific studies of language. Today, perceptual vocabulary is studied through various methodological approaches in the disciplinary field of cognitive research. This article examines the perception of smell as a special type of perceptual experience reflected in the semantics of olfactory vocabulary (vocabulary for describing smells and the experience of perceiving smells). The complexity of classification and description of olfactory perceptual experience, as well as its rich associative semantic component, make the olfactory language code difficult to translate, and therefore there is a need to develop translation strategies applicable when working with this non-trivial language material. The purpose of this research is to analyze the peculiarities of the use of olfactory vocabulary in technical and literary texts. Here, “technical” means texts that accompany marketing and production processes in the manufacture of aromatic substances and products, for which the composition of the aroma is one of the main identifying properties of the product (perfumes, tea, wine, etc.). Since technical and literary texts have different functional goals, it is expected that the use of olfactory vocabulary and the properties of metaphorical contexts will differ significantly. We believe that this difference poses unusual problems for the translator, and in this research, we will discuss methods for solving them. The illustrative materials for the study were examples of descriptions of the olfactory field from technical texts, as well as examples of literary and artistic olfactory descriptions from the National Corpus of the Russian Language selected using the continuous sampling method.

**Keywords:** Olfactory experience; Perceptual vocabulary; Olfactory metaphor; Perfume discourse; Translation problem; Translation strategies

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Научная статья

## Перцептивный опыт и проблема перевода: Ольфакторная метафора в специальных и художественных текстах

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### Аннотация

Язык как система и его связь с перцептивными свойствами сознания, отраженными в языковой картине мира, является важнейшим объектом исследования современных научных исследований языка. Сегодня перцептивная лексика изучается с помощью различных методологических подходов в дисциплинарной области когнитивных исследований. В данной статье рассматривается восприятие запаха как особый тип перцептивного опыта, отраженный в семантике ольфакторной лексики (словаря для описания запахов и опыта восприятия запахов). Сложность классификации и описания обонятельного перцептивного опыта, а также его богатая ассоциативно-семантическая составляющая затрудняют перевод обонятельного языкового кода, и поэтому возникает необходимость в разработке стратегий перевода, применимых при работе с этим нетривиальным языковым материалом. Целью данного исследования является анализ особенностей использования обонятельной лексики в специальных и художественных текстах. Здесь “специальные” означают тексты, которые сопровождают маркетинговые и производственные процессы при изготовлении ароматических веществ и продуктов, для которых композиция аромата является одним из основных идентифицирующих свойств продукта (парфюмерия, чай, вино и т.д.). Поскольку специальные и художественные тексты имеют разные функциональные цели, ожидается, что использование обонятельной лексики и свойства метафорических контекстов будут существенно отличаться. Мы считаем, что это различие создает необычные проблемы для переводчика, и в этом исследовании мы обсудим методы их решения. Иллюстративными материалами для исследования послужили примеры описаний обонятельной сферы из специальных текстов, а также примеры литературных и художественных обонятельных описаний из Национального корпуса русского языка, отобранные с использованием метода непрерывной выборки.

**Ключевые слова:** Обонятельный опыт; Перцептивная лексика; Обонятельная метафора; Парфюмерный дискурс; Проблема перевода; Стратегии перевода

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## **OLFACTORY VOCABULARY AS AN OBJECT OF LINGUISTIC RESEARCH. HISTORY OF THE ISSUE**

A person can distinguish many odors, but the lack of strict descriptors gives rise to the problem of their naming and classification. There is no single explanation for the cause of these difficulties. Some researchers bring to the fore socio-anthropological prerequisites, namely the secondary significance of the “lower senses” in comparison with vision and hearing (Simmel, 2010). Others find the explanation in cultural and historical prerequisites, and in the characteristics of cognitive processes. In particular, the main difficulty is the high associative intensity and privacy of olfactory experience, which is why it is customary to either not mention smells at all or describe them in an allegorical form (Levinson, 2010).

The process of smell perception is individual, closely related to the binary evaluation system of perception (pleasant/unpleasant) and memory (Arshamian et al., 2011; Cerulo, 2018). All of the above points to the complex nature of olfactory experience (Candau, 2016; Young, 2014) and leads to the question of the causality of phenomenal judgments, which is understood as internal awareness of the content of mental states expressed in linguistic form (Baryshnikov, 2021). Internal self-reports about the adequacy of perceptual processes require social verification through a figurative semantics that is shared by all communication participants (Baryshnikov, 2018).

When trying to strictly describe odors, people find themselves in the subjective space of individual phenomenal experience and is forced to resort to various stylistic figures to more accurately represent the qualitative content of odor perception. As a result, the content of olfactory vocabulary is often subjective, associative, and highly contextual, which makes it difficult to convey olfactory sensations within the conceptual system of one’s native or source language but also or even more so when translated into other languages.

In the second half of the 20<sup>th</sup> century, relativistic and comparative approaches allowed us to take a different look at olfactory experience and its lexical consolidation. Attitudes toward odors may vary depending on the historical and situational context, and on the cultural and social habits of the individual (Nakagawa & Kuwahara, 2020), which indicates the heterogeneity of the olfactory vocabulary in different languages.

Today, there are several popular approaches to the study of olfactory vocabulary. Here is a classification of these approaches:

I. The linguistic-cultural approach. Within its scope, olfactory vocabulary is analyzed in the context of intercultural interaction. In these studies, the hypothesis of linguistic relativity plays a special role. Of interest is the comparison of the evaluation of odors in different cultures and socio-discursive practices, as well as the reverse process – the influence of ways of olfactory experience on the articulation of olfactory preferences (Majid, 2021; Majid & Burenhult, 2014).

II. The linguistic-cognitive approach combines the results of two research methods:

1. Cognitive research. These studies examine areas of the brain that respond to specific stimuli. Recent research has identified a deep connection between the perception of smells and the area of the brain responsible for emotions and value judgments, which



explains polarity (like/dislike) and ability of smells to evoke memories. Moreover, when reading words with olfactory semantics, the same brain areas respond as during olfactory perception (González et al., 2006).

## 2. Linguistic research:

### *Comparison and collation of vocabularies of different sensory organs*

Within this approach, the authors consider the principles of the multimodality formation (some use the term “synesthesia”). As a rule, due to the complexity and breadth of research tasks, work is often carried out on material from one language. At the same time, there is a comparison of expressions in different languages in order to describe multimodality (“synesthesia”) as a stylistic device (Chan et al., 2014). The description of olfactory experience through other perceptual senses indicates a deep psychophysiological connection between the organs of perception.

### *Studies of concepts and categorization*

They are carried out more often on literary texts, both within one language and through comparison of several languages. Data from the study of olfactory vocabulary make it possible to identify the author’s way and culturally determined ways of describing smell, mechanisms of influence, and methods of precise characterization (advertising discourse, technical texts).

### *Comparative studies*

They are carried out with the aim of finding translation techniques and solutions to translation problems. Roman Viktorovich Valkov notes that the reproduction of the odoric code occurs in two ways: syntactic transformations (replacing one-part impersonal sentences characteristic of the Russian language with two-part sentences in English) and lexical transformations (greater variability when working with the English language, since, according to Valkov, specific semantics is more characteristic of English equivalents. Because of this, one Russian word describing a smell may have several English equivalents) (Valkov, 2013).

The lexical representation of olfactory experience in the Russian tradition has been most studied in two areas: 1) smell and its expression in perfumery, advertising, and other types of discourse (Ostapova, 2020); 2) the concept of smell as an indicator of linguistic and cultural peculiarities (Filimonova, 2008). Western research is characterized by the following subject areas: 3) linguistic representation of olfactory experience in machine learning (Kowalewski & Ray, 2020); 4) the influence of smell on a person’s psycho-emotional state (Nakagawa & Kuwahara, 2020); 5) the role of body odor in communication (Niu & Zheng, 2020); 6) similarities and differences in attitudes towards odors in different cultures (Oleszkiewicz et al., 2020).

Thus, an interdisciplinary approach obviously recommends itself for the study of olfactory experience and ways of representing it in language when analyzing translation problems, since the content of this experience is subjective, multidimensional, and contextually rich. It is also important to note that interdisciplinary works often reflect an intersection of the concepts of “olfactory experience” and “linguistic descriptions of olfactory experience.”



## FUNCTIONAL ROLES OF OLFACTORY METAPHORS IN TECHNICAL AND LITERARY TEXTS

A specialized text is a text containing certain professional knowledge or a description of experience, skills, and abilities, and aimed at transmitting the content of knowledge without any distortion or excessive aesthetic functions. The main function of a technical text is communicative and informative, i.e., recording, transmitting, and storing scientific knowledge. Therefore, this type of text has its own fixed terminological apparatus, understandable to all participants in communication (Klyoster & Shumailova, 2017).

Of greatest interest for the study of olfactory metaphor are texts that directly appeal to the direct experience of smell perception, for example, texts of perfume discourse. In this type of text, olfactory vocabulary is strict and regulated.

There is no single and definitive classification table in the perfumery field. The industry uses key descriptors. Most often, odors are divided (according to the main element of the composition) into the corresponding groups: 1) spicy, 2) citrus, 3) edible, 4) herbal, 5) floral, 6) resinous, 7) woody, 8) earthy, 9) animalic (Dima, 2021), however, this list can be supplemented (*Fragrance ingredient glossary*, n.d.).

Since smells have long defied classification, the vocabulary of perfumery has borrowed much from other sensory systems. In a perfume composition, there are top, middle, and base notes. Marketing uses semiotics of color, shape, material (Silva & Mazzilli, 2014). In a similar way, such metaphorical expressions as “woody green,” “chypre green,” “sweet green,” “snow floral,” “pink vanilla,” “milk rose,” “heavenly heliotrope,” etc. (Sanchez & Turin, 2014) penetrate into the terminological dictionary.

When describing perfume products and translating these descriptions, it is necessary to evoke a number of olfactory associations in the reader, and the following techniques can be used:

- 1) Direct description by naming the components (amber, vanilla, incense, lavender, citrus, etc.)
- 2) Description of the overall composition, reference to the properties of the group (“huge floral,” “fruity patchouli,” “woody floral,” etc. (Sanchez & Turin, 2014)
- 3) Description with a reference to a famous product (“... resembled the old Chant d’Aromes”, “... hints at Cuir de Russie by Chanel” (Sanchez & Turin, 2014)
- 4) Description through qualitative adjectives (modest, seductive, monochromatic, etc.)

Technical texts can be divided into two key areas by the purpose of their impact:

1. Scientific and educational (texts aimed at the actual transfer and recording of knowledge)
2. Descriptive. These are texts mainly for promoting and selling a product. In this case, the main goal is not just a description of the composition, but also a direct impact using emotional and evaluative vocabulary.

Let us consider the contents of Table 1.<sup>1</sup> The examples show that when describing and translating perfume products, terms (top note, middle note, etc.) and names of





components used in the industry are taken and translated by transliteration, literal translation, or selection of an equivalent depending on the presence of the lexeme in the target language. We can argue that the translation of special perfumery texts avoids difficulties mostly either due to unified terminology or through the use of established names of raw materials.

**Table 1.** Examples of perfume products descriptions<sup>2</sup>

No.	Original	Translation
1.1	Red Tobacco by Mancera is a Woody Spicy fragrance for women and men. Red Tobacco was launched in 2017. Top notes are Cinnamon, Agarwood (Oud), Incense, Saffron, Nutmeg, Green Apple and White Pear; middle notes are Patchouli and Jasmine; base notes are Tobacco, Madagascar Vanilla, Amber, Sandalwood, Guaiac Wood, White Musk and Haitian Vetiver.	Red Тобассо Мансера – это аромат для мужчин и женщин, он принадлежит к группе древесные пряные. Red Тобассо выпущен в 2017 году. Верхние ноты: Корица, Уд, Ладан, Шафран, Мускатный орех, Зеленое яблоко и Белая груша; средние ноты: Пачули и Жасмин; базовые ноты: Табак, Мадагаскарская ваниль, Амбра, Сандал, Гваяк, Белый мускус и Ветивер.
1.2	Fenty by Fenty is a Chypre Floral fragrance for women and men. Fenty was launched in 2021. The nose behind this fragrance is Jacques Cavallier. Top notes are Blueberry and Tangerine; middle notes are Bulgarian Rose, Geranium and Magnolia; base notes are Patchouli and Musk.	Fenty Fenty – это аромат для мужчин и женщин, он принадлежит к группе шипровые цветочные. Fenty выпущен в 2021 году. Парфюмер: Jacques Cavallier. Верхние ноты: Черника и Танжерин; средние ноты: Болгарская роза, Герань и Магнолия; базовые ноты: Пачули и Мускус.
1.3	Pure Poison by Dior is a Floral fragrance for women. Pure Poison was launched in 2004. Pure Poison was created by Carlos Benaim,	Pure Poison Dior – это аромат для женщин, он принадлежит к группе цветочные. Pure Poison выпущен в 2004 году. Pure Poison был создан

<sup>2</sup> To fill out Table 1, we used data from the web-page (<https://www.fragrantica.fr/parfum/1667/Midnight-Amber-67732.html>) equipped with a multilingual database brought to strict correlation. (Note that manual processing of the vocabulary revealed translation inaccuracies).



Dominique Ropion and Olivier Polge. Top notes are Jasmine, Orange, Bergamot and Sicilian Mandarin; middle notes are Gardenia and Orange Blossom; base notes are Sandalwood, White Amber, Cedar and White Musk.	Carlos Benaim, Dominique Ropion и Olivier Polge. Верхние ноты: Жасмин, Апельсин, Бергамот и Сицилийский мандарин; средние ноты: Гардения и Цветок апельсина; базовые ноты: Сандал, Белая амбра, Кедр и Белый мускус.
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Unlike technical texts, literary texts are often aimed at the general public and perform an aesthetic, influencing function. In this case, olfactory vocabulary characterizes the author’s personal picture of the world, and can act as: a marker of space; character descriptor; a means of creating an atmosphere (Olitskaya & Chertkova, 2020).

Conventionally, the use of olfactory descriptions in a literary text can be reduced to the following:

1) Smell as a characteristic (of a character, place, situation, etc.), e.g., “a wonderfully pleasant, manly and rich baritone was heard, the very sound of which smelled of something unusually noble, well-mannered and even ambrosial” (Turgenev, 1978).

2) Smell as an assessment, e.g., “Bazarov’s bad manners had impressed her unpleasantly for the first minutes of the visit like a bad smell or a discordant sound” (Turgenev, 1981, vol. 7. p. 74) or “[they] are occupied and don’t worry about their own nothingness, it doesn’t stink to them” (Turgenev, 1981, vol. 7. p. 119).

3) Smell in a figurative sense, e.g., “Have your smell, your own smell, that’s what!” (Turgenev, 1978).

**Table 2.** Examples of olfactory description in literary texts and their translations

No.	Original	Translation	Source
2.1	<b>запах</b> жилого покоя	the <b>smell</b> of his living-room	Н. В. Гоголь. Мертвые души (1835-1852)   Nikolay Gogol. Dead Souls (C. J. Hogarth, 1931)
2.2	<b>Запах</b> съеденного молью сукна, пыли и какой-то кислоты, которым отличается наша бричка	the combined <b>odour</b> of moth-eaten cloth, dust, and sourness peculiar to our britchka	Л. Н. Толстой. Отрочество (1854)   Leo Tolstoy. Boyhood (C. J. Hogarth, 1910-1935)
2.3	отменным дворянски-гвардейским <b>запахом</b>	exquisite aristocratic <b>perfume</b>	И. С. Тургенев. Дым (1867)   Ivan



			Turgenev. Smoke (Constance Garnett, 1896)
2.4	<b>запах</b> ржаного хлеба и мухояра	<b>odour</b> of rye bread and mustiness	И. С. Тургенев. НОВЬ (1877)   Ivan Turgenev. Virgin Soil (Rochelle S. Townsend, 1929)
2.5	grippy <b>smell of</b> Vicks Nose Drops	<b>пахнет</b> гриппозными лекарствами	J. D. Salinger. The Catcher in the Rye (1951)   Дж. Д. Сэлинджер. Над пропастью во ржи (Р. Райт-Ковалёва, 1965)
2.6	Hearts of Love hairdressing mingled with asafoetida, snuff, Hoyt's Cologne, Brown's Mule, peppermint, and lilac talcum.	помадой для волос, жевательной резинкой, нюхательным табаком, ай-да-колоном, мылом, сиреневой пудрой и мятными конфетами.	Harper Lee. To Kill a Mockingbird (1960)   Харпер Ли. Убить пересмешника (Нора Галь, Р. Облонская, 2013)
2.7	the heavy <b>odour</b> of opium met him	ему ударил в лицо душный <b>запах</b> опиума	Oscar Wilde. The Picture of Dorian Gray (1890-1891)   Оскар Уайльд. Портрет Дориана Грея (М. Абкина, 1960)
2.8	she would always chew coffee or gargle cologne to disguise the <b>smell</b>	всегда можно пожевать кофе или прополоскать рот одеколоном, чтобы отбить <b>запах</b>	Margaret Mitchell. Gone with the Wind, Part 2 (1936)   Маргарет Митчелл. Унесённые ветром, ч. 2 (Т. Кудрявцева, 1982)





Table 2 shows that when translating the olfactory code in literary texts, the translator often encounters difficulties, since the text may contain historicisms, historically determined meanings of lexemes, etc. At the same time, the less cultural, historical, and emotional coloring of the vocabulary and the more unpoetic the object of smell in the text (2.7, 2.8), the easier it is to select an equivalent, and vice versa.

The above examples illustrate that olfactory metaphors in technical texts are used to unambiguously describe an olfactory marker and to achieve marketing goals. At the same time, the literary text includes olfactory vocabulary to create an image of a person, place, event, and convey evaluative and symbolic elements. Unlike technical texts, for a literary text it is not the verified accuracy in characterizing the smell that is important, but the selection of such linguistic units that would create a special associative environment with its rich semantic space, and this is what represents the main difficulties for the translator.

For a technical text, an olfactory metaphor is an attempt to point to a specific object or source of smell; for a literary text, it is a stylistic device.

Hence, a reader of technical texts who is ignorant of terminology risks falling into a “semantic gap.” In the case of fiction (unless the author writes for a narrow circle of readers), an obscure olfactory metaphor is a mistake of the author. Since a literary text is a reflection of the author’s worldview, olfactory vocabulary acquires both a personal and cultural-historical connotation, which obliges the reader in some cases to seek the correct understanding. As the contextual richness of the olfactory vocabulary increases, a translator, in turn, will face problems that are more complex.

## **EXAMPLES OF TRANSLATION PROBLEMS WHEN WORKING WITH OLFACTORY METAPHORS**

Translation is a complex process of transforming a linguistic product from one language to another, in which an important criterion is the preservation of the semantic and structural integrity of the text. Umberto Eco notes that the translated text must convey the intentions of the original text, which is not always possible due to cultural and linguistic characteristics. To solve translation difficulties, it is possible to transform the text and replace individual elements, if this allows making the same impression on the reader (Eco, 2006).

Olfactory experience is complex in itself, since the olfactory vocabulary mostly consists of:

- 1) Descriptions that are difficult to accurately interpret due to their abstractness (sweet, sour, bitter smell)
- 2) Metaphors that appeal directly to experience.

When we talk about metaphors we mean metaphors which the reader may not possess, but which can be constructed through the understanding of individual lexemes (the smell of war) (in this case, the reader packs up the object of smell with various semiotic connotations and, in fact, builds their own idea, and does not open up to the author’s code) or metaphors which the reader does not possess and which cannot be “evoked” through linguistic means.



**Table 3.** A selection of examples from the original book (Turin & Sanchez, 2011) and its translation into Russian (Sanchez & Turin, 2014)

No.	Original	Translation
3.1	which gives the rich and sweet chypre idea its bitter backbone	который сообщает богатой и сладкой шипровой идее горькую основу
3.2	the shimmering classical accord of leather, immortelle, spice, rich pipe tobacco...	мерцающий классический аккорд кожи, бессмертника, пряностей, ароматного трубочного табака...
3.3	... and Gold is his Bruckner's Ninth	...и Amouage Gold – это его девятая симфония Брукнера
3.4	Though the silken background is no longer as rich as the sultanate and the top note is evidently thinner	Шелковистый шлейф Amouage Gold ныне не столь богат, как казна султана, да и начальные ноты явно менее различимы.
3.5	... the dressing-up of cheap heliotropin with wildly expensive iris	...чтобы украсить недорогой гелиотропин дорогим и благородным ирисом

When translating technical texts (Table 3), we see that the translator has no problems selecting a semantic equivalent to the well-known vocabulary that has become technical (“chypre” – “шипровой”, “classical accord” – “классический аккорд”, etc.). However, since the literary text is more artistic, as evidenced by the author’s stylistic methods, the translator has to take into account the author’s style. See Table 4.

**Table 4.** Examples of literary texts and their translations taken from the database of the Russian National Corpus.

No.	Original	Translation	Source
4.1	Все эти войны были превосходно вымыты, выбриты, продушены насквозь каким-то истинно дворянским и гвардейским запахом, смесью отличнейшего сигарного дыма и	All these officers were superlatively washed and shaved, and thoroughly saturated with that genuine aroma of nobility and the Guards, compounded of the	И. С. Тургенев. Дым (1867)   Ivan Turgenev. Smoke (Constance Garnett, 1896).



	удивительнейшего пачули	best cigar smoke, and the most marvellous patchouli	
4.2	...как вдруг в соседней комнате раздался быстрый скрип тонких лаковых сапогов и, предшествуемый тем же отменным дворянски-гвардейским запахом, вошел Валериан Владимирович Ратмиров	...when suddenly in an adjoining room there was the sound of the rapid creak of thin kid boots, and preceded by the same exquisite aristocratic perfume, there entered Valerian Vladimirovitch Ratmirov	И. С. Тургенев. ДЫМ (1867)   Ivan Turgenev. Smoke (Constance Garnett, 1896).
4.3	...который не видал ни грязи, ни топи, не слышал противного запаха от стоячей воды или навозной плотины	...he was impervious to the unpleasant smell from the stagnant water and the material of the dam	С. Т. Аксаков. Семейная хроника (1856)   Sergey Aksakov. A Russian Gentleman (J. D. Duff, 1917).
4.4	Зеленоватый мох, весь усеянный мертвыми иглами, покрывал землю; голубика росла сплошными кустами; крепкий запах ее ягод, подобный запаху выхухоли, стеснял дыхание	The ground was covered with greenish moss, sprinkled all over with dead pine-needles; blueberries grew in dense bushes; the strong perfume of the berries, like the smell of musk, oppressed the breathing	И. С. Тургенев. Поездка в Полесье (1857)   Ivan Turgenev. A Tour in the Forest (Constance Garnett, 1899).
4.5	Кабинет этот, мрачный, тесный, весь пропитанный кислым запахом вакштафа, возбуждал в уме сравнение с жилищем волка или лисицы	The room, dark and close, soaked through and through with the sour smell of stale tobacco, suggested a comparison with the lair of a wolf or a fox	И. С. Тургенев. Поездка в Полесье (1857)   Ivan Turgenev. A Tour in the Forest (Constance Garnett, 1899).
4.6	Во время чтения ставился возле него на одноногий круглый столик серебряный жбан	While he read, he had placed at his side on a round, one-legged table, a silver tankard of frothing	И. С. Тургенев. Старые портреты (1880)   Ivan



	с каким-то особенным мятным пенистым квасом, от которого приятный запах распространялся по всем комнатам	spiced kvas of a special sort, which sent an agreeable fragrance all over the house	Turgenev. Old Portraits (Constance Garnett, 1899).
4.7	...унылостью во взгляде, вытянув сгорбленный стан, заложив обе руки за спину, распространяя запах ржаного хлеба и мухояра и ничего не слыша	straightening his bent back, his hands clasped behind him, diffusing an odour of rye bread and mustiness, not hearing a single word that was being said around him	И. С. Тургенев. Новь (1877)   Ivan Turgenev. Virgin Soil (Rochelle S. Townsend, 1929).
4.8	Благовоние цветов, наполнявших церковь, сливалось с сильным запахом новых насеченных армяков, дегтярных сапогов и котов – и над теми и другими испарениями душиливо-приятно царил ладан	The sweet scent of the flowers, which filled the whole church, mingled with the smell of the peasant's coats, tarred boots and shoes, the whole being drowned by the delicious, overpowering scent of incense	И. С. Тургенев. Новь (1877)   Ivan Turgenev. Virgin Soil (Rochelle S. Townsend, 1929).
4.9	And I noticed another, by the aid of my nostrils; a fragrance of stocks and wallflowers wafted on the air from amongst the homely fruit-trees	И я отметил еще одну, о которой мне поведали ноздри: под приветливыми плодовыми деревьями носился в воздухе сладкий запах левкоя и желтофиоля	Emily Brontë. Wuthering Heights (1847)   Эмили Бронте. Грозовой перевал (Н. Вольпин, 1956).
4.10	...the feudal silhouette against the sky, admired the gardens, the sparkling odor of jonquils and the frothy odor of hawthorn and plum blossoms and the pale gold odor of kiss-me-at-the-gate	...вырисовывался на фоне неба, восхищалась искристым ароматом нарциссов, пенным благоуханием боярышника и сливы, бледно-золотым запахом жимолости	F. Scott Fitzgerald. The Great Gatsby (1925)   Ф. Скотт Фицджеральд. Великий Гэтсби (Е. Калашникова, 1965).



The situation is no less complicated with olfactory metaphors that have culturally specific features. Here the translator faces a choice: to use detachment or resort to domestication.

In Table 4 (4.1, 4.2), the “дворянский” (noble) and “гвардейский” (guards) smell is quite difficult to imagine, and the author himself further explains it. The translator does a literal translation, and it is noteworthy that “Guards” is capitalized for this purpose. Perhaps the reason for this was the polysemy of this word. The thing is that the word “guard” can mean an ordinary soldier, a bodyguard of a ruler, or a prison officer. In this case, the capitalization emphasizes noble origin.

In this example, the same “noble-guards” aroma is visible, but this time the author of the source text does not indicate its description and the translator prefers to limit themselves to the adjective “aristocratic.”

Despite the fact that the next example (4.3) does not seem difficult from the point of view of selecting an equivalent, in order to translate “навозной плотины” (dung dam) the translator must at least understand the word “навозная” (dung) itself. Since this word has several meanings depending on the stressed syllable: “Навозно́й” (obsolete) participle meaning “brought from somewhere” and most well-known “Наво́зный” adjective meaning “related to manure” (Efremova, 2000).

In the next example (4.4), the translator moves away from the original text, replacing the word “выхухоль” (*Desmana moschata* or Russian muskrat) with the well-known “musk,” which on the one hand adds clarity, and on the other hand deprives the text of originality, since it is unlikely that Turgenev was not familiar with the word “musk,” yet he did not use it here. It would therefore seem evident that the reason for using “muskrat” lies in the novel itself, as can be seen from the title (“*Trip to Polesie*”).

Another difficulty is related to historicisms (4.5). Considering the years of the life and the social position of the author, the attempt to add detail seems important. However, for the average reader of the present century, such realities as “вакштаф” (*vaksh taf* meaning a type of tobacco) are no longer understandable and even less understandable for a foreign reader. However, the big question is whether it was worth replacing it completely with “stale tobacco” endowing the word with content that is not expressed in any way in the text. Here, the translator sacrificed the name of the tobacco itself, which in turn is semantically and contextually loaded, since “Vakshtaf is a medium-grade tobacco used by clerks” (Efremova, 2000)

This example is interesting in its own way, because in another passage (4.6, 4.8) the same translator does not seek to replace a little-known reality with any description.

Perhaps such diversity of solutions is associated with the historical life of words. Such words as “квас” (*kvass*, a type of non-alcoholic drink), “вакштаф” (*vaksh taf*, a type of tobacco), “мухояр” (*mukho yar*, a type of fabric), “насеренные армяки” (*naserennye armyaki*, a peasant’s coats of heavy cloth), “дегтярные сапоги” (*degtyarnye sapogi*, tarred high boots), “коты” (*koty*, women’s warm shoes) are cultural markers. Some of them remained realities and became cultural clichés (e.g., *kvass*), others became historicisms.

The same thing happens in the above case (4.7), where the translator is forced to replace “мухояр” (*mukho yar*) with “mustiness,” narrowing the meaning. Out of the





obsolete words, the translator chooses which to use and which to replace or even omit.

Since olfactory vocabulary cannot do without flowers as objects of smell, difficulties may arise here too, as can be seen in the example (4.9). More often this is due to the plants themselves, which sometimes have several names. “Wallflowers” / “Erysimum” can be called both “желтушник” and “желтофиоль.” “Stock” also has more than one translation: “левкой” / “маттиола.”

Difficulties arise with plants that have additional connotations and are a semiotic sign, since the figurative meaning is often lost in translation (4.10).

From the examples it is clear that the olfactory vocabulary causes difficulties both at the stage of searching for equivalents (cases with floronyms and historicisms), and when choosing a translation taking into account connotations and situational factors. When faced with realities that are unknown in the target culture, translators resort to substitutions or omissions to avoid misinterpretations.

The translator chooses translation strategies depending on the situation, task, and style of the text. Within a technical text, the translator will more often resort to using terminology and searching for strict equivalents. When working with a literary text, the cultural and emotional role of olfactory vocabulary is important. If olfactory descriptions do not cause difficulties in translation, literal translation is possible; if they cause difficulties but do not carry a semantic and stylistic load, free translation and its inherent techniques are allowed. When faced with difficult passages (semantically and stylistically loaded), the translator has to sacrifice either the closeness to original text or its clarity for the reader, based on which they resort to specification or generalization to smooth out cultural difficulties.

Thus, so far, we have talked about the challenges and translation solutions in cases where a translator had to translate from language to language or from culture to culture. Although the translation of olfactory vocabulary has its own peculiarities and difficulties, the translation solutions used are mostly not unique, since the olfactory experience remains within the framework of the language, i.e., today a translator has sufficient translation techniques developed in the translation studies.

Therefore, it makes sense to touch upon the translation of olfactory vocabulary as a translation from experience to experience, i.e., to consider the problem at the level of phenomenal judgments. This means that the linguistic material must correlate with awareness of the olfactory experience. At this level, the translation problem will become more acute as the descriptions become more metaphorical. It is one thing when a translator conveys olfactory descriptions that a reader is familiar with and can easily imagine. A different thing is to translate perceptual experience that the reader (and perhaps the translator either) does not have. It is obvious that in such situations a translator is forced to use language to create “artificial phenomenal states” that are not based on the reader’s actual experience. The quality of these states and the possibility of their formation in general seem questionable. If perceptual experience cannot be translated, then translation in the full sense of the word is impossible in principle, even with all the accuracy at the linguistic level. It is important to note that the untranslatability of linguistic forms representing perceptual experience can be viewed not as a failure of methods, but as a necessary ethical (sic!) condition of the translation process itself.





Untranslatability emphasizes the importance of recognizing the differences between forms of individual experience. When readers face the untranslatable, they have to stop and think. This pause allows the readers to realize that not everything can be expressed in words, and that some aspects of human experience remain beyond the reach of language. This creates space for ethical reflection on how we interact with other people and their unique experiences. The pause caused by untranslatability can be an impulse for a deeper understanding of the text. Of course, the possibilities for creating such ethical gaps are more characteristic of the semantic layer of artistic texts (Foran, 2023).

## CONCLUSIONS AND DISCUSSION

Based on the analyzed material, we can argue that olfactory experience, expressed lexically, is a complex multidimensional research object, to which different approaches can be applied. Depending on the type of text, the use of olfactory vocabulary serves to achieve different functional goals. In technical texts, olfactory vocabulary turns into regulated terminology, since technical texts aim at knowledge formation, transmission, and preservations. These texts are characterized by a strict conceptual apparatus, which would allow certain specialists to clearly express themselves on a specific topic. In literary texts, on the contrary, olfactory vocabulary is used to create an atmosphere, describe characters, events, and surroundings. It is superimposed on a complex semiotic code that needs interpretation.

When faced with difficulties of translating olfactory vocabulary in technical texts, the translator only needs to study the terminological dictionary. If there are difficulties in literary texts, the translator needs to delve into the specifics of the author’s olfactory code. The translator must take into account the era, culture, peculiarities, and personal connotations, revealing the textual functions of olfactory descriptions in the overall structure of the text. In this case, the translator faces a choice: a) adhere to detachment, using unfamiliar olfactory realities, thereby immersing the reader in a foreign culture; b) adhere to “domestication,” replacing or omitting olfactory descriptions that are difficult to understand or represent. This approach simplifies the structure of the text and makes it understandable for the reader, but at the same time deprives the latter of some of the connotations, cultural, historical and stylistic features of the original text.

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