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THE ROLE OF VERBAL "EXOTICISMS" AS A WAY OF TEXT ORGANIZATION

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Abstract. The article deals with the exoticisms as carriers of culture, indicators of the world picture, and a means of exchanging spiritual and material values, which explains **the relevance** of the chosen problem. The article **aims** to determine the role of verbal "exoticisms" as a way of text organization. It is mentioned that the use of exoticisms is considered to be a main narrative method of modern transcultural writers. It helps to create a distance between the text and the reader, strengthens the "cloudy glass" effect, and determines text perception not as foreign, but as "other" or exotic due to the realities unknown to the Europeans. Behind the characters' images who speak two languages, there are people with a multiple identity.

Keywords: exoticisms, border writer, transculture, multiple identity, immigrant, Indian culture.

Introduction. The problem of effective and successful intercultural communication is considered to be one of the major issues for border writers. Searching for a common denominator in a situation of cultural dialogue and unity in diversity seems to be the right solution on the way to overcoming racial, ethnic, cultural and any other kind of segregation.

That which claims theoretical novelty and significance must think outside the narratives of true and original subjectivities and must focus on those moments or processes in which cultural differences are articulated. These spaces, marked with the prefix "between" / "trans-", become the foundation for the development of selfhood strategies – individual or collective – which give rise to new features of identity, new zones of interaction and attempts to rethink the idea of society organization. The role of exoticisms as carriers of culture, indicators of the world picture, and a means of exchanging spiritual and material values is constantly growing, which explains **the relevance** of the chosen problem.

The understanding of culture and societal problems from a philological (in our case, from a translational) point of view is a characteristic feature of such works. It is

important to study the linguistic, cultural and social practices that influence the writing to some extent. The article **aims** to determine the role of verbal "exoticisms" as a way of text organization. **The subject of the study**. We want to focus on examples of such words and expressions that do not lose their cultural meaning during translation. The criterion for examples selection is the ethnocultural factor, fiction, and the texts of modern bilingual writers in particular.

Main text. The problem of language, writing, and the linguistic barrier is the main leitmotif of modern bilingual texts. The writer depends on the environment he is in, and if the environment is hostile or foreign, such a person cannot realize his potential. We have to note, that writers often focus on the linguistic representation of their characters who having lost their identity, are "stuck" in an intermediate space. It is in this space, at the cultures' intersection, that the birth of a new type of personality, possessing intercultural sensibility, capable of overcoming the barriers that arise between representatives of different nationalities and cultures becomes possible.

The code of culture and people's mentality are seen in fiction language. This is vividly demonstrated by languages that manage to preserve "purity". There is such a vocabulary that is not translated and has no analogues in a foreign language because in the original language, it covers a whole system of views. Lexical units or statements that cannot be translated are called lacunae or exoticisms. Lacunae do not mean the impossibility of translation; they indicate the lack of a complete equivalent in the translation language, which takes into account ethnic, social, cultural and historical features. Such a group of lacunae as fiction is especially difficult to translation. Thus, to achieve equipollent linguistic influence, the translator must adapt the created text to another ethno-cultural perception.

Most modern transcultural writers (K. Ishiguro, K. Mori, J. Lahiri) consider themselves international ones, that is, whose texts are understandable to people of different cultures and carry identical ideas regardless of the language they are translated into. Such authors refuse peculiar "verbal decorations" and "word games". However, as the famous translator D. Rubin notes, "few readers understand how much they are under the translator's authority, especially when it concerns such different languages as

Japanese and English" [4, p. 17], and we add Bengali to this list. Realizing that not everything can be translated from one language to another, border writers appeal to various techniques, doing their best to call themselves international not without reason.

Translation theorist L. Venuti mentions the "foreignization" strategy. This "hidden translation" principle is embedded in the aesthetic text organization [1, p. 255]. However, many bilingual writers do this unconsciously, while enabling the translation of their works both from one language to another and from one culture to another. This type of translation is called "pseudo-translation". For example, K. Ishiguro's "Japanese" novels are based on this method. In such works, the stylistically actualized not entirely accurate word choice, the use of the third person instead of the second in dialogues, the number of pauses in conversations is too large (that is unusual for English), numerous repetitions that give the impression of imperfect language proficiency.

One gets the impression that the writers are trying to create an alienation effect and a sense of a certain distance between the reader and the foreign narrator, that is, to embody the "pseudo-translation" technique. However, many Western colloquial expressions are used in such works. The text seems to resemble subtitles, hinting that the characters' speech is masked by the speech of a foreigner. If we carefully read such texts, we can notice that, in addition to the realities understandable to a foreign reader, the author can resort to the use of verbal "exoticisms"[1]. For example, in Ishiguro's "A Pale View of Hills" (2005), Etsuko, describing the apartment, mentions only one exoticism – tatami[2], which is quite familiar to the Western reader: «Each apartment was identical; the floors were tatami, the bathrooms and kitchens of Western design» [2, p. 12].

Like K. Ishiguro, Lahiri also adds her exoticisms (it is like a kind of Bengali dictionary), and there are even explanations for some words in the text. With the help of

[1] Exoticisms (Greek: *exōtikos* means foreign) are words borrowed into a language from other languages to denote life realities of another nation or country: housing names, names of dishes, drinks, cultural phenomena, etc. For example, *kimono, sakura* (from Japanese life). The use of exoticisms in fiction contributes the text with a local flavor.

[2] Tatami are types of mat used as flooring material in traditional Japanese-style rooms. They are made in standard sizes, twice as long as wide. In martial arts, tatami are the floor used for training in a dojo and for competition. The term *tatami* is derived from the verb *tatamu* (む), meaning "to fold" or "to pile". This indicates that the early tatami were thin and could be folded up when not used or piled in layers.

such a border text, Lahiri contributes to the reader's vocabulary with specific words in Bengali which sometimes require additional interpretation. While reading, the reader draws a linguistic parallel to denote mixed identity, homeland, family members, food names, rituals, and other things, important in Asian culture: **ABCD:** (American Born Confused Deshi) a man of mixed identity; born in America confused Hindu; **Aerogram**: an airmail letter; **Aloo gobi:** a dry Indian and Pakistani dish made with potatoes, cauliflower, and spices; **Annaprazan (Rice ceremony):** a ritual celebrating the first time a baby is given solid food; a kind of act of naming a child, because in the Bengali religion there is no baptism rite; **Baba:** father; **Bhalonam:** good (official) name for identification in the outside world. Consequently, good names appear on envelopes, on diplomas, in telephone directories, and all other public places; **Bharatanatyam** (**Sadira Attam):** a major form of Indian classical dance that is indigenous to Tamil Nadu. Bharatanatyam is the oldest classical dance tradition in India; **Bidi:** a thin Indian cigarette made of tobacco wrapped in a tendu leaf; **Bindi:** "third eye", a decorative mark worn in the middle of the forehead by Indian women, especially Hindus; **Biryani:** a set of rice-based foods made with spices, rice (usually basmati) and meat, fish, eggs or vegetables; **Buro:** an old man; **Chai:** tea; **Chutney:** a very common condiment used in Indian cooking; **Croquette:** a small fried food roll usually containing mashed potatoes or minced meat; **Cuticura powder:** an antibiotic, medicated soap powder; **Dada:** older brother; **Dadu / Dida:** grandparents; **Dal**: a dish made with lentils or other split pulses; Indian puree soup; **Daknam:** pet (home) name meaning, literally, the name by which one is called, by friends, family, and other intimates, at home and in other private, unguarded moments; **Desh:** literally means "homeland" in Bengali; a specific place where relatives in the male line live; **Didi:** sister; **Durga pujo:** also known as Durga puja, an annual Hindu festival in South Asia that celebrates worship of the Hindu goddess Durga; **Durwan:** a porter or door-keeper; **Flokati**: a handmade, shag wool rug; **Galauti (Gilawat):** flat spicy mutton kebab; **Ganges**: river in South Asia; **Gariahat:** a street in Southern Calcutta, famous for its shops selling sarees and jewelry, restaurants and cafes; **Ghat:** a stone stepped structure serving as a ritual ablution for Hindus and / or as a cremation site; **Hanuman:** a species of monkey named for the Hindu God

Hanuman. It is regarded as sacred; **Harmonium:** a free-standing keyboard instrument whose sound is created by blowing through reeds; **Jackfruit:** a kind of enormous, sweet-fleshed fruit widely grown in Asia parts; **Jain:** a follower of Jainism, a religion originating in South Asia about the sixth century B.C.E.; **Japiur:** the capital of the state of Rajasthan, in western India; **Kali**: a Hindu Goddess. Kali is the chief of the Mahavidyas, a group of ten Tantric goddesses; **Kathak (Kathakali):** one of the eight forms of Indian classical dance traces its origins to the nomadic bards of Northern India known as Katha-Kars or storytellers; **Konarak:** a small town in the state of Orissa. It is the site of the Sun Temple built by King Narasimhadeva I (AD 1236-1264) of the Ganga dynasty; **Ma (Mamoni):** mother; **Mashi:** aunt; **Mesho:** uncle; **Melamine:** a white, crystalline resin; **Mukhesh:** a popular Indian singer known as "the man with the golden voice". Usually spelled Mukesh; **Namaste:** traditional Hindu greeting said with hands pressed together; **Pantua:** a traditional, deep-friend Indian confection; **Payesh:** a Bengali rice pudding; **Pulao:** traditional Indian vegetable pilaf; **Punjabi:** a native Punjab, the region of eastern Pakistan and northwestern India that includes the Pakistani province of Punjab and the Indian state of Punjab; **Sahib (Saab):** an Urdu honorific now used across South Asia as a term of respect, equivalent to the English "sir"; a nobleman, a gentleman in India; **Salwar Kameeze:** a unisex outfit of pants and a shirt worn in South and Central Asia; a kind of traditional attire worn by men and women in India, Pakistan and some other countries of South Asia; **Samosa:** a snack usually consisting of a fried triangular pastry shell with a savory potato, onion and pea stuffing; **Sari:** a strip of unstitched cloth, draped over the body in various styles; **Sindoor:** traditional vermilion red or orange-red colored cosmetic powder from the Indian subcontinent, usually worn by married women along the part of their hair; **Sun Temple (Konark Surya Mandir)**: a 13th-century CE Sun temple at Konark about 35 kilometres (22 mi) northeast from Puri on the coastline of Odisha, India. The temple is attributed to King Narasimhadeva I of the Eastern Ganga Dynasty about 1250 CE; **Tagore**: Rabindranath Tagore (1861-1941), a Bengali poet, philosopher, visual artist, playwright, composer and novelist.; **Tandoori**: traditional North Indian fare prepared in

a tandoor, or clay, oven; a term to denote how meat is cooked; **Tarkari**: a spicy vegetable curry [5, p. 216].

The description of cultural ceremonies: the tea ceremony (K. Ishiguro, "An Artist of the Floating World", 1986) and "miami"[3], a traditional Japanese engagement are also considered to be exoticisms. For example, before it comes to matchmaking, the families of the bride and groom hire detectives so that they find out all the details of their past. And if the detectives reveal something bad, then the marriage is canceled. The Japanese will not say this openly, and therefore there will be certain inaccuracies or cultural misunderstandings in the text. As for the translator, he should comment on something, as the custom with detectives is little known to the European reader.

We meet the annaprasan ceremony ("The Namesake", 2003) in Lahiri's poetics, which also needs an additional cultural commentary, which the author took care of. Annaprasan (rice ceremony) appears as a cultural code, it is a child's first intake of solid food, following the tradition, a special event for Bengalis, and still an unusual ritual for Americans. Lahiri mentions that "there is no baptism for Bengali babies, no ritualistic naming in the eyes of God. Instead, the first formal ceremony of their lives centers around the consumption of solid food" [3, p. 29]. The parents want to keep their traditions, but the child refuses, cries, and does not take anything from the tray.

We notice the opposite towards Sonya, she took money and land from the tray (according to the belief the child will be rich). Foreshadowing elements (a hint when the reader can predict further events) are visible here. An experienced reader begins to suspect that later the character will inevitably face a self-identification problem (which happens as the plot develops), and Sonya will have fewer difficulties than her brother in resolving internal conflicts. "Unlike her compliant older brother, Sonia, seven months old, refuses all the food. She plays with the dirt they've dug up from the yard and threatens to put the dollar bill into her mouth. "This one", one of the guests remarks, "this one is the true American" [3, p. 45].

[3] Miai (見合い, "matchmaking", literally "look meet") is a Japanese traditional custom which relates closely to Western matchmaking, in which a woman and a man are introduced to each other to consider the possibility of marriage.

Summary and conclusions. The use of exoticisms is considered to be a main narrative method of modern transcultural writers. It helps to create a distance between the text and the reader, strengthens the "cloudy glass" effect, and determines text perception not as foreign, but as "other" or exotic due to the realities unknown to the Europeans. Behind the characters' images who speak two languages, there are people with a multiple identity. Thus, there is an urgent need for a theoretical understanding of the processes taking place in the modern globalized space, where the number of authors of foreign origin who write in "their" language is increasing. The elements of several cultures successfully interact in such works, forming the "third space", with its characteristic attention to the problems of national and gender identity and universal human values. Therefore, border writers' poetics should be considered precisely in terms of the transcultural paradigm.

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