

THE RENDITION OF DAISY BUCHANAN'S VOICE IN THE BULGARIAN TRANSLATION OF FITZGERALD'S *THE GREAT GATSBY*

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ABSTRACT: Francis Scott Fitzgerald's iconic novel *The Great Gatsby* has remained in history as an example of a scathing criticism of American materialism, revealing the emptiness of the American Dream in a unique and inimitable way. The quintessential flapper Daisy Fay Buchanan, the central female character representing the so-called "old rich" during the period, seems to be characterized remarkably in the narrative by the features of her voice. As the rendition of Daisy's voice is an important factor in building the image of the heroine, the present study focuses on its Bulgarian translation. The employed methodology is to excerpt fragments of the source text that give information about Daisy's voice and trace their translation in four published Bulgarian versions of the novel provided respectively by the translators Nelly Dospevska (1966), Emil Minchev (2013), Stanimir Yotov (2013), and Pavel Boyanov (2013). The main idea is to identify the means of translation employed by each translator, discuss briefly some specific interpretations, and establish any differences in the understanding of the source text by the different translators. The study has demonstrated that due to the peculiarity of Fitzgerald's writing style, the translators often needed to reshape or explain the phrase in the target language.

KEYWORDS: Francis Scott Fitzgerald, *The Great Gatsby*, Daisy's Voice, Translation Means, Bulgarian Translation

This study deals with the representation of Daisy Fay Buchanan's voice in Francis Scott Fitzgerald's quintessential American classic *The Great Gatsby* and its translation into Bulgarian a century after it was first published in 1925. The novel has remained in history as an example of a scathing criticism of the American Dream and "the fraudulences that sustain it" (Churchwell, 2012). Set against the background of the class anxieties, economic inequalities, and xenophobia that defined the Roaring Twenties, the work deals with characters who represent the striking difference between the so-called "old rich" and the "new rich". Those unique portrayals epitomize the idea of the empty shell of the American Dream and the hollowness of American materialism. Fitzgerald's inimitable approach to character building poses a challenge to the translators of the novel, who are responsible for its proper interpretation when it is read in different languages. This is what motivated us to investigate the various means used in the Bulgarian translation of the novel regarding the depiction of its central female character – Daisy Fay Buchanan.

Daisy, who is Gatsby's romantic interest, represents the society of people known as the "old rich" or "old money," whose wealth is inherited. They conflict with the people known as the "new rich," who have made their fortune on their own and to which Jay Gatsby belongs. A close character analysis would reveal that the physical appearance of Daisy in the novel is left to the imagination of the reader as she is usually described in quite generic terms such as having a "lovely" (Fitzgerald, 2012, p. 7) face and "bright eyes" (p. 7). Her individuality, however, seems to be projected more specifically by the features of her voice. Professor Wai Chee Dimock calls Daisy's voice "the intimation of mortality" (Dimock, 2011) in the sense that it lives only for a moment and then it is gone, epitomizing both the intimation of the mortality of Daisy and the listener of her voice. Both Nick Carraway and Jay Gatsby are enchanted by Daisy's voice and for Gatsby, "it captures the possibility of fresh beginning" (Dimock, 2011), which can be associated with the idea of the new world. Leslie Fiedler, however, relates Daisy to imperialism, rather than colonial America. He calls her "an abusing" (Fiedler, 1960, p. 301) and a "phallic woman with a phallus of gold" (p. 301). For Fiedler her illusory glamour of a White Maiden is transfigured into the image of a "White Witch, the golden girl as a golden idol" (p. 301).

The rendition of the voice of the central female character in the translation of the novel is of key importance to the literary interpretation of her whole image in a different language. As literary translation always involves a deeper analysis of the source text, to a great degree it depends on the translator's understanding of her portrayal. Zeven and Dorst (2020) point out that the translators' decisions influence the depiction of female characters and how the readers perceive their gender roles. To establish the differences in the interpretation of Daisy's voice, we have focused on its rendition in four published Bulgarian translations of the novel – those of

Nelly Dospevska (1966), Emil Minchev (2013), Stanimir Yotov (2013), and Pavel Boyanov (2013). Pipeva calls the first translation by Dospevska “canonized” (Pipeva, 2021, p. 126) and further discusses the retranslation of modern classics. The Bulgarian book market saw three different translations of the novel published in the same year almost five decades after the first one. The reason for the simultaneous appearance of more than one new translated version must have been the release of Baz Luhrmann’s film adaptation of Fitzgerald’s novel in 2013, whose success seems to be a clear motive for different publishing houses to market this American classic in Bulgaria again.

The analysis of the present study is carried out with the main idea of systematizing different variants of Bulgarian translation of the identification of Daisy’s voice in *The Great Gatsby* in order to establish any variances of interpretation. Such systematization might prove useful for the future translators of the novel, not only in Bulgarian. The methodology is comparative – first, we have isolated some segments of text that give information about Daisy’s voice from Fitzgerald’s novel, then we have traced their translation in the four Bulgarian versions to identify the means of translation used, and finally, we have provided a commentary on the interpretation of each translation. As with any other study, this one has certain limitations. It does not include all the examples containing information about Daisy’s voice we have found in the source text, but only those that have been considered most challenging after an analysis of the excerpted material. This has been done to make the research more concise and better focused.

In the identification of the means of translation, some fundamental translation theory postulates (Baker, Vinay and Darbelnet, Newmark, Schreiber) have been employed. Regarding the specificity of the analysis, the following terms have been used:

- Literal translation – a direct rendering (Vinay & Darbelnet, 1995, p. 33);
- Modulation – reshaping of the message, a shift of perspective or viewpoint (Vinay & Darbelnet, p. 36);
- Adaptation – creating a new equivalent situation (Vinay & Darbelnet, p. 39);
- Transposition – changing the word class (Vinay & Darbelnet, p. 36);
- Expansion – increase in word count¹ (Schreiber, 1993, p. 221);
- Transformation – a change of the syntactic construction², in other words, a change in word order (Schreiber, 1993, pp. 222-223);
- Omission – “the elimination or reduction of part of the text” (Baker, 2001, p. 7).

The following table (Table 1) provides a systematization of the excerpted material. The first column contains segments from the source text that illustrate Daisy’s voice in some way or another and the most important information in this aspect is underlined. The next four columns contain respectively the four variants of Bulgarian translation of each example taken from the analyzed translated versions of the novel. The employed means of translation are identified immediately after each example using numbers in brackets for better clarity. We have also provided a back translation in English for some words and phrases in order to convey the translators’ rendition to people who do not speak Bulgarian. The last column features a comment on the most thought-provoking ways of interpretation of the translators. The pie charts (Pie chart 1-5) present the used means of translation by the translators, individually and altogether.

Table 1

Segments from the Source Text that Illustrate Daisy’s Voice, and the Four Variants of Bulgarian Translation of Each Example Taken from the Analyzed Translated Versions of the Novel

Source Text Example (Fitzgerald’s	Nelly Dospevska’s Translation (1966)	Emil Minchev’s Translation (2013)	Stanimir Yotov’s Translation (2013)	Pavel Boyanov’s Translation (2013)	Comment:
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¹ Our translation from German.

² Our translation from German.

The Great Gatsby)					
<p>“I’ve heard it said that <u>Daisy’s murmur was only to make people lean toward her</u>; an irrelevant criticism that made it no less charming” (Fitzgerald, 2012, p. 7).</p>	<p>„Чувал съм да казват, че <u>Дейзи шепне само за да кара хората да се навеждат към нея</u> (1) – неуместна критика, която не правеше шепота ѝ по-малко очарователен“ (Фицджералд, 1966, с. 12).</p>	<p>„Чувал съм да казват, че <u>Дейзи шепне, за да кара хората да се навеждат към нея</u> (2) – неуместна критика, която не правеше този навик по-малко очарователен“ (Фицджералд, 2013, с. 12).</p>	<p>„Бях чувал да казват, че <u>Дейзи шепне само за да накара хората да се наведат към нея</u> (3) – неуместни обвинения, които не правеха маниерите ѝ по-малко очарователни“ (Фицджералд, 2013, стр. 15-16).</p>	<p>„Чувал съм да коментират, че <u>Дейзи шепнела, за да кара другите да се привеждат към нея</u>; (4) абсолютно неуместна критика, която с нищо не помрачава очарователната ѝ привичка“ (Фицджералд, 2013, с. 18).</p>	<p>The omission of the word “only” in the translations of Minchev and Boyanov alludes that there might be other reasons for Daisy’s murmuring.</p>
<p>“I looked back at my cousin, who began to ask me questions in her low, <u>thrilling voice</u>” (Fitzgerald, 2012, p. 7).</p>	<p>„Пак погледнах моята братовчедка, която започна да ми задава въпроси с <u>ниския си трепетен глас</u>“ (5)(Фицджералд, 1966, с. 12).</p>	<p>„Отново погледнах към братовчедката си, която започна да ме разпитва със своя <u>тих, развълнуван глас</u>“ (6) глас“ (Фицджералд, 2013, с. 12).</p>	<p>„Обърнах се отново към братовчедката си, която започна да ми задава въпроси с <u>тихия си завладяващ глас</u>“ (7) глас“ (Фицджералд, 2013, с. 16).</p>	<p>„Отново спрях поглед на братовчедката си, която почна да ме разпитва с <u>ниския си, интригуващ глас</u>“ (8) глас“ (Фицджералд, 2013, с. 19).</p>	<p>All four translators have applied literal translation but using different lexical equivalents, some of which (Yotov and Boyanov) suggest that her voice causes a feeling of excitement in other people and others that her voice indeed is extremely emotional (Dospesvska and Minchev). The same means of translation reveal different shades of meaning.</p>
<p>“It was <u>the kind of voice that the ear follows up and down</u>, as if each speech is an <u>arrangement of notes</u> that will never be played again”</p>	<p>„Това беше <u>онзи вид глас, който кара ухото да следва извивките му</u> (9), сякаш всяко слово е <u>съзвучие</u> (10), което никога вече няма да се повтори“ (Фицджералд, 1966, с. 12).</p>	<p>„Един от <u>онези гласове, които карат ухото да следва извивките му</u>, (11) сякаш речта е <u>музикално произведение</u> (12), което никога вече няма да бъде изпълнено“</p>	<p>„Това беше един от <u>онези гласове, които ухото следва нагоре и надолу</u>, (13) сякаш всяко изречение беше <u>построение от ноти</u> (14), които няма да бъдат</p>	<p>„<u>Ухото следи извивките на този глас</u> (15), сякаш всяко слово е <u>музика</u> (16), която никога няма да бъде изсвирена повторно“ (Фицджералд, 2013, с. 19).</p>	<p>The use of expansion by Dospesvska and Minchev suggests that the voice makes the ear follow its curves. Boyanov has shortened the phrase and changed the word order. Yotov’s literal translation sounds a bit ambiguous in Bulgarian suggesting the idea that it might</p>

<p>(Fitzgerald, 2012, p. 7).</p>	<p>(9) expansion (10) modulation <i>(съзвучие = harmony)</i></p>	<p>(Фицджералд, 2013, с. 12).</p> <p>(11) expansion (12) modulation <i>(музикално произведение = musical work)</i></p>	<p>изсвирени никога повече“ (Фицджералд, 2013, с. 16).</p> <p>(13) literal translation (14) literal translation</p>	<p>(15) omission (16) transformation; modulation <i>(музика = music)</i></p>	<p>be the ear going up and down in order to follow the voice.</p> <p>In three of the translations of the phrase “arrangement of notes” modulation is applied (Dospevska, Minchev, Boyanov) and again the same means of translation provides different nuances of meaning (harmony, musical work or music).</p>
<p>“... but <u>there was an excitement in her voice that men who had cared for her</u> found difficult to forget: <u>a singing compulsion</u>, a whispered “Listen,” a promise that she had done gay, exciting things...” (Fitzgerald, 2012, p. 7).</p>	<p>„... но в гласа ѝ имаше възбуда (17), която мъжете, които я бяха обичали (18)трудно забравяха: <u>пеенца пленителност</u> (19), едно прошепнато „чуй“, с което внушаваше, че само малко преди това е правила весели, вълнуващи неща...” (Фицджералд, 1966, с. 12).</p> <p>(17) literal translation (18) literal translation (19) literal translation</p>	<p>„... но в гласа ѝ имаше възбуда (20), която никой мъж не можеше да забрави (21): <u>едно непреодолимо привличане</u> (22), едно прошепнато „чуй“, едно обещание, че преди малко е правила жизнерадостни, вълнуващи неща...” (Фицджералд, 2013, стр. 12-13).</p> <p>(20) literal translation (21) transposition (22) modulation <i>(непреодолимо привличане = irresistible attraction)</i></p>	<p>„... но в гласа ѝ имаше една особена възбуда (23), която влюбените в нея мъже (24) никога не можеха да забравят – една <u>напевна пленителност</u> (25), едно прошепнато „Слушай!“, отзвук от някакви радостни и вълнуващи неща, които беше правила само допреди малко...” (Фицджералд, 2013, с. 16).</p> <p>(23) expansion <i>(една особена = a particular)</i> (24) modulation (25) literal translation</p>	<p>„... в гласа ѝ имаше нещо <u>незабравимо</u> (26)<u>за всички, на които Дейзи беше мила</u> (27): <u>порив да запееш</u> (28), едно прошепнато „Чуй!“, вълнението, че допреди малко тя е вършила шуротии...” (Фицджералд, 2013, с. 19).</p> <p>(26) transposition <i>(нещо незабравимо = something unforgettable)</i> (27) modulation (28) modulation <i>(порив да запееш = an urge to start singing)</i></p>	<p>Yotov has put an additional emphasis by adding an expression which means “a particular” to the noun that suggests “excitement” in Bulgarian, while Boyanov’s interpretation is that there was something unforgettable in her voice.</p> <p>Dospevska’s translation of the phrase “the men who had cared for her” suggests “the men who used to love her in the past,” Yotov’s – “the men who still love her,” Boyanov’s – “to everyone who found Daisy as a nice person,” without indicating their sex. Minchev has changed the singular to plural in his antonymic translation of the phrase making it sound more emphatic - “not a single man could forget that excitement”.</p> <p>The phrase “singing compulsion” is understood literally by Dospevska and Yotov, while the use of modulation in the other two translations</p>

					suggests different interpretations. Minchev has understood it as an “irresistible attraction” and Boyanov as “an urge to start singing”.
“... <u>her voice compelled me forward breathlessly as I listened...</u> ” (Fitzgerald, 2012, p. 11).	„... <u>гласът ѝ ме застави да се наведа задъхано напред</u> (29), <u>докато слушах</u> (30)...“ (Фицджералд, 1966, с. 16). (29) transformation (30) literal translation	„... а <u>гласът ѝ ме застави да се наклоня напред</u> (31), <u>заслушан и останал без дъх</u> (32)...“ (Фицджералд, 2013, с. 16). (31) literal translation (32) transposition	„ <u>Гласът ѝ ме накара да се наклоня леко напред</u> (33), <u>затаил дъх</u> (34)“ (Фицджералд, 2013, с. 21). (33) expansion (<i>леко</i> = <i>slightly</i>) (34) omission of “as I listened”	„... <u>гласът ѝ неусетно ме караше да се навеждам напред</u> (35), <u>докато слушах</u> (36) ...“ (Фицджералд, 2013, с. 24). (35) expansion (<i>неусетно</i> = <i>spontaneously</i>) (36) omission of “breathlessly”	Dospevska has changed the word order by putting “breathlessly” before “forward” in her translation; Minchev has changed the verb “listen” to the participle “заслушан” (listening). Yotov’s translation of “breathlessly” as “затаил дъх”, which means “holding their breath” completely changes the meaning of the expression in the source text.
“As if his absence quickened something within her, Daisy leaned forward again, <u>her voice glowing and singing</u> ” (Fitzgerald, 2012, p.11).	„Като че ли отсъствието му събуди нещо у Дейзи и тя се наклони отново напред, а <u>гласът ѝ трептеше и пееше</u> (37)“ (Фицджералд, 1966, с. 16). (37) transposition (<i>гласът ѝ трептеше и пееше</i> = <i>her voice trembled and sang</i>)	„Отсъствието му сякаш допълнително възбуди Дейзи, защото тя отново се наведе към мен, а <u>гласът ѝ затрептя и засия</u> (38)“ (Фицджералд, 2013, с. 16). (38) transposition (<i>гласът ѝ затрептя и засия</i> = <i>her voice trembled and shone</i>)	„Отсъствието му като че ли събуди нещо у Дейзи, защото тя се наведе отново към мен и каза <u>с напевен искрящ глас</u> (39):...“ (Фицджералд, 2013, с. 21). (39) transformation	„Сякаш отсъствието му съживи нещо у Дейзи, защото тя отново се доближи към мен, а <u>гласът ѝ блестеше и пееше</u> (40)“ (Фицджералд, 2013, с. 25). (40) transposition (<i>блестеше</i> = <i>shone</i>)	When the butler murmurs something to Tom Buchanan (Daisy’s husband), he frowns, pushes back his chair and goes inside without saying a word. The absence of Tom triggers her emotions. Dospevska, Minchev, and Boyanov have translated the adjectives “glowing” and “singing” with verbs. Dospevska and Minchev’s translations („трептеше“, „затрептя“) suggest a high emotion. Yotov has swapped the places of the adjectives. The literal translation of “glow” („засия“, „искрящ“, „блестеше“) does not collocate with “voice” in Bulgarian. It means that “her voice was shining,” which might sound awkward.

<p>“Perhaps Daisy never went in for amour at all - <u>and yet there’s something in that voice of hers ...</u>” (Fitzgerald, 2012, p. 58).</p>	<p>„Може би Дейзи изобщо не е имала никаква любовна авантюра – <u>и все пак в този неин глас има нещо</u> (41)...“ (Фицджералд, 1966, с. 68).</p> <p>(41) transformation</p>	<p>„Може би Дейзи изобщо не си е падала по любовните интриги – <u>но все пак има нещо в този неин глас</u> (42)...“ (Фицджералд, 2013, с. 68).</p> <p>(42) literal translation</p>	<p>„Дейзи може би никога не се е впускала в любовна авантюра – <u>и въпреки това в гласа ѝ има нещо</u> (43)...“ (Фицджералд, 2013, с. 81).</p> <p>(43) transformation; omission of “that”</p>	<p>„Може би Дейзи никога не е кръшкала, <u>но този неин глас</u> (44)...“ (Фицджералд, 2013, с. 97).</p> <p>(44) omission</p>	<p>Yotov’s omission of “that” has made the expression less emphatic in Bulgarian. Despite Boyanov’s omission, his version has preserved the emphasis of the source sentence.</p>
<p>“... followed by Daisy’s <u>voice on a clear artificial note</u>: “I certainly am awfully glad to see you again” (Fitzgerald, 2012, p. 65).</p>	<p>„... последван от <u>гласа на Дейзи, който звучеше неестествено високо</u> (45) и с фалшива нотка. – Наистина много се радвам да те видя отново“ (Фицджералд, 1966, с. 75).</p> <p>(45) modulation</p>	<p>„... а после <u>гласът на Дейзи, който звучеше крайно неестествено</u> (46). - Много се радвам да те видя отново“ (Фицджералд, 2013, с. 75).</p> <p>(46) modulation</p>	<p>„... последвани от <u>звънкия и леко неестествен глас на Дейзи</u> (47): - Наистина ужасно се радвам да те видя отново“ (Фицджералд, 2013, с. 89).</p> <p>(47) modulation</p>	<p>„... после <u>Дейзи доста изкуствено рече</u> (48): - Страшно се радвам, че те виждам отново“ (Фицджералд, 2013, с. 107).</p> <p>(48) modulation</p>	<p>The four cases of modulation present different shades of meaning in Bulgarian. Dospesvska’s “неестествено високо” suggests that the pitch of Daisy’s voice is unnaturally high, the other three variants reveal the idea that her very voice sounds unnatural in different degrees:</p> <ul style="list-style-type: none"> - Minchev: “крайно неестествен о” = extremely unnatural; - Yotov: “леко неестествен ” = slightly unnatural; - Boyanov: “доста изкуствено” = pretty unnatural.
<p>“I think that voice held him most with its fluctuating, feverish warmth because it <u>couldn’t be over-dreamed--</u></p>	<p>„Мисля, че този глас го привличаше най-много със своята трепкаща трескава топлина, <u>защото мечтите не го надхвърляха</u></p> <p>(51)– <u>този глас</u></p>	<p>„Струва ми се, че този глас го бе пленил най-вече със своята пърхаща, трескава топлина, <u>защото просто беше свръхмечта</u> (51)– <u>този глас</u></p>	<p>„Мисля, че този глас, с неговата изменчива и трескава топлина, имаше особено силно въздействие върху него, <u>защото той не</u></p>	<p>„Мисля, че най го пленяваше онзи неин глас със своята насечена, трескава топлина, <u>защото мечтанието по такъв глас не може да е по-хубаво от реалността</u> (55) –</p>	<p>Yotov has expanded the meaning of “over-dreamed” suggesting that it is exaggerated in his (Gatsby’s) imagination (“преувеличен във въображението му”). Minchev’s interpretation of the phrase “couldn’t be</p>

<p><u>that voice was a deathless song</u>”. (Fitzgerald, 2012, p. 72).</p>	<p>(49) – <u>този глас беше безсмъртна песен</u>(50)“ (Фицджералд, 1966, с. 83).</p> <p>(49) modulation (50) literal translation</p>	<p><u>бе като безсмъртна песен</u> (52)“ (Фицджералд, 2013, с. 84).</p> <p>(51) modulation (52) expansion</p>	<p><u>можеше да бъде преувеличен във въображението му</u> (53) – <u>този глас беше безсмъртна песен</u> (54)“ (Фицджералд, 2013, с. 99).</p> <p>(53) expansion (54) literal translation</p>	<p><u>този глас беше безсмъртна песен</u> (56)“ (Фицджералд, 2013, с. 119).</p> <p>(55) expansion (56) literal translation</p>	<p>over-dreamed” is that this voice was just an overdream. He has added “като” (like) before the expression “a deathless song,” converting the metaphor in the source text into a simile. A back translation into English of his variant would sound: “...because it was just an overdream – this voice was like a deathless song.”</p>
<p>“They arrived at twilight, and, as we strolled out among the sparkling hundreds, <u>Daisy’s voice was playing murmurous tricks in her throat</u>” (Fitzgerald, 2012, p. 80).</p>	<p>„Те пристигнаха по здрач и докато се разхождахме между блестящото множество, <u>Дейзи сподавено чуруликаше с приятния си гърлен глас</u> (57)“ (Фицджералд, 1966, с. 90).</p> <p>(57) modulation; expansion</p>	<p>„Дойдоха на здрачаване и докато се разхождахме сред блестящата навалица, <u>гласът на Дейзи ромолеше в гърлото ѝ като игриво поточе</u> (58)“ (Фицджералд, 2013, с. 91).</p> <p>(58) modulation; expansion</p>	<p>„Те пристигнаха по здрач и докато се разхождахме из пъстрата тъпла, <u>приятният и мелодичен глас на Дейзи ромолеше сред всеобщата глъч</u> (59)“ (Фицджералд, 2013, с. 107).</p> <p>(59) modulation; expansion</p>	<p>„Те пристигнаха на здрачаване и докато се разхождахме сред стотиците блестящи гости, <u>гласът на Дейзи мъркаше дяволито в гърлото ѝ</u> (60)“ (Фицджералд, 2013, с. 129).</p> <p>(60) modulation; expansion</p>	<p>All four translators have expanded the phrase. Boyanov’s interpretation associates Daisy with a cat – cuddling, but probably cunning in a way, while for Dospevska Daisy’s voice is related to a bird’s singing (“чуруликаше” = was chirruping), which evokes the association that it is melodious and gentle. The other two variants (Minchev and Yotov) are less animalistic and relate Daisy’s voice to the ripple of a brook. Thus, the four translation variants present four entirely different ideas of Daisy’s voice. Dospevska, Minchev, and Yotov have not interpreted the phrase “play tricks” as “being deceiving in a way,” as Boyanov does, which is suggested by his usage of the word “дяволито,” which means “impishly, mischievously.”</p>
<p>“Her voice <u>struggled on through the heat, beating</u></p>	<p>„Гласът ѝ <u>си пробиваше път</u> (61) в горещината,</p>	<p>„Гласът ѝ <u>се бореше</u> (63) с жегата, <u>налагаше я с</u></p>	<p>„Гласът ѝ <u>се бореше</u> (65) с горещината, <u>отекуваше в</u></p>	<p>„Гласът ѝ <u>пулсираше</u>(67) <u>в жегата, проправяше си</u></p>	<p>Dospevska and Boyanov have interpreted the “struggle” of Daisy’s</p>

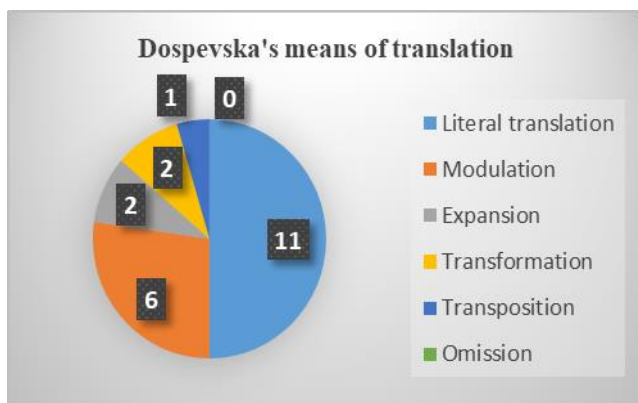
<p><u>against it, molding its senselessness into forms</u>” (Fitzgerald, 2012, p. 90).</p>	<p><u>пърхаше като с криле</u>(62) в нея, придаваше форми на безсмислеността си“ (Фицджералд, 1966, с. 102).</p>	<p><u>юмруци</u> (64), придавайки форма на безсмислеността ѝ“ (Фицджералд, 2013, с. 103).</p>	<p><u>нея</u> (66), придавайки привиден смисъл на неговата нелепост“ (Фицджералд, 2013, с. 121).</p>	<p><u>път</u> (68) в нея, придаваше форма на нейната безсмисленост“ (Фицджералд, 2013, с. 145).</p>	<p>voice as “making its way through the heat,” while Minchev and Yotov have suggested the idea of an actual battle with the heat. Dospevska’s modulation presents an association of Daisy’s voice with a bird thus losing the intensity and hostility of the verb “beat.” Minchev’s expansion evokes the idea that Daisy’s voice has fists, which makes the Bulgarian phrase more metaphorical. Boyanov relates the “beat” to a heartbeat. The phrase “molding its senselessness into forms” is understood in different ways by the translators, as Dospevska and Yotov relate the possessive pronoun “its” to Daisy’s voice, and Minchev and Boyanov – to the heat.</p>
<p>“It was full of money – that was the <u>inexhaustible</u> charm that rose and fell in it, the jingle of it, the <u>cymbals’</u> song of it ... high in a <u>white palace</u> the king’s daughter, the golden girl ...” (Fitzgerald, 2012, p. 92).</p>	<p>„Той беше <u>пълен с пари</u> (69) – това беше <u>неизчерпаемост</u> о (70) очарование, което се надигаше и спадаше в него, звънът на <u>монетите</u> (71), тяхната музика ... Царската дъщеря във висок <u>бял дворец</u> (72), златното момиче ...“ (Фицджералд, 1966, с. 103).</p>	<p>„Гласът ѝ беше <u>пълен с пари</u> (73) – това беше <u>неизчерпаемия</u> т (74) чар, който се издигаше и спускаше в него, неговият звън, песента на <u>чинелите</u> (75) ... Високо в <u>белия дворец</u>, (76) царската щерка, златното момиче ...“ (Фицджералд, 2013, с. 104).</p>	<p>„Той беше <u>пълен с пари</u> (77) – това беше <u>неизчерпаемост</u> о (78) очарование, което се надигаше и затихваше в него, металният звън, песента на <u>цимбалите</u>, (79) която отекваше в него ... Царската дъщеря във високия <u>бял дворец</u>, (80) златното момиче ...“ (Фицджералд, 2013, с. 122).</p>	<p>„Беше пълен с <u>пари</u> (81)– това беше <u>неизбледняващото</u> о (82) очарование, което се надигаше и снишаваше в този глас, в неговия звън, в песента на <u>цимбалите</u> (83) му ... Високо, в <u>белокаменен чертог</u> (84), царската дъщеря, златното момиче ...“ (Фицджералд, 2013, с. 147).</p>	<p>Boyanov has modulated the meaning of “inexhaustible” (“неизбледняващото” = “impossible to fade away”), which has a similar meaning with “неизчерпаемост” but sounds more poetic in Bulgarian. It could be considered a slightly modified literal translation. Dospevska has translated “cymbals” with the Bulgarian word for coins (“монети”) emphasizing the idea of materialism, while the other translators have interpreted it as a musical instrument.</p>

	(69) literal translation (70) literal translation (71) modulation (72) literal translation	(73) expansion (74) literal translation (75) literal translation (76) literal translation	(77) literal translation (78) literal translation (79) literal translation (80) literal translation	(81) literal translation (82) modulation (83) literal translation (84) modulation	Boyanov has used a rather archaic and poetic expression (“белокаменен чертог” = a castle made of white stone) to render the phrase “a white palace,” which enhances the association of Daisy to legends and fairy tales.
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The four Bulgarian translators have used various means of translation to convey Fitzgerald’s portrayal of Daisy Buchanan’s voice:

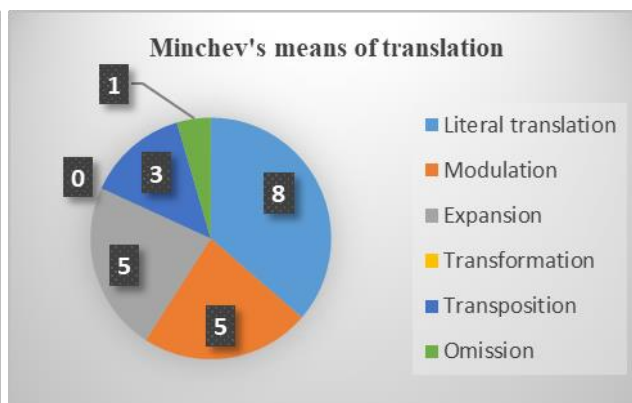
Pie chart 1

Dospevska’s Means of Translation



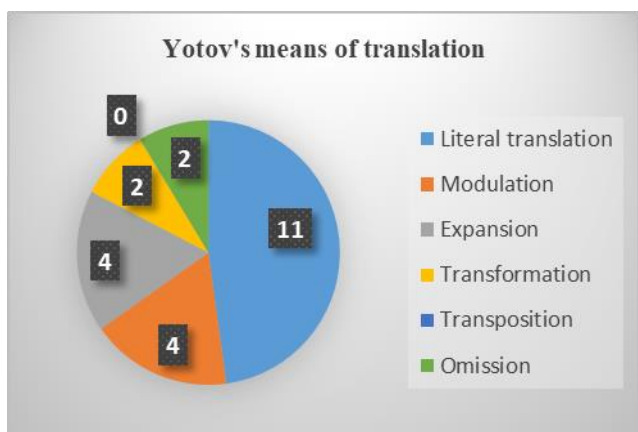
Pie chart 2

Minchev’s Means of Translation



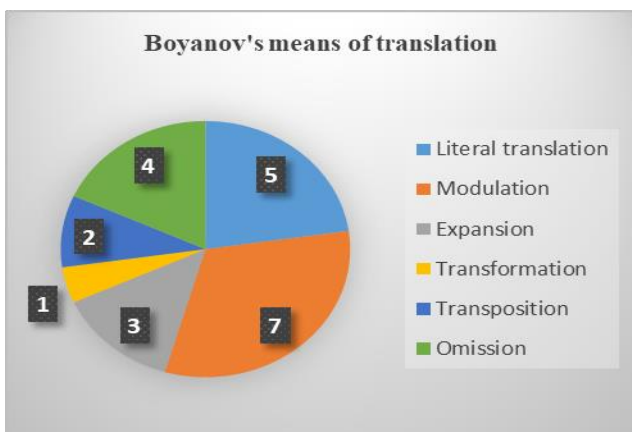
Pie chart 3

Yotov’s Means of Translation



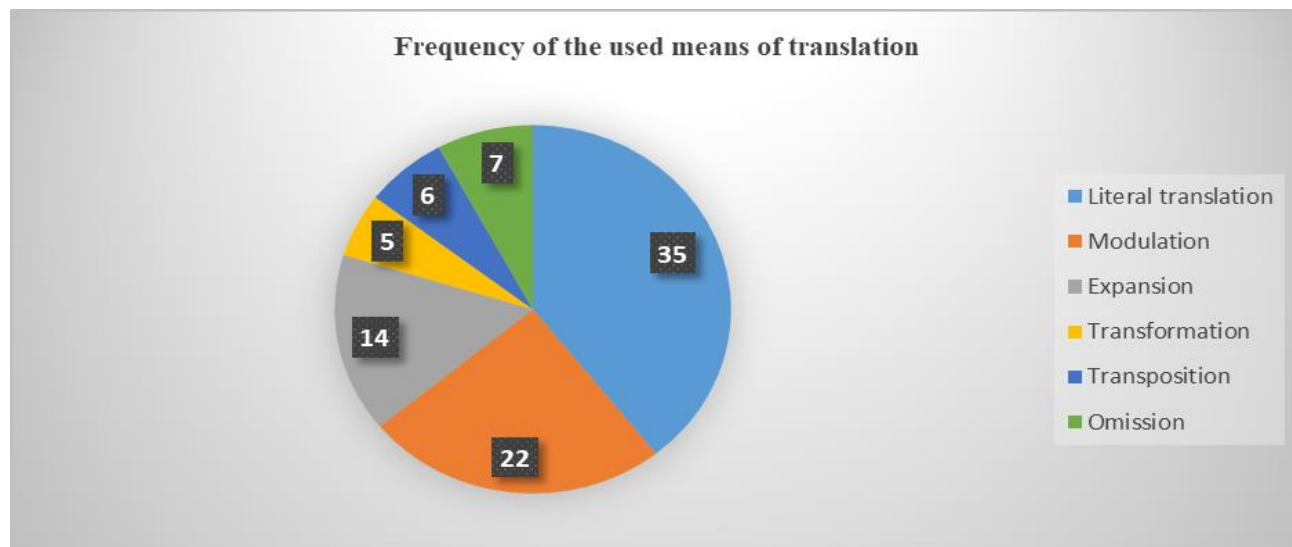
Pie chart 4

Boyanov’s Means of Translation



Pie chart 5

Frequency of the Used Means of Translation by the Four Translators



In conclusion, it is evident that in many cases the translators of *The Great Gatsby* in Bulgarian interpreted the description of Daisy Buchanan's voice differently. They have resorted to the usage of various translation means, which reveal their understanding of the portrayal of the character. A quantitative analysis of the means employed by the four translators regarding the analyzed examples shows that literal translation and modulation are the most common ones. In Boyanov's version, modulation occurs more frequently than literal translation. This reveals the necessity of reshaping the phrase to convey its proper idea in the target language. The frequent usage of expansion also underscores the need for further explanation of the original phrase in the target language. Although literal translation is the most employed means of translation here, it is important to note that in some cases the same means of translation (literal translation, modulation) reveal a different perspective of interpretation in the four analyzed translations. This can be considered the result of Fitzgerald's unique diction and approach to illustrating his fictional characters.

Finally, since we are living in the age of AI, we feel inclined to express our agreement with the opinion that literary translation remains one of the last limitations of machine-aided translation, at least for the time being, and its status of an indispensable art has been confirmed (see Klemin, 2024). The discussed variants above reveal multiple ways of interpretation of the same source text underscoring the inadequacy of machine-aided literary translation, especially in cases of virtuoso writers like Fitzgerald.

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