The Bilingual Scientific Journal *Arctic Art and Culture*: Proofreading, Translation, and Vocabulary

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Abstract. In the “Introduction” to this article, the rationale and objective of writing are indicated. They are to analyse 3-year experience in proofreading and translating the scientific journal *Arctic Art and Culture* in order to help English learners and translators. The methods such as selection, analysis, classification, comparison were used to achieve that aim. The principal conclusions are that translators should pay more attention to lexis, synonyms, substitutions, pronouns, linkers, and complicated English tenses. The unique Arctic lexis was extracted and classified into seven categories. The tables from the “Results” section can be applied for teaching translation in higher educational institutions and writing manuals devoted to the translation. The unique Arctic lexis is absent in the English course books mentioned in the “Introduction”. It can be applicable for composing specialized dictionaries and manuals on the Arctic subject matter.

1. Introduction

The article is of interest due to the fact that it contains the analysis followed the proofreading and translation of current works on the Arctic subject from 2015 to 2018. Besides, it also includes the extract of the most interesting topical vocabulary left after the above-mentioned types of work with the articles. The authors carried out this analysis as, after their accomplishment of proofreading (2015, 2016) and translation (2018) of the journal *Arctic Art and Culture*, the storage of curious examples had been accumulated that demanded comprehension, systematisation, and analytical processing. Moreover, there was an opportunity to send several proofread and translated articles to a native speaker for checking. He had redlined as well, so it became a starting point for a comparison and further conclusions.

Nowadays the Arctic subject matter is present both in course books for children [1, 2] and in student’s books for adults. The authors of “Language Leader” series use the Arctic subject matter in tasks based on four types of the speech activity (speaking, reading, listening, and writing) as well as on grammar and vocabulary [3,4]. Besides, this subject matter is applied in student’s books “Eyewitness: Culture in a Changing World” [5] with a CLIL-oriented approach and even in “Cambridge English First Trainer 2” [6] directed in the preparation for FCE exam.

The article is important because of two reasons. The first one is that, in the course of teaching, we noticed that the students who study the English language could make lexical and phonetic mistakes at B1 level within the framework of the Arctic subject matter. It takes them certain time to remember the translation of “severnoye siyaniye” (*Northern Lights*) as this vocabulary is not frequent. The second reason concerns a translation aspect. There are nuances in the Arctic subject matter that is worth being taken into account. As we wrote in “The Difficulties in Translating the Articles on the Arctic Subject Matter from English into Russian and Vice Versa”, the translators from one of St. Petersburg (Russia) agencies translated “olenyi roga” as “horns” while non-Russian researchers preferred “antlers” [7]. This very word is also given in the authentic course book [1].

2. Methods

All in all, the material for the article was collected in 3 stages which can be called as follows:
1. The proofreading of the scientific journal *Arctic Art and Culture* (2015, 2016),
2. The translation of the scientific journal *Arctic Art and Culture* (2018),
3. The analysis of the vocabularies after proofreading and translation.

Now we are going to make a short digression into the history of these phases. Two thousand eighteen is the third year of the cooperation on the journal *Arctic Art and Culture*, which is published both in Russian and in English [8,9]. In 2015, Nadezhda Kharlampieva (PhD in History, Associate Professor of the World Politics Studies in St Petersburg University) offered a job as English proofreaders in the first issue of the journal to Associate Professors of the English Department for the Faculty of the International Relations in the same university (In that very year, in the Faculty of the International Relations in St Petersburg University as part of “Culture Forum”, the Round Table with the journal presentation was held where there was the possibility to meet Sargylana Ignatieva, Editor-in-Chief, Vladimir Tikhonov, Minister of Culture and Intellectual Development of the Sakha Republic (Yakutia), the authors of the articles Lora Budai, Research Assistant of the Russian Education Academy, and Shushana Zhabko, Director of the National Literature Department in the National Library of Russia, as well as with the Japanese colleague Leo Tadagawa, Lecturer of the Ethnomusicology Institute—Tokyo). In 2016, this cooperation was renewed. In 2018, the opportunity was given to work as translators in the third issue of the journal *Arctic Art and Culture*.

As far as terms are concerned, summer was spent on each stage, as it was the work for this period. As a result, during the first phase in 2015, 100 pages of a scientific text had been read in English, in 2016—80 pages of the same type. Pending the second stage, 100 pages of the scientific text were translated from Russian into English. The material for the article was gathered after each phase of the proofreading and translation.

In case of proofreading, all corrections were reviewed and the most interesting ones in terms of lexis and grammar were selected. They were placed into a master table that was sent to a native speaker for reading. He also redlined, so his correcting was added to the table. Conclusions were drawn from the comparison between the translation and two variants of corrections including the native speaker’s ones.

After the translation, one of the articles was sent to the native speaker for reading who redlined. His corrections were analysed, classified, and placed into several tables entitled “lexis”, “grammar”, and etc.

In 2015, a vocabulary was created after proofreading each scientific article of the journal. In 2016, a vocabulary of the whole journal was composed. It was done in the same way, while translating in 2018.

In summer 2019, these vocabularies for 3 years were examined and rare words on the Arctic subject matter were chosen, classified, and so on. These words cannot be encountered in the English course books mentioned in the Introduction. There was also a selection of the words that had seldom been met for 30 years of the work with the English language.

3. Results

The results of the study will be narrated, according to the stages indicated in the previous section.

3.1 The Proofreading of the Journal *Arctic Art and Culture*.

In the course of proofreading of the journal *Arctic Art and Culture*, we noticed in 2016 that the translators and researchers writing in English quite often forgot using synonyms, substitutions, and pronouns. It is clearly seen in the article *Root-sewn Boat* written by two authors [10]. Proofreaders’ correcting is in italics and the British native speaker’s corrections are underlined and in italics (Table 1, 2).

As it is seen from the Table 1 above, within the framework of one or two sentences, the nouns *tools, project, community, generations* and the conjunction *and* were repeated. The synonyms, for
instance, the public, future boat builders, activity, the results as well as substitution ones and pronoun it were not applied. To our mind, the conjunction and was overused instead of the linking words such as, for example, hence, together with and then.

Errors in tenses are not seldom in the translation. The examples given below in Table 2 were taken from the translation of the programme North to North and the article Root-sewn Boat [10].

It is possible to observe the certain tendency: the more difficult is the tense and the more rarely is it used in speech, the higher is the probability of making a mistake in its usage (Table 2).

Table 1. St. Petersburg’s (Russia) agency translation as well as the Russian and British proofreading.

<table>
<thead>
<tr>
<th>Translation</th>
<th>Proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>The tools included ordinary tools used in woodworking such as hewing axes and different handplanes (both flat and round bottomed planes), chisels, augers and boat clamps.</td>
<td>The tools included the ordinary ones used in woodworking such as hewing axes and different handplanes (both flat and round bottomed), chisels, augers, and boat clamps.</td>
</tr>
<tr>
<td>The project was conducted at grass-roots level as the community was engaged in the project from the very beginning and the research data was returned immediately to the community through the building of the boat.</td>
<td>The project was conducted at grass-roots level as the community were engaged in it from the very beginning. The research data was then immediately returned to the public through the building of the boat.</td>
</tr>
<tr>
<td>Generations met and traditions were passed on to the next generations of boat builders there.</td>
<td>Generations met and traditions were then passed on to the future boat builders.</td>
</tr>
<tr>
<td>The project attained its objectives, and the Sámi Education Institute and the Sámi Museum Siida were pleased with the project. Alava and Rantamäki are happy about their engagement in this interdisciplinary project.</td>
<td>The project attained its objectives, hence, the Sámi Education Institute together with the Sámi Museum Siida were pleased with the results. Alava and Rantamäki are happy with their engagement in this interdisciplinary activity.</td>
</tr>
</tbody>
</table>

Table 2. St. Petersburg’s (Russia) agency translation as well as the Russian and British proofreading.

<table>
<thead>
<tr>
<th>Translation</th>
<th>Proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>The future designers study now at the University of Lapland in Rovaniemi (Finland).</td>
<td>The future designers are now studying at the University of Lapland in Rovaniemi (Finland).</td>
</tr>
<tr>
<td>In his work, Alava has applied traditional crafting methods for 30 years and built boats for 20 years, so he took the search for solutions with a relaxed but determined attitude.</td>
<td>In his work, Alava has been applying traditional crafting methods for 30 years, building boats for 20 years and took the search for solutions with a relaxed but determined attitude.</td>
</tr>
<tr>
<td>People regularly came to the forge to see how the building of the boat proceeded, and, especially during coffee-breaks, everyone participated in discussions on whether the attempt would succeed and how issues could be solved.</td>
<td>People were regularly coming to the forge to see how the building of the boat was progressing, especially during coffee-breaks, everyone participated in discussions on whether the attempt would succeed and how issues could be solved.</td>
</tr>
</tbody>
</table>

3.2 The Translation of the Journal Arctic Art and Culture

From our part, we would like to notice that the working experience of the journal proofreader helped greatly to translate because it was done with taking into account further proofreading, id est synonyms and all kinds of substitution were used, repetitions were removed, close attention was paid to the word order and tenses.

One of the articles called “You Have Got Seven Knives, Give Me, Please, One of Them!” was chosen for more detailed consideration. The article had been written by Tatiana Koptseva, PhD in Historical Sciences, Director of “The Yamal-Nenets District Museum and Exhibition Complex Named after I.S. Shemanovskiy” (c. Salekhard, Russia). In our view, it is one of the most interesting articles. It is dedicated to knives as the Northern peoples’ cultural artifact.
Its translation was read by the native-speaker who wrote: “The knives article was very interesting. I enjoyed it”. We should write about him that he is the average British person who has the black belt in one of the martial arts. He really manipulates with a knife masterly, id est he is an expert in this area. This British native speaker did not only read the article but also kindly proofread it. The given material was analysed, placed in Tables 3-7 for the convenience of comparison, and classified into the categories: “lexis”, “grammar”, and “stylistics”.

Table 3. Lexis.

<table>
<thead>
<tr>
<th>Translation</th>
<th>The native-speaker’s proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;…&gt; Finnish knives are often distinguished by a blade that is shorter than a <em>haft</em>.</td>
<td>&lt;…&gt; Finnish knives are often distinguished by a blade that is shorter than the <em>shaft</em>.</td>
</tr>
<tr>
<td>Narechi &lt;…&gt; drew his knife and started <em>spiking</em>. Nardalye <em>spiked</em> his knife into her neck &lt;…&gt;.</td>
<td>Narechi &lt;…&gt; drew his knife and started <em>stabbing</em>. Nardalye <em>stabbed</em> his knife into her neck &lt;…&gt;.</td>
</tr>
<tr>
<td>It is <em>applicable</em> for work with leather, wood, and ivory as well.</td>
<td>It is <em>appropriate</em> for <em>working</em> with leather, wood, and ivory.</td>
</tr>
<tr>
<td>It was <em>embarrassing</em> not to take, otherwise Khauku &lt;…&gt; could be <em>hurt</em> badly.</td>
<td>It was <em>offensive</em> not to take the offering, otherwise Khauku &lt;…&gt; could be badly <em>offended</em>.</td>
</tr>
<tr>
<td>With the help of the fourth knife, &lt;…&gt; details of round <em>shape</em> are cut out.</td>
<td>With the help of the fourth knife, &lt;…&gt; details of round <em>shapes</em> are cut out.</td>
</tr>
<tr>
<td>It is good to work with this knife but it is difficult to <em>fight</em>.</td>
<td>It is good to work with this knife but it is difficult to <em>use in a fight</em>.</td>
</tr>
</tbody>
</table>

Table 4. Grammar: Negative sentence.

<table>
<thead>
<tr>
<th>Translation</th>
<th>The native-speaker’s proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Nenets reindeer herder will <em>not also be able</em> to deal <em>without a knife in the chores</em>.</td>
<td>A Nenets reindeer herder will <em>also be unable</em> to deal with his chores <em>without a knife</em>.</td>
</tr>
</tbody>
</table>

Table 5. Grammar: Infinitive/Gerund.

<table>
<thead>
<tr>
<th>Translation</th>
<th>The native-speaker’s proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>My granddad Okatetta says that it needs <em>leaving</em>.</td>
<td>My granddad Okatetta says that it needs <em>to be left alone</em>.</td>
</tr>
</tbody>
</table>

Table 6. Grammar: Prepositions.

<table>
<thead>
<tr>
<th>Translation</th>
<th>The native-speaker’s proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>This knife is sharpened <em>from</em> both sides.</td>
<td>This knife is sharpened <em>on</em> both sides.</td>
</tr>
</tbody>
</table>

Table 7. Stylistics.

<table>
<thead>
<tr>
<th>Translation</th>
<th>The native-speaker’s proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>It</em> is especially exquisite and thin. <em>It</em> is sharpened from both sides.</td>
<td><em>It</em> is especially exquisite and <em>is sharpened on both sides</em>.</td>
</tr>
</tbody>
</table>

As one can see, more corrections are fallen to the share of “lexis” (Table 3). It is difficult for non-native speakers to make a choice from the variants offered by dictionaries because he or she misses imperceptible gradations, as in the case of the words “shaft”, “stab”, “appropriate”, and “offensive” (Table 3). A translator’s native language sometimes influences greatly. It may concern singularity and plurality, as in the example with “shapes” (Table 3). Besides, it also refers to rare word combinations such as “sharpened on” (Table 6). It should be noted in connection with grammar,
that the usage of negative prefixes is more preferable than the one of the negative particle “not” (Table 4).

3.3 The Arctic Lexis form the Journal Arctic Art and Culture.

The vocabularies that had been formed for the convenience of the work were saved as a result of proofreading and translation of the journal. Their content was revised and analysed so that it allowed us to divide the words connected with the Arctic subject matter into seven categories: Flora, Fauna, Soil and fossil, Geographic Terms, Peoples’ Culture, Peoples, Environment.

3.3.1 Flora

We are starting with the most interesting category, namely with flora. In Svetlana Isakova’s article entitled “The Opinion of Chukotka Residents”, “yagel'” (Iceland/reindeer moss) was mentioned [11]. In the interview taken by N. Kharlamieva with Oleg Makhov, Russia’s Honoured Craftsman, the terms were applied such as “svil’” (gnarl) and “kap” (burl) [12]. In this case, flora is connected with the artistic handicraft in the Komi Republic. In the article about canvas of the RF Honourable Artist Gennadiy Raishev, the Khanty representative and Corresponding Member of the Russian Academy of Arts, “brusnika” (Vaccinium vitis-idaea) was mentioned. The dictionary provides with eleven (!) variants of its English translation: 1) flowering box, 2) clusterberry, 3) cowberry, 4) mountain cranberry, rock cranberry, 5) foxberry, 6) fruit-ripe, 7) lingberry, 8) partridgeberry, 9) whimberry, 10) red whortleberry, 11) wineberry [13].

3.3.2 Fauna

We have written partly about fauna in the beginning of this article while dealing with the Arctic subject matter in the course books. In the third issue of the journal Arctic Art and Culture, “gagara” (diver) and “vazhenka (samka olenya)” (she-deer) were mentioned. In the English language, there is the special word “fawn” for “molody olen’ (do odnogo goda)”. As we noted in the article “The Difficulties in Translating the Articles on the Arctic subject matter from English into Russian and Vice Versa” English-speaking researchers preferred to use “caribou” for “severniy olen’” while the Russian ones utilised “reindeer”. The fact is that both reindeer and caribou have the same Latin name: Rangifer tarandus [7].

In the article of Irina Romanova, PhD in Cultural Studies, Deputy Director for Industry Issues, Museum Centre "Chukotka Heritage", which was entitled “Carving Art of Chukotka”, “biven’ morzha” (walrus tusk) appeared [14]. It is necessary to distinguish the tendency of the profession derivation from the Arctic fauna. For instance, “kitolov” (whaler) was applied in I. Romanova’s article. In the third issue of the journal Arctic Art and Culture, “olenevody” (reindeer herders) were also present.

3.3.3 Soil and fossil

Several words should be written about soil and fossil. In the third issue of the journal Arctic Art and Culture, the terms are encountered such as “mnogoletnemerzliy grunt” (permafrost soil), “vechnomerzliy grunt” (permanently frozen soil), and “osadka/prosadka grunta” (soil settlement). Before that, in the report “II International Arctic Festival ‘Taimyr Attraction’”, “slyuda” (mica) was used [15]. It was remarked that adornments were made of it. In the article of Yvon Csonka (University of Greenland, Nuuk, Greenland) and Peter Schweitzer (University of Alaska, Fairbanks, the USA), which is called “Art: Functional Beauty and Commercial Commodity”, “myl’niy kamen’ /steatit” (soapstone) was mentioned [16]. As we found out from its reading, the Canadian Inuits carved small animal models from this stone.

3.3.4 Geographic Terms

Now we can move on to some geographic terms. In S. Isakova’s article, we can see the geographic name “Krayniy Sever” (Far North) and the term “Arkticheskaya pustynya” (Arctic wilderness). In the article of I. Csonka one can encounter the term “circumpolar” (okolopolyusniy) and in the article of I. Romanova—“samiy vostochniy” (easternmost). In the third issue of the
journal *Arctic Art and Culture*, “kriolitozona” (*permafrost zone*) and “lesotundrovaya zona” (*tundra forest belt*) appeared.

### 3.3.5 Peoples’ Culture

Then we are going to regard certain words that are connected with the lifestyle and art of the Northern peoples. In the third issue of the journal *Arctic Art and Culture*, the term avtokhronniy (mestniy) (*autochthonic, autochthonous*) was introduced. In the same issue, there was the article of Anna Arefyeva, Chief Keeper of Yamal-Nenets District Museum and Exhibition Complex Named after I.S. Shemanovskiy. The article was entitled “Plashes on Glass Beads… (The History of Beads and Pectorals in the Collection of Museum and Exhibition Complex Named after I.S. Shemanovskiy)”. It contains the terms such as “nagrudnoye ukrasheniye” (*pectoral*), “vyshivaniye biserom” (*bead embroidery*), “bakhroma” (*fringe*), and “staroobryadets” (*Old Believer*). In this issue, the following words also appear: “starozhil” (*old-/long-time resident*) and “kamlaniye” (*shamanistic ritual*).

Feodosiya Gabysheva, Minister of Education in the Sakha Republic (Yakutia) mentioned “vargan” (*Jew’s-harp*) in the article called “The International Arctic Center of Culture and Arts” [17]. In S. Isakova’s article words such as “kochyevka” (*roaming from place to place / nomadic existence*), “kochevnik” (*nomad*), “kocheyov” (*nomadic*) appear. Types of house are also worth mentioning. In the article of Irina Skatova, the Chief Keeper, “Taimyr Regional Museum” (the town of Dudinka), that is entitled “B.N. Molchanov’s works in the Collection of the Taimyr Regional Museum”, “chum” (*reindeer skin tent*) is mentioned [18]. In the authentic student’s book, “igloo” [2] (a dome-shaped house built from blocks of snow by the Inuit people)” [19] was applied.

### 3.3.6 Peoples

Now we are going to regard the Northern peoples. In both issues of the journal, the following peoples were encountered: “Karely” (*The Karelians*), “Even” (*Even* (a member of an indigenous people living in the Kamchatka peninsula of eastern Siberia)), “Chukchi” (*the Chukchi*), “Yukagir” (*Yukagir*), “Samoyed” (*Samoyed* (a member of a group of mainly nomadic peoples of northern Siberia, who traditionally live as reindeer herders)) [20]. The adjective “paleaoaziatskiy” (*Paleo-Asiatic*) was also used.

Several lines should be devoted to political correctness. As we wrote in the article “The Difficulties in Translating the Articles on the Arctic subject matter from English into Russian and Vice Versa”, despite the fact that in the outcome document of the high-level plenary meeting of the UN General Assembly known as *The World Conference on Indigenous Peoples*, there was the term *indigenous peoples*, translators from one of St. Petersburg (Russia) agencies sometimes applied the word combination *aboriginal peoples*. However, Dr Eleanor Peers, Research Fellow, Department of Anthropology, University of Aberdeen, claimed that the adjective *aboriginal* had a slightly negative meaning. She also paid attention to the fact that in Canada, *First Nations* is the politically correct term [7]. It is also fixed in the dictionary [20]. In this connection we should mention “the Inuit(s)” as well.

### 3.3.7 Environment

The Arctic subject matter is closely associated with environment. Some terms can be seen in the article of the Finnish researcher Timo Jokela (University of Lapland) called “Applied Visual Art for the North and the Arctic” [21]. “Metody ohkrany okruzhayushchey sredy” (*environmental engineering*), “ekologicheskiy menedzhment” (*environmental management*), “upravleniye material’nymi potokami” (*materials management*), and “bytovaya sreda” (*living environment*) were among them. In “The Strategy of the Arctic Zone Development of the Russian Federation and National Security for the Period until 2020”, the term “ekstremal’nyye usloviya okruzhayushchey sredy” (*extreme environment*) was utilised [22].
4. Conclusion

The results placed in the Tables 1–7 together with the implications followed them can be used in translation classes in higher educational institutions. They can also become a part of the manual dedicated to the translation. The results from the last part of the study can be applicable for composing specialised dictionaries and manuals on the Arctic subject matter. The material is unique and urgent as it was collected bit by bit from the proofreading and translation of the current articles on the Arctic subject matter dated 2015–2018. It is clear that this new material is mostly absent in the literature reviewed in the Introduction. Certain specificity linked to the Arctic art and culture is also missed as the common Arctic subject matter is usually incorporated into the English course books. As the fourth number of the journal is being prepared now, it is obvious that the work on analysing the proofreading and translation as well as composing dictionaries will be continued.

Despite the fact that the Arctic subject matter is incorporated into different English course books, mistakes are made by students and translators. Translators and researchers writing in English should pay more attention to synonyms, substitutions, pronouns, and linkers. The difficult tenses of written English demand certain accuracy too. Lexis is a stumbling stone for translators because of imperceptible gradations and the influence of a native language. The unique Arctic lexis was thoroughly gathered from the diverse articles of the journal *Arctic Art and Culture*, described, and explained. This extraction can be used for different purposes mentioned in the Discussion section.

References


