

Gohar K. Grigoryan

**THE FIVE NARRATIVE CODES OF ROLAND BARTHES
IN HERMAN MELVILLE’S “BARTLEBY, THE
SCRIVENER”**

And its Armenian translation *

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narrative codes, translation, semiotic approach, signs, context.

Introduction

Herman Melville, one of the most influential writers of the 19th century, wrote “Bartleby, the Scrivener”¹ in 1853 for Putnam’s magazine, which is considered one of his most representative works. His iconic short story “Bartleby, the Scrivener” brings to light the notion of alienation of a man in the capitalistic society. It has been a subject of intense critical scrutiny due to its ambiguous nature and enigmatic symbols. Numerous inconclusive debates have sparked about what truly Bartleby stands for. Critics have been profusely fascinated by “Bartleby”, endeavoring to unravel its mysteries. Given its cryptic and complex nature, it has entailed various challenges for critics to interpret. Over the years, they have sought to show different perspectives of the short story.

Much of this analysis centers on the title character that is seen as an archetype of the alienated modern man, as a victim of the capitalistic society, as a nonconformist who becomes imprisoned simply for daring to

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1 **Herman M.**, Bartleby, The Scrivener: A Story of Wall-street, “Putnam’s magazine”, 1853, <https://www.gutenberg.org/cache/epub/11231/pg11231-images.html> (ebook).

assert his preferences in a bureaucratic, regimented world. Another interpretation, built around Bartleby's character, entails that Herman Melville's story delineates the isolation of a man with creative potential in a materialistic society, his moral decline and demise.

This paper seeks to explore "Bartleby, the Scrivener" as a structure of interconnected signs and its Armenian translation, with a view to interpreting the signs applied in the short story and discovering how the meaning of the sign is decoded in the translation. Throughout the analysis, this research highlights the extensive use of symbols and signs that require careful examination to interpret, and which Herman Melville employed in "Bartleby, the Scrivener" to convey his implicit and explicit intentions. By examining the intricate web of signs and symbols, the paper reveals how Melville's deliberate manipulation of the language and the narrative structure contributes to a deeper understanding of the story's multifaceted themes and messages. The analysis is carried out on the basis of Roland Barthes' theoretical framework of five narrative codes. Those five narrative codes are; hermeneutic code, proairetic code, cultural code, semantic code and symbolic code. Descriptive, comparative methods are employed to compare and contrast the two versions of the text.

The story has been rendered into various languages, including Armenian. The Armenian translation² of this iconic short story is the work of Samvel Mkrtychyan, a prominent figure in the field of literary translation. Mkrtychyan's astute rendering of the intricate narrative structure of Melville's work into the Armenian language constitutes a remarkable achievement in the realm of literary translation. Through his carefully chosen lexical items and linguistic choices, Mkrtychyan deftly conveys the literary devices, figurative means, as well as the implicit and explicit intentions of the original text, thereby elevating the translation into a work of art in its own right.

1. Themes and Messages in "Bartleby, the Scrivener"

The story is set in the mid-1800's in a Wall Street law office in New York. A successful lawyer on Wall Street hires Bartleby, a scrivener, to

2 «Բարթոլեի գրագիրը», XIX դարի ամերիկյան պատմվածք, թարգմ.՝ Ս. Մկրտչյան, կազմող՝ Ս. Սեֆերյան, Եր., Երևանի համալսարանի հրատ., 1989, էջ 145-179:

alleviate the pressure of work. This first-person narrative reveals Bartleby through the eyes of the narrator who is also a character in the story. It is believed that the setting is Melville's childhood neighborhood, and also the general location of the Custom House, where he spent the last years of public service until his retirement.

Due to its wealth of thematic possibilities, "Bartleby" is considered one of the most widely studied short stories in the American literature. The major themes of the short story include isolation, nihilism, industrialization, and failure to connect. The story focuses on another primary theme that involves the pressure toward conformity in the American business life that hinders the creative development of the individual. The aforementioned themes are enhanced by the imagery related to death and routine, which explore the dark, hidden areas of human nature.

According to Mordecai Marcus, the most credible interpretation of the story is that it "dramatizes the conflict between absolutism and free will in its protagonist, that it shows the destructive power of irrationality or that it criticizes the sterility and impersonality of a business society."³ Furthermore, he argues that "the character of Bartleby serves a psychological double for the story's nameless lawyer-narrator, and that the story's criticism of a sterile and impersonal society can best be clarified by investigation of this role."⁴

Overall, "Bartleby" is a complex and multi-layered story that can be interpreted in many different ways. Mordecai Marcus's interpretation of "Bartleby" is a valid and insightful one. The conflict between absolutism and free will is evident in the story through the character of Bartleby, who, despite being given numerous opportunities to conform to the norms of his workplace, instead chooses to assert his own will and preferences. This conflict ultimately leads to his downfall and death.

Melville's short story can be construed as satirical in some respects as he satirizes the capitalistic society of his time. Through his work, Melville attacks its corrupt morality, downgrading, patronizing attitude toward its individual citizens.

³ Mordecai M., Melville's Bartleby as Psychological Double, "College English", Vol. 23, No. 5, February, 1962, pp. 365-68, https://nanopdf.com/download/bartleby-article-4_pdf (Accessed 27 February 2023).

⁴ Ibid.

Although he only focuses on one major setting throughout the story, he uses it symbolically to demonstrate a developing theme. The uncommon comparisons that he uses to describe the characters provide the reader with interesting imagery to interpret. In general, Melville's writing style is marked by symbolic setting, unique comparisons, signs and symbols that contribute to characterization and frequent narration.

2. Decoding signs in "Bartleby"

The short story can be analyzed through Roland Barthes' Five Narrative Codes, which provide a framework for understanding how narratives work.

In Roland Barthes' view, all narratives have one or all the five codes. He puts forward that "each code is one of the forces that can take over the text, one of the voices out of which the text is woven."⁵

The hermeneutic and proairetic codes are interconnected and work as a pair to provide the tensions of the narrative, while the semantic, symbolic and cultural codes work on a connotative level and add depth to the story.

The Proairetic Code

The proairetic code, which refers to plot points that lead to other actions, plays an important role in the story. It can be explained through the five elements of the plot line: exposition, complication, climax, falling action and resolution.

• Exposition

Exposition is the part of the plot that provides the reader with background information, introducing the setting, characters and main conflicts in the story. In this part, the narrator tells about himself, describes his office and then introduces Bartleby as the major character who once worked as a scrivener in his law office. However, throughout the story, he reveals more of his values than those of Bartleby.

• Complication

⁵ Barthes R., S/Z. Trans. Richard Miller, New York, "Noonday Press", 1974, pp. 18-21.

The complication propels the plot, leading it to the climax. The conflicts and struggles between the lawyer and Bartleby are introduced when Bartleby refuses to proofread some documents, responding with, “I would prefer not to”. Eventually, Bartleby ceases to work at all. On account of this, the narrator attempts to fire him. However, Bartleby prefers not to leave the building, and continues to live there, which obviously scares clients and visitors. Again, Bartleby's urges are absolutely obscure.

- **Climax**

The climax is the point of greatest tension. The climax is reached when the narrator, fed up with Bartleby's inaction, is determined to get rid of him. However, this proves to be unhelpful and impractical way to “resolve” the problem.

- **Falling Action**

The conflict is resolved when Bartleby is taken to prison by the police.

- **Resolution**

Bartleby's ultimate act of defiance is his refusal to eat, resulting in his death by starvation while in prison. The irony lies in the fact that he dies with his eyes open, fixed on the dead-wall. It appears that Bartleby chose death over a life where his preferences were not honored. The reader is left to ponder the ambiguity surrounding Bartleby's preferences.

Hermeneutic code

The hermeneutic code pertains to enigmatic, puzzling elements of the story that are not fully explained. Most stories withhold information through what Barthes terms “snares” (deliberate evasions of the truth), “equivocations” (mixtures of truth and snare), “partial answers”, “suspended answers” and “jammings” (acknowledgments of insolubility). As Barthes explains, “The variety of these terms (their inventive range) attests to the considerable labor the discourse must accomplish if it hopes to *arrest* the enigma, to keep it open.”⁶

The major enigma in the story remains the title character, Bartleby. At the first glance, the title of the short story seems evident and obvious, “Bartleby, the Scrivener”. While the title initially suggests a regular

⁶ Ibid., p. 76.

scrivener working in an ordinary office, the subtitle “A Story of Wall Street” provides additional interpretation. The setting of Wall Street serves to emphasize the degrading atmosphere of the business world, where scriveners mechanically copy others' ideas instead of creating their own. The wall is a recurrent sign in the short story.

Throughout the narrative, screens and walls serve as semiotic metaphors for the actual alienation from the world. Bartleby is deliberately isolated with a large screen, essentially disconnected from the office environment and from the lawyer. The recurring appearance of walls and screens symbolizes the obstruction of true connection and mutual understanding. Thus, the short story can be viewed as social satire, with the self-imposed imprisonment of the character representing human alienation in modern bureaucratic and capitalistic society.

One of Bartleby's most puzzling idiosyncrasies is his tendency to gaze at the wall just outside. The lawyer describes it as “the dead brick wall”. The wall symbolizes isolation and lack of communication. Additionally, the wall can be construed as symbolizing blankness and meaninglessness. Just as the lawyer seeks to make sense of the bewildering Bartleby, Bartleby himself studies the brick wall, struggling to no avail to make sense of it.

“My chambers were upstairs at No.—**Wall-street**. At one end they looked upon the **white wall** of the interior of a spacious sky-light shaft, penetrating the building from top to bottom.”

«Իմ բնակարանը վերնահարկում էր՝ Ուոլ-Սթրիթում, և նայում էր ընդարձակ հայելապատ շինության ներսի կողմի սպիտակ պատին, որն ամբողջովին գտնվում էր շինության ներսում»:

“In that direction my windows commanded an unobstructed view of a **lofty brick wall**, black by age and everlasting shade; which wall required no spy-glass to bring out its lurking beauties, but for the benefit of all near-sighted spectators, was pushed up to within ten feet of my window panes.”

«Սակայն մյուս կողմից բնակարանս առնվազն դրա հակապատկերն էր առաջարկում, եթե ոչ ավելին: Այս ուղղությամբ իմ լուսամուտները իշխում էին **բարձրաբերձ աղյուսե պատին**, որը սևացել էր տարիներից և մշտնջենական ստվերից»:

“For long periods he would stand looking out, at his **pale** window behind the screen, upon **the dead brick wall**.”

«Հիշեցի, որ երկար ժամանակ վարագույրի ետևում կանգնած՝ պատուհանից դուրս է նայում անկենդան աղյուսե պատին»:

Given the context, upon close inspection, it becomes clear that Melville utilized a pun by taking the name *Wall Street* literally. In the aforementioned examples, the offices on Wall Street are surrounded by physical walls. However, in the Armenian language, Wall Street is rendered through the linguistic signifier “Ուոլ Սթրիթ”. In this case, the pun is not explicitly stated, and its effect is not conveyed. Overall, the translator provided an equivalent version through a transcription method, rather than a word-for-word translation, which would have sounded awkward and unnatural.

Another example of the hermeneutic code is Bartleby's partially suspended answer, which is repeated throughout the narrative.

“Imagine my surprise, nay, my consternation, when without moving from his privacy, Bartleby in a singularly mild, firm voice, replied, “**I would prefer not to.**”

«Պատկերացրեք իմ զարմանքը, ավելին, իմ սարսափը, երբ, առանց իր մենությունից դուրս գալու, Բարթըլբին մեղմ, բայց հաստատական ձայնով ասաց.

— **Ես գերադասում եմ չանել այդ**»:

Bartleby makes use of this expression as a substitute for no. Many critics have interpreted Bartleby's statement as a sign of passive resistance, indicating a refusal to conform to accepted conventions. The narrator is forced to admit, “Nothing so aggravates an earnest person as a passive resistance”. It is important to consider the grammar and the hidden, implicit meaning of the words employed. The past tense modal verb “would” is employed to convey polite deference, while the verb “to prefer” indicates a choice of one thing over another. Bartleby's employer seeks an unambiguous response in response to this puzzling statement, asking “You will not?” and receiving the cryptic reply, “I prefer not to”. Bartleby does not necessarily refuse to work; he simply would rather not do that particular work. He does not will anything, but rather asserts his preferences, which remains a mystery of his character. This eccentricity of speech first piques the curiosity and resentment of the lawyer and other scribes, and ultimately permeates their own speech as well.

The expression “I would rather not” is perfectly rendered into the plane of expression of the text through the linguistic signifier “ես գերադասում եմ չանել այդ”.

Cultural code

The cultural codes are references to a science or a body of knowledge. The reader focuses on the physical, physiological, medical, literary and historical properties of the characters of the story to identify a common knowledge⁷.

Many stories allude to concepts and ideas beyond the text and for these signifiers to be fully decoded by the audience, the information must be a part of their existing knowledge framework.

“In plain fact, he had now become a **millstone** to me, not only useless as a **necklace**, but afflictive to bear. Yet I was sorry for him. I speak less than truth when I say that, on his own account, he occasioned me uneasiness.”

«Բարթոլոմիոսն ինձ համար պարզապես մի **ջրաղացքար** էր դարձել, որից ոչ մի օգուտ չկա, միայն՝ տանջանք: Բայցևայնպես խղճում էի նրան, չնայած սա բացարձակ ձշմարտություն չէ, որովհետև նրա ներկայությունն ինձ համար գլխացավանք էր»:

A millstone, a weighty rock traditionally used for grinding grain, serves as an allusion in the literary work. The reference is to a biblical passage, specifically Matthew 18:6, where Jesus declares that it is preferable to hang a millstone around one's neck than to offend a child⁸ («նրա համար ավելի լավ է, որ նրա վզից մի աղացքար կախվի»). Through this allusion, the narrator implies that he is a martyr of sorts, having hung a millstone in the form of Bartleby around his own neck. However, in the Armenian translation, the allusion to the Bible is not explicitly conveyed, as the linguistic signifier “the necklace” is omitted. It would be more appropriate to translate the passage according to the original biblical text for better comprehension.

This passage contains another reference to the Bible, indicated through an allusion.

⁷ Ibid., p.20.

⁸ New Testament, the Gospel of Matthew, chapter 18, verse 6, King James Version, “DaVince Tools”, 2004, p. 569 (ebook).

“The round face of the grub-man peered upon me now. “His dinner is ready. Won’t he dine to-day, either? Or does he live without dining?”

“Lives without dining,” said I, and closed his eyes.

“Eh!—He’s asleep, aint he?”

“**With kings and counselors,**” murmured I.”

«Հանկարծ հայտնվեց ճաշարանատիրոջ կլոր դեմքը:

- Նրա ճաշը պատրաստ է: Այսօր էլ չի ճաշելու, թե՞ օդով է սնվում:

- Օդով է սնվում,- ասացի՝ փակելով Բարթոլբիի աչքերը:

- Քնա՞՞ծ է:

- **Թագավորների ու երկրի խորհրդականների հետ,**- մրմնջացի ես»:

The passage contains a quote from the Bible, specifically Job 3:14, in which Job expresses his desire for death. The lawyer in the story uses this quote to suggest that Bartleby is now among the deceased. This reference places Bartleby's death within a Christian tradition prevalent in the Western world. The linguistic signifier used to translate the expression “with kings and counselors” into Armenian coincides with the biblical translation.

Melville's writing style is characterized by the active use of stylistic devices, such as similes and metaphors, and is often complex, featuring unusual expressions and words. A prime example of this can be found in the following passage.

“Of a Sunday, **Wall-street** is deserted as **Petra**; and every night of every day it is an emptiness. This building too, which of week-days hums with industry and life, at nightfall echoes with sheer vacancy, and all through Sunday is forlorn. And here Bartleby makes his home; sole spectator of a solitude which he has seen all populous—a sort of innocent and transformed **Marius brooding among the ruins of Carthage!**”

«Կիրակի այստեղ դատարկություն է: Այս շենքի շուրջը աշխատանքային օրերին կյանքը եռում է, գիշերը դատարկությունն է արձագանքում, իսկ կիրակի օրերին այդ արձագանքն անգամ չկա: Եվ Բարթոլբին այստեղ է ապրում, որպես վաղեմի բազմամարդ փողոցի դատարկության միակ դիտորդ, որպես **անմեղ և դժբախտ Մարիուս, որը մտորում է Կարթագենի ավերակների մեջ նստած**»:

The author draws parallels between Wall Street and Petra, a city established as a trading post by the Nabateans, an Arab Bedouin tribe. The Nabateans became wealthy through trade, and the city was attacked by the Greek Empire in 312 B.C. Similarly, Wall Street is the center of business affairs. However, in the Armenian translation, the reference to Petra is not decoded.

The author also draws a parallel between Bartleby and Marius, a Roman politician who went into self-imposed exile in Carthage during a civil war. Bartleby's ongoing self-imposed exile in the law offices of Wall Street is compared to Marius' exile. The phrase “innocent and transformed” is translated into Armenian as “անսեղ և դժբախտ”, where “դժբախտ” is a more expedient signifier in this context, although “այլափոխված, վերափոխված” would be a more accurate translation for “transformed”.

“...a great change was wrought in me. I resolved to gather all my faculties together, and forever rid me of this intolerable incubus.”

«Սկսեցի միտքս փոխել: Որոշեցի հավաքել բոլոր կարողություններս և հավիտյանս ազատվել այդ անտանելի մղձավանջից»:

The narrator expresses his unwavering determination to free himself from the intolerable burden imposed upon him. Specifically, the noun “incubus” is employed as a signifier, referring to a mythological demon that assumes a male form to engage in sexual activity with women, which often results in their depletion and demise. However, in the given context, the signifier is used to symbolize Bartleby, who is depicted as draining the narrator of his vitality and strength, prompting him to take action against this figurative demon. Moreover, “incubus” also carries the connotation of an entity or force that causes distress and inconvenience to an individual. The translator, through a thorough understanding of the linguistic and cultural context of the original text, was able to convey the meaning of the signifier accurately and effectively, thus preserving the integrity and coherence of the text. Consequently, the word “incubus” is effectively rendered into the plane of expression through the linguistic signifier “մղձավանջ”, conveying the underlying themes of powerlessness, oppression, and the struggle for liberation.

“Some days now passed, during which, at leisure intervals I looked a little into “Edwards on the Will,” and “Priestly on Necessity.” Under the

circumstances, those books induced a salutary feeling. Gradually I slid into the persuasion that these troubles of mine touching the scrivener, had been all **predestinated** from eternity, and Bartleby was billeted upon me for some mysterious purpose of an all-wise Providence, which it was not for a mere mortal like me to fathom.”

«Անցան օրեր, որոնց ընթացքում հանգստի ժամին երբեմն թերթում էի **Էդվարդսի «Կամփ մասին»** և **Փրիսթլիի «Անհրաժեշտության մասին»** տրակտատները: Ստեղծված պարագայում այս գրքերը բարերար ազդեցություն էին գործում: Աստիճանաբար եկա այն համոզման, որ գրագրի կողմից ինձ պատճառած հոգսերը **նախասահմանված** են մշտնջենությանը, որ Բարթոլոմիս ինձ հանձնել է ամենագետ նախախնամությունը, ինչ-որ խորհրդավոր նպատակով, որը հասկանալի ինձ նման շարքային մահկանացուի համար չէ»:

In this passage, Melville argues for the concept of determinism, which posits that everything is preplanned and predetermined. He references Jonathan Edwards's 1754 treatise “The Freedom of the Will”, which asserts that humanity's will is inherently depraved and in need of God's grace and salvation. In contrast, Melville mentions Joseph Priestley's “Doctrine of Philosophical Necessity Illustrated”, which argues that man has no free will and that everything is determined by the “author of nature”. The use of the adjective “predestinated” further reinforces the concept of predestination, which is the biblical idea that all life is planned by God and that souls are marked from birth for salvation or damnation, with no ability for a person to alter the course of their life on earth. These signs are rendered with precision and accuracy in the Armenian language.

Semantic Code

The semantic code is also termed as the connotative code⁹. It refers to those elements of a text that give additional meaning over the basic denotative meaning of the word.

“Indeed I was aware that not only was he, at times, considerable of a ward-politician, but he occasionally did a little business at the Justices’ courts, and was not unknown on the steps of the **Tombs**. But with all his

⁹ Barry P., Beginning theory: An introduction to literary and cultural theory. Manchester, “Manchester U P”, 2002, p. 151.

failings, and the annoyances he caused me, **Nippers**, like his compatriot **Turkey**, was a very useful man to me; wrote a neat, swift hand; and, when he chose, was not deficient in a gentlemanly sort of deportment. Added to this, he always dressed in a gentlemanly sort of way; and so, incidentally, reflected credit upon my chambers.”

«Անտարակույս, ես շատ լավ իրազեկ էի, որ նա ժամանակ առ ժամանակ զբաղվում է քաղաքական տարբեր մեքենայություններով և երբեմն աշխատանք է տանում նաև դատարանում և անհայտ դեմք չէր Նյու Յորքի բանտի՝ **«Գերեզմանատան»** աստիճանների վրա: ...Սակայն, բոլոր այս թերություններով և ինձ պատճառած գլխացավանքներով հանդերձ, **Արցանը**, իր հայրենակից **Հնդկա-հավի** նման, ինձ համար անչափ օգտակար մարդ էր. գրում էր մաքուր, արագ և ցանկության դեպքում կարող էր ջենթլմենի պես պահել իրեն»:

The “Tombs” is a colloquial name for an infamous jailhouse in New York City. It was known for its abysmal conditions. Its construction atop hemlock tree trunks resulted in a damp, unstable foundation, which contributed to its unsanitary and unhealthy environment. The facility was also plagued with corruption, prompting many to call for its demolition by the mid-1850s. To aid readers in understanding the meaning of “Գերեզմանատուն” in the target language, the translator provides additional information about what the term “the Tombs” refers to instead of simply translating “Գերեզմանատուն”, the meaning of which would be hard to decode in the target language without background knowledge.

In the law office, the elder scrivener is affectionately referred to as Turkey, despite bearing no resemblance to the bird. It is possible that his wrinkled skin, which turns red during his fits, gives him the appearance of having a turkey's neck. The younger scrivener, Nippers, on the other hand, is known for his ill temper and tendency to be “nippy” in the morning. Despite his demeanor, he is described as a well-dressed young man who appears to be around twenty-five years old.

Symbolic code

Symbolic codes are best defined as thematic or structural devices. Barthes suggested symbolic codes are a “battle” between contrasting signs.

Freedom and Imprisonment

Herman Melville's literary work delves into the recurring theme of individualism, highlighting the dichotomy of freedom and imprisonment. The story's pervasive depiction of walls serves as a symbolic representation of the protagonist's state of confinement. The setting of the office on Wall Street isolates the protagonist from the rest of society, further emphasizing his feelings of imprisonment. Despite being a free individual, Bartleby feels trapped in his life, which ultimately culminates in his death in prison. The story sheds light on the ever-evolving capitalistic economy, which demands the sale of an individual's time and creative potential in exchange for meager wages. The prevalent use of the term "wage-slavery" during that era serves as a testament to the widespread condemnation of capitalism. From a philosophical standpoint, Bartleby's existential crisis is reflected in his refusal to perform mundane tasks, leading him to confront the meaninglessness of existence.

Class Conflict

"The late **John Jacob Astor**, a personage little given to poetic enthusiasm, had no hesitation in pronouncing my first grand point to be prudence; my next, method. I do not speak it in vanity, but simply record the fact, that I was not unemployed in my profession by the late John Jacob Astor; a name which, I admit, I love to repeat, for it hath a rounded and orbicular sound to it, and rings like unto bullion. I will freely add, that I was not insensible to the late John Jacob Astor's good opinion".

The inclusion of John Jacob Astor in the narrative underscores the class conflict that prevailed in that era. The Astor Place Riot of 1849 marked the most deadly and violent class conflict during a series of disturbances in New York City from 1840 to 1850. Astor's elaborate Opera House functioned as a physical manifestation of the divide between the rich and the poor. During that time, theaters served as a place where individuals from all social classes could gather equally. The riots resulted in 25 deaths and 120 injuries when the state militia fired into the crowd. Astor's inclusion in the story represents the affluent upper class against whom the working and immigrant classes were fighting. The narrator's fondness for Astor further indicates his belonging to the upper class.

Conclusion

In conclusion, the semiotic analysis of Melville's "Bartleby" has demonstrated the ways in which the short story portrays the alienation of modern individuals in a capitalistic society through the semiosis. The study concludes that the semiotic approach sheds light on the representation of the estrangement of a modern man in a capitalistic society through the signs of alienation, social class conflict, passive resistance and protest encoded in the narrative codes of the story. Moreover, the analysis reveals that the majority of the signs in the original text are successfully decoded in the Armenian translation. By utilizing Roland Barthes' five narrative codes, Melville encoded the signs of social class conflict, passive resistance and protest within the text. The study has revealed that the majority of these signs were successfully decoded in the Armenian translation. This analysis highlights the significance of the semiotic approach in uncovering the hidden meanings and subtext within literary works, providing valuable insights into the social and cultural contexts in which they were created. Overall, this study contributes to a better understanding of the complex themes and messages within Melville's "Bartleby" and the relevance of semiotics in literary analysis.

Գոհար Կ. Գրիգորյան – գիտական հետաքրքրությունների շրջանակն ընդգրկում է թարգմանաբանությունը և նշանագիտությունը:

Էլ. հասցե՝ gohargrigoryan256@gmail.com

**ՌՈՒԱՆ ԲԱՐՏԻ ՀԻՆԳ ՊԱՏՄՈՂԱԿԱՆ ԿՈՒԵՐԸ ՀԵՐՄԱՆ
ՄԵԼՎԻԼԻ «ԲԱՐԹԼԻԻ ԳՐԱԳԻՐԸ» ՊԱՏՄՎԱԾՔՈՒՄ**

Եվ դրա հայերեն թարգմանության մեջ

Գոհար Կ. Գրիգորյան

Բանալի բառեր – Հերման Մելվիլ, Բարթլի, Ռոլան Բարտ, պատմողական կողեր, թարգմանություն, նշանագիտական մոտեցում, նշաններ, համատեքստ:

Հերման Մելվիլի «Բարթլիի գրագիրը» հայտնի պատմվածքը շոշափում է կապիտալիստական հասարակության մեջ մարդու օտարման գաղափարը: Այն մշտապես եղել է գրաքննադատների թեժ քննարկումների կիզակետում իր երկինաստ բնույթի և հանելուկային խորհրդանիշների պատճառով: Բազմաթիվ բանավեճեր են ծագել այն հարցի շուրջ, թե իրականում ինչ է խորհրդանշում Բարթլին: Քննադատները մեծապես հիացել են «Բարթլիով»՝ փորձելով վերծանել դրա առեղծվածները: Պատմվածքը պարունակում է անհամար խորհրդանիշներ, նշաններ, որոնք մեկնելու համար մանրակրկիտ ուսումնասիրություն է պահանջվում:

Սույն հոդվածի նպատակն է ուսումնասիրել «Բարթլիի գրագիրը» պատմվածքը որպես փոխկապակցված նշանների համակարգ և դրա հայերեն թարգմանությունը, մեկնաբանել պատմվածքում առկա նշանները և պարզել, թե ինչպես է նշանի իմաստն ապակողավորվել թարգմանության մեջ: Հոդվածում ընդգծվում է խորհրդանիշների և նշանների լայն կիրառությունը: Դրանք Հերման Մելվիլը օգտագործել է իր ներակա և արտակա մտադրությունները փոխանցելու համար: Ուսումնասիրելով նշանների և խորհրդանիշների խճճված ցանցը՝ հոդվածը բացահայտում է, թե ինչպես է Մելվիլի կողմից լեզվի և պատմողական կառույցների կանխամտածված կիրառումը նպաստում պատմության բազմապիսի թեմաների և ուղերձների ավելի խոր ըմբռնմանը: Վերլուծությունը կատարվել է Ռոլան Բարտի հինգ պատմողական կողերի տեսության հիման վրա: Այդ

հինգ պատմողական կողերն են՝ հերմենևտիկ կող, պրոաիբետիկ կող, մշակութային կող, իմաստային կող և սիմվոլիկ կող: Տեքստի երկու տարբերակները համեմատելու և հակադրելու համար կիրառվել են նկարագրական և համեմատական մեթոդները: Ուսումնասիրությունը թույլ է տալիս եզրակացնել, որ նշանագիտական մոտեցումը լույս է սփռում կապիտալիստական հասարակության մեջ ժամանակակից մարդու օտարման գաղափարի վրա՝ պատմվածքի պատմողական կողերում նշույթավորված օտարման, սոցիալական դասակարգի բախման, պասիվ դիմադրության և բողոքի նշանների միջոցով: Ավելին՝ վերլուծությունը ցույց է տալիս, որ բնագիր տեքստի նշանների մեծ մասը հաջողությամբ վերծանված է հայերեն թարգմանության մեջ:

Резюме

ПЯТЬ НАРРАТИВНЫХ КОДОВ РОЛАНА БАРТА В РАССКАЗЕ «БАРТЛБИ, ПИСЕЦ» ГЕРМАНА МЕЛВИЛЛА

В его переводе на армянский язык

Гоар К. Григорян

Ключевые слова – Герман Мелвилл, Бартлби, Ролан Барт, нарративные коды, перевод, семиотический подход, знаки, контекст.

Знаменитый рассказ Германа Мелвилла «Бартлби, писец» раскрывает представления об отчуждении человека в капиталистическом обществе. Из-за своей неоднозначной природы и загадочных символов он стал предметом интенсивного критического изучения. Было множество неоднозначных дискуссий о том, что на самом деле представляет собой «Бартлби». Критики с огромным интересом изучали «Бартлби», стараясь раскрыть его тайны. Рассказ содержит множество символов и знаков, интерпретация которых требует тщательного изучения.

Статья анализирует рассказ «Бартлби, писца» как структуру взаимосвязанных знаков, исследует его перевод на армянский язык с целью интерпретации знаков, применяемых в рассказе, и направлена на выявление

того, как значение знака декодируется в переводе. В ходе исследования использовалось множество литературных приемов (включая, реализм, символизм и метафорический язык, но не ограничиваясь только ими), которые Герман Мелвилл применял в «Бартлби, писце» для передачи в рассказе своих явных и неявных намерений. Исследование основано на теоретической концепции пяти нарративных кодов Роланда Барта. Эти пять нарративных кодов включают герменевтический, проаиретический, культурный, семантический и символический коды. Для сравнения двух версий текста используются описательный и сравнительный методы. В результате исследования мы пришли к выводу, что семиотический подход раскрывает представление об отчуждении современного человека в капиталистическом обществе через знаки отчуждения, через конфликт социальных классов, пассивное сопротивление и протест, закодированные в нарративных кодах рассказа. Кроме того, анализ показывает, что большинство знаков в оригинальном тексте успешно декодируется в армянском переводе этого рассказа.

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