

**Translation through
Intermediary Language**

27-29 September 2023

ABSTRACT AND CONFERENCE HANDBOOK

**Yerevan State University
Department of Translation
Studies**

**University of Verona
Department of Foreign Languages
and Literatures**



EURASIAN TRANSLATION CONGRESS 2

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YEREVAN - 2023



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Elina Asriyan - PhD, Associate Professor, YSU Vice-Rector for Academic Affairs

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Daniele Artoni - PhD, Associate Professor at the University of Verona

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Karen Grigoryan - PhD, Director of the Publishing House of Yerevan State University

Giorgia Pomarolli - PhD, Adjunct Professor at the University of Verona

Martina Napolitano - PhD, Researcher at the University of Trieste

The conference is organized with the joint effort of the Department of Translation Studies at Yerevan State University on behalf of Dr. Ruzan Ghazaryan and Dr. Ishkhan Dadyan and the Department of Foreign Languages and Literatures at the University of Verona on behalf of Dr. Roberta Facchinetti and Dr. Daniele Artoni.

Translation Traditions in Armenia

“Words travel worlds. Translators do the driving.”

– Anna Rusconi

It is not an overstatement to say that translation is an art in and of itself. It demands human creativity to convert a picture in one language and paint it with the words of the other language. The origins of translation go back to time immemorial. It is believed that the first reflections on the translation discipline date back to around the second millennium BC when the Sumerian poem, Gilgamesh, was translated into Asian languages.

Translation is more than a medium for transmitting information. It is a bridge that connects people from different languages and cultures. Throughout human history, translation has served as a powerful tool for educating people and stretching the boundaries of their understanding of the world.

The groundwork of the translation discipline in Armenia was laid in the 5th century AD when the Armenian alphabet was invented by Mesrop Mashtots. Together with his disciples and Armenian Catholicos Sahak the Parthian he committed himself to translating the Bible from Greek and Assyrian into Armenian. Translated literature played a central role in broadening people’s horizons and enriching the Armenian language. Translation afforded Armenians the chance to get acquainted with ancient philosophy, natural sciences, Christian theology, medieval novels and poetry helping them establish and develop their own cultural values.

The literary figures who translated the Bible into Armenian were venerated as saints. The Armenian Church pays homage to the holy translators by celebrating the Feast of the Holy Translators in October.

Beginning as early as in the Golden Age of Armenian literature, translation travelled through centuries and reached us in modern times as a separate and full-fledged discipline. It started developing in full swing during the Soviet era when a systematic science policy was formed in the Soviet Union in the 3rd decade of the 20th century. It is when the phenomenon of intermediary translation came into view with a large body of world literature being translated into the languages of the former Soviet republics through Russian. The explanation is very simple. There was a paucity of specialists who could translate from the original. Odd though it may seem, but this greatly contributed to the development of the Armenian school of translation. As a result, almost all chefs-d'oeuvre of world literature became accessible to the Armenian reader through mediated translation. Decades later, the invaluable legacy of those translators, who enriched Armenian culture and literature was consigned to oblivion. As in all spheres of life, here as well the new replaced the old. In modern Armenia, indirect translation has become a thing of the past. There are many translators who master several foreign languages and spare no effort to render any foreign piece into Armenian. But today we have come together to talk about translation as a universal factor which shapes our mindset and our understanding of the surrounding world.



**A Warm Welcome
from YSU Rector
Dr. Hovhannes Hovhannisyan**



I am delighted to extend a very warm welcome to all of you to the conference *Translation through Intermediary Language*. This conference bears testimony to the fruitful cooperation between Yerevan State University and the University of Verona. It is a promising stepping-stone to strengthen the ties with our foreign colleagues, develop new connections and reach new heights in our professional life. First of all, I would like to thank the organizers for their relentless efforts, passion and uncompromising dedication without which this conference would not be possible.

You are going to have three exciting days to exchange points of view, explore new ideas, learn and grow together as researchers and shape the future of this important discipline.

I think the conference dates are not chosen by accident. September 30th marks International Translation Day, a day dedicated to recognizing the valuable work of translators. In addition, on the second Saturday of October, all Armenians observe Holy Translators' Day. It is a religious holiday dedicated to Mesrop Mashtots and his disciples who undertook the crucial task of translating the Bible and other pivotal works from Greek and Assyrian into Armenian laying the foundation of education and science in Armenia. It is noteworthy that the first book ever published at Yerevan State University was the Armenian translation of the textbook *Psychology* by Harvard University Professor,

prominent philosopher, psychologist William James. It was translated into Armenian by one of the first YSU professors, eminent lawyer, psychologist Sirekan Tigranyan.

It comes as no surprise that translators' work is valued so highly worldwide. In fact, translation is a very old profession. Ever since human beings from various places of the world have come together to communicate, they have needed assistance to understand each other. Translation is a vital process since it helps build bridges between cultures, which is of utmost importance in this complicated globalized world.

I want you to get plenty out of this conference intellectually and have an amazing time meeting old friends and making new ones.

I wish you a lot of new ideas and the best of success.

KEYNOTE SPEAKERS





Theo Hermans

Emeritus Professor

University College London, UK

Early Modern Indirections

I am interested in indirect translations as part of a range of modes of accessing, redeploing and repurposing foreign works and ideas in historical contexts, especially as regards Early Modern Europe. This means I will focus on hybrid forms of indirectness, on longer chains of indirect translation and on some relatively complex constellations involving both direct and indirect translation along with such things as synopsis, paraphrase and the transition from oral to written discourse. My examples are likely to include sixteenth-century translations from Greek into European vernaculars and both the prehistory and the afterlife of the first comprehensive account of Hinduism in Europe (Rogerius 1651). The main aim is to demonstrate the richness and nuance of kinds of textual processing visible in the Early Modern period and the potential that historical research holds out in this respect.



Brian James Baer
PhD, Professor
Kent State University, USA



Exploring Relay Translation: Global Networks and Cultural Asymmetries

This talk explores the phenomenon of translation through an intermediary language, also known as relay or indirect translation, in the context of twentieth and twenty-first-century Russian-English translation flows as a reflection of transnational networks and cultural (and linguistic) asymmetries. The first part of the paper investigates the cultural politics of relay translation in reference to two case studies: the one involving the first English translation of Dmitrii Merezhkovskii's *Voskresshie bogi* [Resurrected Gods], published in the early twentieth century, with Russian as the source language, and the other concerns the first English translation of Georgian dissident Levan Berzenishvili's Gulag memoir *Sacred Darkness*, with Russian as the intermediary language, published in the early twenty-first century. Both case studies raise the question of the relationship between relay translation and textual integrity while underscoring the persistence of the phenomenon. The second part of the paper explores the symbolics of relay translation, shaped by Romantic notions of authenticity and unmediated experience, by focusing on works of Soviet "trans-fiction" that is, fictional works featuring translators and translation. In the works analyzed, the interlinear trot comes to represent the increasing hollowness and insincerity of late Soviet rhetoric of socialist internationalism and friendship of peoples.



Alvard Jivanyan

D.Sc., Professor

Yerevan State University,
Armenia

Mediated Translations of Fairy Tales as Cross-Cultural Texts

This paper will examine translated versions of fairy-tale texts viewed as unique manifestations of intertextuality. Of particular interest are intertextual transformations found in mediated translations. Indirect translations were prevalent in the history of fairy tales. Thus, the first English translation of Arabian Nights (an anonymous text, known as the Grub Street edition, 1706) was translated from Antoine Galland's French version. So were the first two Russian translations (Filatyev, 1763–1774; Doppelmeier, 1889–1890). There were mediated translations of Arabian Nights into German, Italian, Danish, Flemish and Yiddish done from Galland's French text. One of the most important and beautifully illustrated Armenian fairy tales in English was published by the Scottish folklorist Andrew Lang and included into his Olive Fairy Book (1907). The texts were translated by Lang's wife, Leonora Blanche Lang, from the French of Frederic Macler's *Contes Armeniens* (1905). In spite of the existence of several German-Armenian translations of Grimms' *Kinder- und Hausmärchen*, Hovhannes Toumanian's translations from Russian remain the most read versions owing to the translator's immense popularity and his unsurpassed narrative skills. The list of mediated translations of the Grimms into Armenian includes Ger.→ Fr.→ Arm., Ger.→ Rus.→ Arm., Ger.→ Fr.→ Rus.→ Arm. and even Ger.→ Eng.→ Fr.→ Rus.→ Eastern Arm.→ Western Arm. translational sequences.



Peter Cowe

PhD, Professor

University of California,
Los Angeles, USA

Paradigms of Mediated Translation in Armenian: An Exploration

This paper seeks to examine four discreet issues influencing the macro-context of mediated translations into Armenian from Late Antiquity to the modern period. The first treats probably the most ubiquitous example of the phenomenon, that of religious scripture, in reviewing the very different contexts for the Armenian translation of the Hebrew Scriptures (5th century) and the Qur'an (17th century). The second analyzes the interaction between peripheral cultures across the northern hemisphere with regard to the Armenian indirect reception of two works of Sanskrit literature, the Pañcatantra and the Life of the Buddha, investigating the parallel contemporary contours of long-distance communication via the Silk Routes. The third pursues the particular characteristics of evolving literary traditions and their textual diffusion, employing the Alexander Romance as a case study. Meanwhile, the fourth examines the nature of colonial experiments in the 18th -19th centuries in creating regionality within the wider process of globalization that impinged on the translation processes of communities in different parts of the Armenian oikoumene of the time with special attention to Mesrop Taghiadian's novel *Vēp Vardgisi* of 1846.

CONFERENCE SCHEDULE

27 September 2023

**Venue: Matenadaran / Scientific Building
(Conference Hall)**

09:00 Registration

10:00 Opening Ceremony / Welcoming Addresses

10:30 Plenary Session

12:30 Lunch Break

14:00 Plenary Session

15:30 Guided Tour in Matenadaran

28 September 2023

**Venue: Yerevan State University / Library Building
(Rooms 501, 503)**

09:00 Breakout Sessions (1-4)

11:00 Coffee Break

11:30 Breakout Sessions (1-4)

13:00 Lunch Break

14:00 Breakout Sessions (1-4)

16:30 Guided Tour in Martiros Saryan House-Museum

29 September 2023

**Venue: Yerevan State University / Assembly Hall of
YSU Academic Council**

09:00 Plenary Session

11:30 Closing Ceremony

12:00 Lunch Break

13:00 Trip to Garni Temple and Geghard Monastery

19:00 Gala Dinner at Tavern Yerevan

CONFERENCE PROGRAMME

27 September 2023

**Venue: Matenadaran / Scientific Building
(Conference Hall)**

9:00 - 10:00 Registration

10:00 - 10:30

Opening Ceremony and Welcoming Addresses

Hovhannes Hovhannisyán Rector of Yerevan State University

Gevorg Barseghyan Dean of YSU Faculty of European Languages and Communication

Roberta Facchinetti Chairperson of the Department of Foreign Languages and Literatures at the University of Verona

Ruzan Ghazaryan Chairperson of YSU Department of Translation Studies

10:30 - 12:30 Plenary Session

Keynote Speakers

Theo Hermans Early Modern Indirections

Brian James Baer Exploring Relay Translation: Global Networks and Cultural Asymmetries

Alvard Jivanyan Mediated Translations of Fairy Tales as Cross-Cultural Texts

Peter Cowe Paradigms of Mediated Translation in Armenian: An Exploration

12:30 - 14:00 Lunch Break

14:00 - 15:00 Plenary Session

Guest Speakers

Loreta Ulvydiene Huber

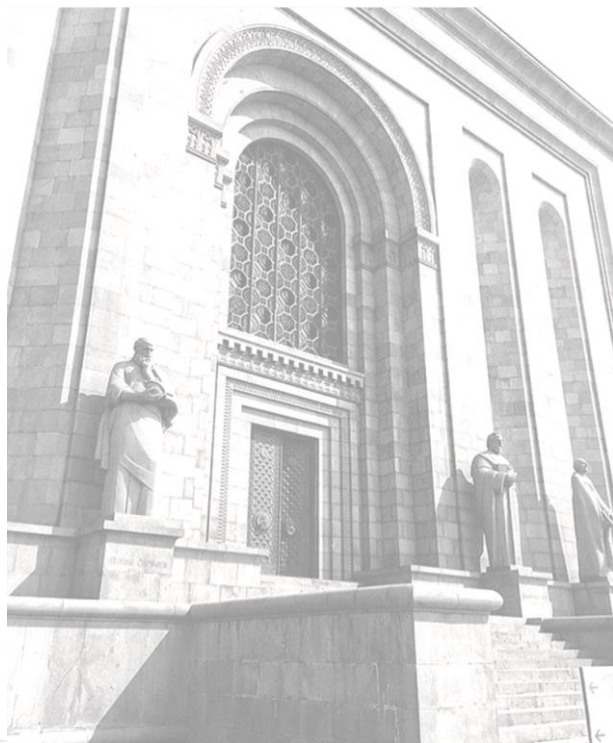
Cinematic Adaptation of Trauma
Novels: The Case of Markevičius'
Cinematic Adaptation of Šepetys'
Novel between Shades of Gray Titled
Ashes in the Snow (2018)

Julia Sevilla Muñoz

Elke Cases Berbel

Multilingual Translation of Idioms and
Proverbs

15:30 – 17:00 Guided Tour in Matenadaran



Matenadaran, 1959

28 September 2023

Venue: Yerevan State University / Library Building

(Rooms 501a/b, 503a/b)

09:00 – 11:00 Breakout Sessions

Section 1 (501a)

Chair: Raja Lahiani

- | | |
|--------------------------------|---|
| <i>Khatuna Beridze</i> | Overview of the Re-evolution Pathways of Translation and Interpreting Studies in Georgia |
| <i>Shushanik Melik-Adamyan</i> | Occurrence of Interference and Transference in Relay Interpreting |
| <i>Filippo Bazzocchi</i> | The Cognitive Approach to the Semantics of the Russian Verbal Prefix <i>pere-</i> : A Useful Contribution to Note-Taking in Italian-English Consecutive Interpreting? |
| <i>Gurgen Karapetyan</i> | The Interpreting Market in Armenia: Challenges and Practical Observations |

Section 2 (501b)

Chair: Natalia Guseva

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|--------------------------|--|
| <i>Anoush Ayunts</i> | The Pros and Cons of Intermediary Translation: A Comparative Study |
| <i>Hasmik Mkhitarian</i> | Crossing Cultural Boundaries: The First Translation of Crime in Punishment in Italy |
| <i>Iris Uccello</i> | Stylistic Problems in Translation |
| <i>Heghine Isahakyan</i> | Literary Translation from Russian into Italian through Intermediary Languages: A Brief Historical Survey |

Section 3 (503a)

Chair: Anna Khachatryan

Lusine Sargsyan

Markuhi Voskanyan

Michele Russo

Antonella Sardelli

Rimma Urkhanova

Giorgia Pomarolli

Thérèse Eng

Mediated Translation of Films from
Cross-linguistic and Cross-cultural
Perspectives

Subtitling and Dubbing in the American
TV Series “And Just like That”: Mediated
Perspectives from
English to Italian via Spanish

Promoting and Spreading Sakha
Ethnocultural Identity through the
Mediation of the Russian Language:
The Phenomenon of Yakutian Cinema
Visual Interpretation of Film Translation



Martiros Saryan, Lotus, 1911

Section 4 (503b)

Chair: Daniele Artoni

- | | |
|--|--|
| <i>Shushanik Paronyan</i> | Pragmatic Equivalence in Literary Translation |
| <i>Alari Allik</i> | Arkady Stugatsky's Translation of Kōbō Abe's <i>Inter Ice Age 4</i> and Its Influence on Soviet Translators |
| <i>Anahit Hovhannisyan</i> | Afterthoughts on the Source Text and Target Text Relationship in the Context of Intermediary Translation |
| <i>Anna Maria Babbi</i>
<i>Anna Cappellotto</i> | Mediated Translation and Gender Discourse in the Middle High German <i>Eneit</i> and in the Old French Roman d'Éneas |

11:00-11:30 Coffee Break

11:30 – 13:00

Breakout Sessions

Section 1 (501a)

Chair: Khatuna Beridze

- | | |
|---------------------------|--|
| <i>Anna Khachatryan</i> | Strategies of Rendering Realia in Mediated Literary Translation |
| <i>Martina Napolitano</i> | Translating Non-Russian Names and Realia Contained in Russian Texts |
| <i>Nona Harutyunyan</i> | Problems of Mediated Translation in Daniel Defoe's "Robinson Crusoe" |

Section 2 (501b)

Chair: Giorgia Pomaroli

- Gayane Grigoryan* Role of Intermediary Language in Security Environment
- Anastasiia Carisio* Stereotypical Representations of Siberia in 17th Century Translations
- Anna Hakobyan* Cross-Mediation of Legal English in the Italian and Armenian Translations of European Convention on Human Rights

Section 3 (503a)

Chair: Filippo Bazzocchi

- Anna Giust* Mediated Translation between Italian and Russian Languages: The Case of the Opera “La forza del destino”
- Hasmik Matikyan* Specificity of Translating Nursery Rhymes through Intermediary Language (Based on the Rhymes of Shirak Region)
- Anna Stetsenko* Mussorgsky's and Rimsky's Librettos in Italy in Early 20th Century: The Role of French Versions of Michel Delines

Section 4 (503b)

Chair: Erika Avakova

- Raja Lahiani* Arabic Idioms Travelling through Translation. A Corpus-based Comparative Analysis
- Nune Tovmasyan* Social-Political Euphemisms and the Issues of Their Translation from English into Armenian
- Alessandra Marabini* Translation of Russian Business Slang Phraseology in Italian: Focus on Intermediary Language to Avoid Ambiguities

13:00 - 14:00

Lunch Break

14:00 - 15:00

Breakout Sessions

Section 1 (501a)

Chair: Alari Allik

Francesco Bressan

Marina Karapetyan

Tania Triberio

Maryia Pinchuk

Erika Avakova

Textbook and Literary Translation
Translation Technology: Merits and
Demerits in Foreign Language Learning
The Role of Intermediary Languages in
the Development of Lexical and
Grammatical Features of Borrowings:
Investigating Italian and Russian
Languages

Section 2 (501b)

Chair: Anna Cappellotto

Varduhi Baloyan

Monika Wozniak

Irina Mkhitarian

Diana Hayroyan

Intermediary Translations of Children's
Literature in Armenian Periodicals of the
19th Century
Strange New Worlds: Indirect
Translations of Stanislaw Lem's Science
Fiction Novels
The Role of Mediated Translation in
Children's Literature from Cross-cultural
Pragmatics Standpoint

Section 3 (503a)

Chair: Anna Papoyan

- Nare Chobanyan* General Issues in Indirect Legal Translation
- Zaruhi Soghomonyan* Challenges of the Interpreter's Role in Police Training Settings: Overcoming Barriers for Effective Communication
- Arusyak Harutyunyan* Latvian Plant Names of the Genera Sambucus and Syringa in Historical Dictionaries and Other Lexicographical Sources for Translation
- Silga Sviķe* Latvian Plant Names of the Genera Sambucus and Syringa in Historical Dictionaries and Other Lexicographical Sources for Translation

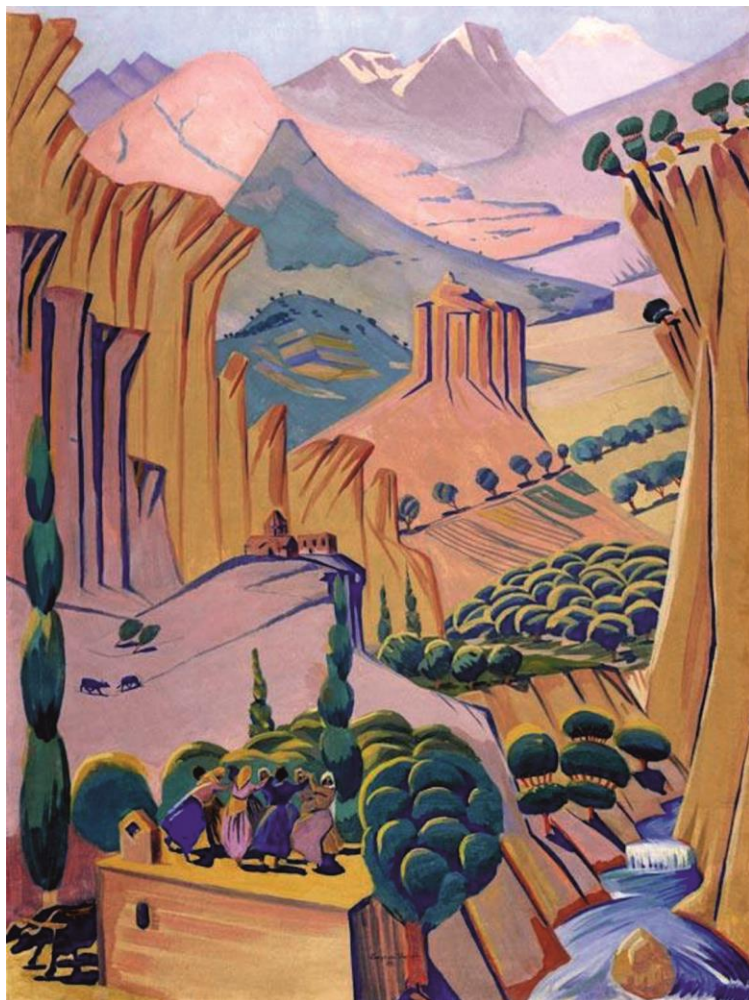
Section 4 (503b)

Chair: Martina Napolitano

- Natalia Guseva* Nabokov's "Dar" in Italian: English and Russian Sources
- Lilit Bekaryan* Lost in Transl-Hation: Exploring the Impact of Machine Translation on Detecting and Countering Armenian Hate Speech
- Maris Saagpakk* Translations of Fictional Literature into Estonian in the Middle of the 19th Century in the Context of Nation Building: Choices, Agents and Discourses

16:30 – 18:00

Guided Tour in Martiros Saryan House-Museum



Martiros Saryan, Armenia, 1923

29 September 2023

**Venue: Yerevan State University / Assembly Hall of
YSU Academic Council**

09:00 – 11:30

Plenary Session (YSU Main Building, 5th Floor)

Pawel Marcinkiewicz The Dialect as an Intermediary Language
in the Endings of Polish Translation Series
of Anglo-American Classics

Gayane Gasparyan Mediated Translation from the Perspective
of Skopos Theory

Daniel Pietrek Translation Strategies in Contemporary
Polish and German Literatures
Concerning Upper Silesia

Ishkhan Dadyan ‘Armenianness’ in Indirect Translation of
Byron's *the Prisoner of Chillon* by
Hovhannes Toumanian

Daniele Artoni An Intermediate Language that Echoes
beyond the Borders: Akram Aylisli's *Daş
Yuxular* and Its Translations

Ruzan Ghazaryan Literary and Cultural Enrichment through
Mediated Translation: A Glimpse at
Translation Traditions in Post-Soviet
Armenia

11:30 – 12:00

Closing Ceremony

12:00-13:00

Lunch Break

13:30 - 18:00

Trip to Garni Temple and Geghard Monastery

19:00

Gala Dinner at Tavern Yerevan (*access with invitation cards*)



Temple of Garni, 77 AD

GUEST SPEAKERS

Loreta Ulvydiene Huber

D.Sc, Professor

Vilnius University, Lithuania

Cinematic Adaptation of Trauma Novels: The Case of Markevičius' Cinematic Adaptation of Šepetys' Novel between Shades of Gray Titled Ashes in the Snow (2018)

The twentieth century witnessed an abundant number of traumatic events related to dark history, one of them, exiles and repressions by the Soviet regime in Lithuania in 1940-1953. In a single week of June 1941 the Soviets have exiled 2% of the entire Lithuania's population, while the total number reached nearly 14%. At the time when it was allowed to speak about the unspeakable events while travelling to and surviving imprisonment in different concentration camps, numerous important works of various genres were published. The first historical novel in English - *Between Shades of Gray* - was written in 2011 by the daughter of a Lithuanian refugee R. Šepetys. The novel was translated into 30 languages. In 2018 M. Markevičius adapted the novel as a film "Ashes in the Snow". The aim of the research is to reveal the aspects of (re)focalization in screen adaptation. The concepts of conventional translation and adaptational translation by Gotlieb (Gotlieb 2017: 52) are discussed. Observations by Corrigan are offered who claimed that "adaptation, in its specific and more general sense, suggests alterations, adjustments, and intertextual exchanges" (Corrigan 2007) though still some textual restrictions have to be followed. The analysis of trauma is based on Caruth's ideas who defines traumatic memories as non-verbal, so filmmakers have to find a way to express trauma when language becomes inaccessible and inadequate (Caruth 1996: 3-6).

Julia Sevilla Muñoz

PhD, Professor

Elke Cases Berbel

PhD, Associate Professor

Complutense University of Madrid, Spain

Multilingual Translation of Idioms and Proverbs

This work is framed within the field of linguistics applied to translation, specifically in phraseology and paremiology, linguistic disciplines that study the linguistic units with stable forms. Given the complex semantic and syntactic nature of idioms and proverbs, these stable linguistic units pose considerable translation problems. Therefore, the aim of this work is to explain the main defining features of idioms and proverbs, in order to approach their translational process, in particular the strategies and procedures that can be applied in the search for the most appropriate correspondence between idioms and proverbs from two or more languages. The languages of study will be mainly Spanish, English, German, French and Italian. The main consultation source will be the Refranero multilingüe (a multilingual proverb collection), a database that can be accessed on the website of the Centro Virtual Cervantes (Cervantes Virtual Centre, Instituto Cervantes). The existence of linguistic universals in idioms and proverbs will also be discussed.

SPEAKERS

Alari Allik

PhD, Associate Professor
Tallinn University, Estonia

Arkady Stugatsky's Translation of Kōbō Abe's Inter Ice Age 4 and Its Influence on Soviet Translators

Kōbō Abe's Inter Ice Age 4 (Daiyon kanpyōki 第四間氷期) was first published in the magazine Sekai (1958-59) and subsequently reworked for pocketbook edition in 1964. Abe's SF novel depicts a race between Soviet and Japanese scientist in constructing a prediction-machine and discusses the possibility of foretelling future in societies where planning the outcome of events contradicts the idea of personal free will. It is noteworthy that Arkady Strugatsky's translation Fourth Ice Age was published already in 1965 under the pseudonym Berezhkov and reached Russian speaking audience well before E. Dale Saunders' English translation (1970). Strugatsky based his translation on the early version of the novel published in Sekai and therefore most translations into other Soviet languages (Estonian, Latvian, Armenian etc.) do not incorporate extensive changes and the afterword Abe added to novel after he was expelled from the Japanese Communist Party (JCP) in 1961 for signing the document advocating the creative freedoms of writers and artists. Strugatsky's translation created a separate branch of reality where the earlier version of Abe's novel was perpetuated in Soviet and East European countries (such as Hungary). In some cases translation claim to follow the source text, but display common misreadings such as replacing the term 'inter ice age' (kanpyōki) with 'ice age' in the title, which clearly show the influence of Russian as intermediate language in translating Japanese literature. In this paper I will take a closer look at the significant differences in both the source texts and translations (especially Agu

Sisask's Estonian translation form 1966) and discuss the role of Russian translations in Soviet countries and areas surrounding it.

Albina Boyarkina

PhD, Associate Professor

Herzen State Pedagogical University, Russia

Machine Translation of Art and Culture texts: New Possibilities

Machine translation, which touches many areas of life, is rarely used in the translation of arts and culture texts. One of the reasons why translators are reluctant to fully trust machine translation in the translation of music and art texts is the lack of a coherent output that reflects the source material in all its complexity. Problems arise not only in the transfer of vocabulary and stylistic nuances, but also in the inability of machine translation to produce a coherent text. Similar problems arise in the machine translation of fiction. Modern researches show that machine translation of fictional texts into European languages is considered acceptable about 25-30% of the text, translations into rare languages with the help of new technological tools give even lower results. The report analyzes the problem of translation of texts in the field of culture and art using digital technologies (using concert summaries as an example) and makes an attempt to classify the errors of machine translators. In the work of some machine translators inaccuracies in the translation of toponyms and proper names, terminology, uneven style, omission of text fragments, lack of translation of some phrases or whole sentences should be noted. The purpose of this study is to evaluate the effectiveness of some modern digital tools, the possibility of achieving quality improvement and increasing the speed of translation of these texts with their help. Methods of comparative analysis, statistical counting, linguistic and translational analysis of the text, as well as a comparison of the effectiveness of the use of tools of new technologies in the translation of texts in the field of culture and art

allow us to conclude on the material of the study, in the language pair German-Russian, that at this stage of technological development some elements of the translation process automation can be introduced into the translator's work, but machine translation can still be considered only an imprecise literal translation (as an intermediary language translation), which needs a lot of fine-tuning.

Alessandra Marabini
PhD, Associate Professor
Belgorod State University, Russia

Translation of Russian Business Slang Phraseology in Italian: Focus on Intermediary Language to Avoid Ambiguities

In recent years Russia has changed rapidly from a socio-economic point of view. The economic changes have led to the enrichment of Russian phraseology and to the formation of slang phraseological units (herefrom, PU) in the business communication. Company employees use slang PUs mostly in unofficial contexts. Corporate culture is not only a style of behaviour, but it is also a set of linguistic means, such as professional jargon, that attribute an ironic connotation to the communication and express linguistic creativity. The Russian jargon PUs are taken from the dictionary “Počti ser’eznyj slovar’ delovogo obščeniija” (Almost serious dictionary of business communication) by Pogrebnyak (2007) and are translated into Italian via English, which functions as intermediary language. We detected those Russian slang PUs that are ambiguous and for which it is necessary to understand, whether they are calques from English or properly Russian expressions. The cultural adaptation in Italian will be possible through the mediation of English. For example, the PU “kaša”, which literally means “pappa” in Italian (En. porridge) can be understood by referring to the English language (cash out), and then translated into Italian with the verb “prelevare”. The study underlines the importance of the intermediary language to avoid ambiguity and

of the idiomatic translation to understand the business culture and language. In the translation of slang PUs, we also consider the typology of equivalence (total, partial, null equivalencies and phraseological analogues), and the functional equivalence as an interlinguistic equivalence strategy needed to find a communicative coincidence functional to a context in the target language. To conclude, the work attempts to facilitate informal business communication between Russian and Italian partners and to mitigate, thanks to the mediating language, the difficulties of understanding that may arise in the presence of cultural differences between the two countries.

Anahit Hovhannisyan

D.Sc., Professor

Shirak State University, Armenia

Afterthoughts on the Source Text and Target Text Relationship in the Context of Intermediary Translation

The paper is primarily devoted to outlining the relationship between source and target texts: When do the two meet, and when does translation follow its own laws? How does it work in case of indirect translation? These are some questions that fall within the target content of translation. It is well acknowledged that translation has to attempt to strike the balance between the interests of the original author, and those of the translator to construct parallels between the two cultures, the histories that it brings together. Translating refers to a situation that lies midway between the ST and TT. The poles must meet in the middle at a certain point, which will always be that of the translator. We shall proceed to examine this relation in the purported $y = 1/x$ function, which is an excellent starting point from which to build an understanding of the investigated phenomenon. The evidence of research findings suggests that the relation living between ST and TP in the context of intermediary language is equivalent to rational

function $y = 1/x$, where y and X correspondingly stand for TT and ST. The concept of a vertical asymptote and a horizontal asymptote states that the translations even the best ones would never touch the X-axis, though it would get very close to it.

Anastasiia Carisio

PhD, Independent Researcher

Complutense University of Madrid, Spain

Stereotypical Representations of Siberia in 17th Century Translations

This paper is a continuation of my extensive work related to the cognitive definition of Siberia, based on linguistic units in Spanish corpora. The main research method is from Jerzy Bartmiński, who founded the Ethnolinguistics School of Lublin, and his cognitive approach (Bartmiński 2009). The conceptual inventory of Lublin ethnolinguistics revolves around the notion of stereotypes that represent colloquial images of Siberia, whose reconstruction is produced by means of their Cognitive Definition. The first mention of Siberia in the Diachronic Corpus of Spanish dates to 1736. As Alekseev (Alekseev 1941) points out, Spain, whose economic and political heyday was in the 16th century, was not interested in Northern Asia in the 16th and 17th centuries, but rather its gaze was aimed toward the west, south and east. Especially because diplomatic relations between Spain and the Muscovite state were occasional and rare (Alekseev 1941). Therefore, the first mention of Siberia in Google Books Ngram Viewer is from 1672 without any details. As mentioned before, the detailed descriptions of Siberia are possible to find only in the Diachronic Corpus of Spanish as of 1736. Thus, this suggests that Spanish authors used the originals and translations of texts with already established stereotypes to characterize Siberia in their books. Alekseev's book, which contains fragments from French, Dutch, German scholars and other writers from the 13th to the 17th

century, allows us to reconstruct the stereotypical ideas about Siberia. So, in this study we attempt to trace how the mediated translation of works by scientists who wrote about Siberia in the 17th century contributed to the penetration of stereotypical ideas about this region into different cultures, in particular, into Spanish culture. Keywords: stereotypes, Siberia, cognitive definition, translation.

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**Mediated Translation between Italian and Russian Languages:
The Case of the Opera “La forza del destino”**

La forza del destino – often translated as The Power of Fate or The Force of Destiny – is an opera by Giuseppe Verdi (1813 – 1901). It was commissioned by the St Petersburg Imperial Theatres Directorate in 1861, and after a complex stage of negotiations and preparatory work, it was finally premiered on the November 10th (November 29th), 1862, at the Bolshoy Kamenny Theatre in the Russian capital city. The opera was written on a libretto by Francesco Maria Piave (1810 – 1876), one of the composer’s most affectionate collaborators in those years, and it draws its subject from the Spanish drama Don Álvaro o la fuerza del sino (1835), by Ángel de Saavedra, Duke of Rivas (1791 – 1865), through an Italian version published by Faustino Sanseverino (1801 – 1878) around 1850. In my paper I will analyse the individual stages that compose the genesis of the opera, considering the typical derivation of Italian operatic librettos from pre-existing literary works, not necessarily conceived as stage works. Therefore, this analysis will necessarily combine the study of mediated translation to that of inter-semiotic translation, defined as the changing of destination of a text from dramatic to music stage. In the case of La forza del destino, this shift granted its authors the possibility of including the inclusion of further sources, notably a

scene from German trilogy Wallenstein by Friedrich Schiller (1759 – 1805). By virtue of its complex genesis and history, this opera will prove an outstanding case demonstrating the entity of artistic resources offered by mediated translation in the field of stage literature. On another level of discussion, it will be observed that although the opera was staged in Italian according to the period's theatrical practice, the libretto was translated into Russian almost twice between 1862 and 1896, with potential influence on the local dramatic literature.

Anna Hakobyan

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Cross-Mediation of Legal English in the Italian and Armenian Translations of European Convention on Human Rights

Legal linguistics is a relatively new discipline of growing significance in the light of internationalization of legal life and the broader context of globalization where legal English is the cross-mediated form of communication. The legal translator should offer highly professional services beyond the client's national and cultural perspective together with interdisciplinary background knowledge. The rise of English as the de facto global legal language intensifies the need for the English language to serve as a cross linguistically mediated form for other languages. The scope of the given article defines the cross-mediated role of the legal English in the Italian and Armenian translations of European Convention on Human Rights where English is the authentic language of the documents. It is an inevitable fact that globalisation requires different academic disciplines to prepare professionals to deal with foreign systems and to defend their own positions in cross-cultural negotiations implying the need for academic knowledge - legal knowledge, familiarity with legal cultural differences, sufficient mastery of the English language, an

understanding of the international legal profession, proficiency in relevant foreign languages, interdisciplinary background knowledge, general educational background. It follows that those who are mastering translation skills for professional purposes should possess cross-cultural sensitivity which is the knowledge of various legal systems and traditions, familiarity with the techniques of legal comparison, linguistic skills and abilities, intercultural experience and the ability to think outside the box derived from the broad cultural experience.

Anna Khachatryan
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Strategies of Rendering Realia in Mediated Literary Translation

Adequate rendering of realia is an indissoluble component of the translation process in any form of interlingual and cross-cultural communication in general and mediated literary translation, as a variety of communication, in particular. The aim of the investigation is to study the notion of mediated translation and define realia as units of translation, to discuss the significance of preserving ST realia in mediated literary translation and to reveal some strategies of their faithful conveyance through an intermediary language. The problem of realia rendering consists in the fact that literary texts contain a great volume of various culture-specific elements requiring certain background knowledge on the part of translators, and the issue becomes even more complicated in the case of mediated translation. Here the translator acts as a “double intermediary” transferring the source message into the target language through an intermediary text, which, on the one hand, is a target text itself, i.e. a result or a product of a specific translation process, and, on the other hand, it becomes a source text with its own linguo-stylistic features. The latter should be transferred equivalently into the target language and require an

application of a number of translation strategies. Thus, mediated translation may sometimes complicate the problem of ensuring adequate cross-cultural interaction between the writer and the reader as the intermediary language inevitably interferes with this process leaving its imprints on the final target text.

Anna Maria Babbi

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Anna Cappellotto

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Mediated Translation and Gender Discourse in the Middle High German Eneit and in the Old French Roman d'Éneas

Mediated translation is mostly the norm when it comes to Middle High German literature, especially within the topic 'reception of Antiquity' (Lienert 2001), which is the adaptation of *historia antiqua* into the vernaculars. Old French, in this context, provides Middle High German with high quality standard works characterized by both interlinguistic and intercultural transformation (Kern & Ebenbauer 2002). Our case study considers Heinrich von Veldeke's *Eneit* (end of 12th cent., ed. Kartschoke 1986), the forerunner of the German courtly romance which is derived by the Old French anonymous *Roman d'Éneas* (1165, ed. Babbi 1999), in turn adapted after Virgil's *Aeneid* (see Babbi 2001). In order to detect translation strategies along with the text translation and transformation, we will consider one passage of the work dealing with the translation of gender-related issues (Krass 2017; Babbi 2021). When the queen recognizes Lavinia's affection for Eneas, she reacts by questioning Eneas' virility: "her geminnete nie wîb. / ezn is ze sagenne niht gût, / waz her mit den mannen tût" (l. 10638-10670). Interestingly enough, the topic is much stronger and explicit in the *Roman d'Éneas*: "Cil cuivers est de tel nature / qu'il n'a de femmes gaire cure / [...] / non avras tu, si

com je cui, d'un traître, d'un sodomite, l. 8609-8664). The dialogue between the queen and her daughter is a late invention by the anonymous poet of the old French version which Veldeke follows. However, the Aeneis lets posterous writers to construct a whole narrative, as Turnus prays that he will be able to lay low the "half-man Phrygian" Aeneas (Aen. xii, l. 95-100), a clear allusion that also strengthens the link between the hero's alleged homosexuality and his origin.

Anna Papoyan

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Nune Tovmasyan

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Social-Political Euphemisms and the Issues of Their Translation from English into Armenian

Language is the most powerful means of interaction that humans use to get and transmit information. People in the same language community use peculiar linguistic means to express thoughts and ideas and to transfer context. One of such peculiar means is euphemisms. According to the dictionary, a euphemism is a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant, rude or embarrassing. Euphemisms are a type of figurative language that can help avoid offending or upsetting someone, or make a topic more acceptable or polite. They are used to effectively develop a conversation, and can be used to build the basis for cooperation and mutual understanding and that's why euphemisms are considered to be a linguistic tool of politeness. In order to translate euphemisms, translators should identify the underlying idea or concept that the euphemism is meant to convey, sometimes a third language where the translator finds the equivalent of the source euphemism appears to be

very useful. Intermediary translation gives the translator a chance to use an option which at times is culturally more acceptable and understandable and helps to convey the same idea in the target language. In the present paper we have made an attempt to analyze euphemisms in social-political contexts and discuss the issues and strategies of their translation into Armenian in some cases using Russian as an intermediary language.

Anna Stetsenko

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Mussorgsky’s and Rimsky’s Librettos in Italy in Early 20th Century: The Role of French Versions of Michel Delines

We know that many texts of Russian literature in the early 20th century were translated into Italian not from the original language, but from French. This phenomenon received considerable attention from scholars, who, however, concentrated mainly on the most famous texts or authors. However, translations of Russian opera librettos have been overlooked, which seems to be notable omission, given that the very popularity of Russian culture in the West has grown largely due to the interest of the European public in Russian music in general and the Russian opera theater in particular. In my paper I would like to pay attention to the Italian versions of Russian operas, based on the French translations by Michel Deligne (pseudonym of Mikhail Ashkinazi), translator and writer from Odessa, friend of Tchaikovsky, who contributed significantly to the dissemination of Russian culture in France. In this paper I will focus on the translations of two opera librettos, Mussorgsky's Boris Godunov and Rimsky-Korsakov's The Maid of Pskov (Pskovityanka), made from the French translations of Michel Delines. The main purpose of my paper will be to attempt to answer three basic questions: 1. How did Delines' French translations

influence subsequent Italian versions of the selected librettos (especially in case of Boris Godunov, whose libretto was translated several times after Delines' translation as it was the most famous and successful Mussorgsky's opera). 2. How exactly did the new translation adapt to the rules of equirhythmics and prosody, and what was the role of Delines' French translation in this process, considering the difference in pronunciation and intonation of French and Italian. (Note that in the era in question, translations of opera librettos were made directly for performance on stage, since operas in the original language were performed only rarely). 3. Which of the intermediary languages - French or musical rhythm influenced more the final result of the Italian versions (since there is also an inter-semiotic translation, according to Jakobson's terminology).

Anoush Ayunts

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Hasmik Mkhitarian

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The Pros and Cons of Intermediary Translation: A Comparative Study

Intermediary translation, also known as intermediate translation, is a type of translation process that involves the use of an intermediate language. In this process, the original source language is translated into an intermediate language, which is then translated into the target language. This approach is used when the translator is not proficient in both the source and target languages but is proficient in the intermediate language. In this case, an intermediate language can be used as a bridge to facilitate the translation process. However, intermediary translation also has its drawbacks. One major issue is that it can lead to inaccuracies in the final translation. When using an intermediate language, there is a risk of losing some of the nuances

and subtleties of the original text. This can result in a translation that is not entirely faithful to the original meaning. Despite these challenges, intermediary translation can be a useful tool for translators who are not proficient in both the source and target languages. To ensure the accuracy of the final translation, it is important to work with a qualified translator who is proficient in the intermediate language and has a deep understanding of the source and target languages. The case under study is the translation of F. Nansen's work "Armenia and the Near East" into Armenian from German. The original work was written in English, and German acted as an intermediate language. As a result of a comparative study of the source and target (English and Armenian) languages some significant inaccuracies were revealed.

Daniele Artoni

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**An Intermediate Language that Echoes beyond the Borders:
Akram Aylisli's Daş Yuxular and Its Translations**

The Azerbaijani writer Akram Aylisli (pen name of Əkrəm Nəcəf oğlu Naibov) became famous worldwide in late 2012, when the journal "Družba Narodov" published his novel Kamennye Sny, a Russian translation of Daş yuxular (Stone Dreams), his unpublished novel written in the Azerbaijani language back in 2006. His novel condemns the Azerbaijani brutality perpetuated against the Armenian population of Sumqait and Baku in 1989 and is overtly sympathetic towards the Armenians, their culture, and their religion; it even addresses some taboos, like the desire to convert to Christianity and derogatory comments against circumcision. As a result, Akram Aylisli received harsh criticism from the Azerbaijani mass media, politicians, and public opinion, which led to the deprivation of his personal freedoms. For his brave and uncommon position on the Armenian-Azerbaijani

relations, Akram Aylisli became famous worldwide and his novel *Daş yuxular-Kamennye Sny* was translated in several languages, among which Italian and English (the translations considered in this study). Interestingly, all the translations are based on the published version in Russian and not on the unpublished version in Azerbaijani, which is though available on Aylisli's personal website. My analysis will concentrate on the role played by Russian as an intermediate language from a variety of perspectives. First, I will investigate the reasons why an Azerbaijani writer decided to publish his novel in Russian, and how the Russian language served as a means to broaden his audience without excluding his original addressees. Then I will compare the Azerbaijani version and the Russian one in order to detect and classify the differences between them; hence, I will explore how those variations were transferred into the English and Italian translations.

Daniel Pietrek

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Translation Strategies in Contemporary Polish and German Literatures Concerning Upper Silesia

The translation of literary texts related to Silesian literature is one of the most interesting areas in contemporary translation and literary studies, both Polish and German. This is due to a number of factors. In addition to the “standard” schemes and patterns associated with translation, resulting, for example, from the need to adapt the original text to the “Erfahrungsraum” and “Erwartungshorizont” (‘space of experience’ and ‘horizon of expectation’) of the target text's audience, there is yet a third, hybrid space to be considered in translations of Silesian literature. This third space consists of an employment of specific intermediary: the Silesian language (dialect), and its inherent images (e.g., a specifically constructed landscape), by also cultural elements (iconography, characters and events) in order to produce a

convincing equivalent of Silesian ethnicity and identity. All in all, the above elements need to be taken into account by any translator who wants to propose an apt strategy for translation of Silesian texts I would like to show the complex play of these factors in my paper using various examples from contemporary Polish and German literature concerning Upper Silesia.

Davit Gyurjinyan

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The Period of Mediated Literary Translations in Armenia (from 1920 to Independence)

In the 20-80s of the 20th century, the intermediary language of mediated translations was, as a rule, Russian. Among those translations, more or less significant literary works created in the languages of the peoples of the socialist countries of the Soviet Union, as well as works by European, American and other authors, which were chosen on ideological grounds, have significant importance. They resorted to mediation because there were simply no expert translators of many languages in Armenia, they were not trained in universities. Although the university teaching of oriental languages had a history of decades, the translation was mainly done through Russian again. From 1920 until the acquisition of independence, the best works of classics of world literature, as well as modern writers, were consistently translated, as far as possible from the original. In many cases, however, it was simply impossible without Russian mediation. The preference for the Russian language was not only a dictate of centrist politics but also a sign of confidence towards the Russian translation school.

Filippo Bazzocchi

PhD Student

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The Cognitive Approach to the Semantics of the Russian Verbal Prefix *pere-*: A Useful Contribution to Note-Taking in Italian-English Consecutive Interpreting?

“Perešagni, pereskoči, Pereleti, pere- čto chočeš’ — No vyrvis’: [...]” (Vladislav Chodasevič, 1922) Approximately 90% of Russian verbs are formed through Russian Verbal Prefixes (RVPs), each of which displays several, if not many, different meanings (Tikhonov 1971: 52). Consequently, in the complex field of RVP semantics, Janda’s cognitive approach has been widely adopted by researchers after the 1980s (Janda 1986; 1988): it defines each meaning through visual configurations made up of polygons and arrows, where a “trajector” moves along a “trajectory” in relation to a “landmark.” Meanings are hierarchically interrelated in a network with one spatial “prototype” and multiple “derivatives” created by metaphors and/or extensions. Interestingly, configurations are also used for note-taking in consecutive interpreting (CI) as a visual language to represent broad semantic concepts: called “symbols,” these configurations are a stand-alone third “linguistic code [that is] organized and structured systematically according to rules [...] and conventional procedures (grammar and syntax)” (Falbo et al. 1999: 245). Therefore, symbols work independently of the languages from and into which an interpreter works, thus mediating between the two. Since I work both as an interpreter and a PhD student focusing on RVPs in Russian-Italian translation, the aim of this presentation is to investigate how the translation of some specific verbs in Italian-English CI benefits from the cognitive semantics of the RVP *pere-*. Starting from Chodasevič’s aforementioned verses, configurations and a classification of the meanings of *pere-* will be provided. This will allow for an arrangement into visual categories of some Italian and

English verbs that translate into Russian as pere-verbs: practical examples of CI with this mediated approach will be shown. In conclusion, this presentation will hopefully introduce an innovative approach to the language of note-taking in Italian-English CI through the visual semantics of RVPs: could it be applied to more interpreting combinations? ...

Francesco Bressan
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Textbook and Literary Translation

This paper aims to illustrate how a non-standard Russian variety is translated into the Italian language, by analysing some literary works. The analysis focuses on the so-called “Odessa language”, a contact variety of Russian that originated in the city of Odessa at the end of the 18th century. This variety of Russian spoken in Odessa differs from the other varieties of Russian, as it emerged in a multilingual and multicultural space and shows several influences and calques from the languages present in the city. The results of this contact are found at all linguistic levels and can be attributed mainly to the strong presence of Yiddish and Ukrainian substrates. Considering that the language of Odessa displays different non-standard features, it may be challenging for any translator to convey certain linguistic structures. Therefore, I suggest that a successful translating practice should acknowledge the influence of other languages and thus resort to a third language as a mediating language to translate from one language into another. Focusing on the literary works of Isaac Babel, in particular on *Odessa Stories*, I will try to show how the linguistic features of the Odessan language are displayed in the Italian translation. In order to do this, I will use three different Italian editions of *Odessa Stories*, comparing them with the Russian one. Furthermore, I will try to figure out which Italian edition is more adherent to the Russian

original and which conserves the non-standard nature and the typical grammatical constructions of the Odessa language.

Gayane Gasparyan

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Mediated Translation from the Perspective of Skopos Theory

Skopos theory being a rather controversial and debatable approach towards translation practice was proposed by Hans J. Vermeer in 1978 and developed further within the scope of interaction and interdependence of extra-textual and intra-textual determinants in terms of functionally and socio-culturally oriented target text generating. It acquires a specific or additional quality when applied to the so-called “mediated” or “intermediate translation”, which likewise the Skopos theory has undergone numerous attacks of criticism and debates. The so-called “indirect translation” may be applicable to any genre of any institutional discourse. In these specific conditions the interaction of extra-textual and intra-textual determinants becomes of indisputable importance from the perspective of their functional and socio-cultural significance. Thus, Skopos approach based on the TT reader-oriented principles seeks a translation purpose, which focuses merely on the final result, i.e., the product that will function in an exact environment, becomes of vital significance for the so-called secondary translation (translation from translation) within a different/additional communicative situation. The indirect translation was extensively practiced in the Soviet era for specifically national literatures of the Soviet Union republics due to the lack of professional translators knowing the languages of the source texts. The ideological and political situation in the country as well as the socio-cultural environment determined exactly the target-reader-oriented function of the secondary translation and made it relevant for the demands of socialist society with its propagandist policy.

Simultaneously it had its positive value. A great deal of world literature was translated into national languages from Russian translations and became definitely accessible for the multinational community. The target goal of the present report is the identification of indirect translation properties in terms of its functional significance within specific conditions.

Gayane Grigoryan

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Role of Intermediary Language in Security Environment

The precise use of an intermediary language is crucial in every multilingual environment, especially in a security environment. When envisaging any security related issue on international platforms, with more than a hundred representatives from different countries of the world and with different levels of knowledge of the intermediary language - in this case English, then it should be simplified, standardized, and neutralized by the language-mediator. Moreover, even the word “security” itself has different connotations in different cultures. In modern western culture, for instance, it has a positive connotation, compared with its primary usage after World War 2 when it was used in the meaning of *against something or somebody*. In today’s reality, the word mainly refers to *welfare, mental and spiritual security*, often overlapping with *safety*, as does its German counterpart “Sicherheit”. In contrast, its Russian counterpart has implications of *fear or threat*, although explicitly implying “without danger” - *безопасность* [bezopastnost]. It is translated into Armenian in the same way – *անվտանգություն* [anvtangutyun], but has a more positive connotational meaning. In such cases, the interpretation via an intermediary language tends to be simple, utilitarian and standardized. First, this is because the foreign audience is unable to express itself with the same ease and fluency as they would if they

talked in their mother tongue. Second, the vocabulary, grammar, and syntax they use in the mediating language are simpler as compared with those of their native languages (Africans, the Balts, Russians) and their ability to use idiomatic, rhetorically rich language is limited (Germans), so they have to rely on commonly used words, phrases, and other linguistic constructs. Yet, the essence of the message being delivered is not distorted at all.

Gurgen Karapetyan

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The Interpreting Market in Armenia: Challenges and Practical Observations

The Armenian-Russian bilingualism dominating in Armenia during and after its Soviet membership is speedily transforming into an Armenian-Russian-English trilingual trio. The eroding political presence of Russia in Armenia after the collapse of the Soviet Union gradually weakened the dominant FL position of Russian in the country, creating an expansive platform for intercultural communication with the West. This, along with the advancing communication technologies, consequently strengthened the feeble position of the English language in Independent Armenia by pushing English-language instruction beyond the confines of public schools and universities to private tutorship, language schools, and inter-organizational missions. The improving English-language proficiency in Armenia not only safeguarded the establishment of a strong bilingual school of translatorship and interpreting, but also began to gradually increase the number of English speakers in the country. Because of this, the relative proportion of English speakers in local audiences is constantly increasing, altering the linguodynamics of the interpreted auditorium and changing the formal behavior of institutionalized audiences and the psychology of formal meetings.

These shifts are fostering unique and unprecedented challenges for interpreters, often leading to problems that seem to require unified solutions and are worthy of the attention of the translatorial community.

Hasmik Matikyan

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Specificity of Translating Nursery Rhymes through Intermediary Language (Based on the Rhymes of Shirak Region)¹

Nursery rhymes have a distinctive form that require special skills and techniques to translate. The reasons are mainly as follows: a) the target audience is the child in the nursery milieu, b) localization of nursery rhymes in one or multiple languages often within a national setting. It is worth mentioning the fact that the study of translating nursery rhymes is of great interest because of the distinctiveness of the form that is typically short rhymes to aid memory. Nursery rhymes are found nearly in every culture. They still remain the most common forms of folk poetry in folkloristic scholarship. Nursery rhymes are often connected to the worldview of the nation in which they occur. The study of nursery rhymes in English and Armenian linguo-cultures (specifically in the Shirak region) deserves great attention to translation. The translation of each particular nursery rhyme from various regions depends on the translator's individual style and the nature of the translated text as a form. The study and translation of nursery rhymes are important for making the English and Armenian material more identifiable. The research was conducted with the following methods: field work and archival sources. The present report will deal with issues that arise from the translation of nursery

¹ The research was conducted in the framework of the theme "Children Folklore of Shirak" (Project Code: 22YR-6B030) supported by the Committee of Science RA.

rhymes from Armenian to English. Nursery rhymes typically have short lines of verse and are spoken with a few metrical feet, each consisting of one short or unstressed syllable followed by one long or stressed syllable. This form is often referred to as iambic pentameter. However, the simplicity of nursery rhymes does not mean that the translation process will be without barriers and challenges. We face challenges in the process of translating nursery rhymes. The main factors /as in case of each translation/ for taking into account are:

- source culture
- accepting culture

The prime aim of the paper is to investigate the best practices for translating nursery rhymes in Armenian.

Intermediary language serves as a supportive means for translating nursery rhymes from Armenian into English and vice versa. For our research, we have studied opening and closing formulas of Russian nursery rhymes that open new doors and make our translation process more comprehensive and cognitive.

Heghine Isahakyan

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Stylistic Problems in Translation

The Belles-Letters Style, which is mostly associated with stylistic issues, is possibly the most challenging functional style in translation. Stylistic issues in translation can be approached from various perspectives, including the peculiarities, goals, and relationships among language styles; the stylistic meaning of words; the nature and structure of stylistic devices; and the expressive function of foregrounding linguistic means for stylistic purposes. In contrast to other forms, Belles-Lettres writing aims to influence the reader emotionally, to appeal to his/her feelings and excite their imagination, as well as to awaken a sense of aesthetic and ethical ideals. Truly,

there may be bigger losses in Literary translation, but also there are bigger opportunities for compensation. Another aspect which is of utmost importance is the national character of stylistic devices. Although the majority of SDs are similar across languages, there are significant differences in how each language uses them, how much emphasis they carry, and how frequently they are used. This knowledge explains why substitution and compensation in translating stylistic devices are necessary. Obviously, here we are dealing with translation through intermediary language. The translator accomplishes an analogous translation of words' or phrases' lexical and grammatical meanings through lexical and grammatical transformations. When expressing the stylistic meaning of the message it is necessary to have a similar impact on the TL reader as it did on ST reader. That is why it is really necessary to implement various techniques to achieve the desired result.

Ilaria Remonato

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Literary Translation from Russian into Italian through Intermediary Languages: A Brief Historical Survey

On the background of the historical development of literary translation of Russian literature into Italian, the presentation will focus in particular on some well-known examples of translations made through an intermediate language. In fact, translating from an intermediate language may lead to adverse effects such as distortion of the contents or deviations from the original text in terms of syntax, semantics and style, but may also provide interesting insights of intercultural dialogue. The purpose of the research is to highlight some of the problematic areas resulting from this type of translation processes, analyzing concrete examples of literary products in which the mediation, mainly through French editions, may affect the content

and the form of the original text on the syntactic, semantic and stylistic plans. We will also consider to what extent the loss and gain of meaning have taken place as a result of such shifts. In this respect, it could be argued that in intermediary translation the employment of adaptation strategies is an important element in order to produce an acceptable and fluent text to the “receptor language” audience.

Irina Mkhitarian

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Diana Hayroyan

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The Role of Mediated Translation in Children’s Literature from Cross-cultural Pragmatics Standpoint

The current thesis zooms in on how the concept of cross-cultural pragmatics can bring forth a theoretical background for intermediary translation practice, particularly taking into account equivalence. In this day and age the criteria for highlighting translation pragmatics of literary texts embraces vast practical experience, insights of the translation theory and cross-cultural similarities and dissimilarities set in intermediary translation of children’s literature. The article is an attempt to uncover crucial cross-cultural elements of the present day and past translations of children’s literature via mediated language from the translation pragmatics perspective. In the research we mainly projected a plethora of latent linguostylistic nuances of the author’s individual style through intermediary language. The data analysis was conducted on the basis of qualitative method.

Iris Uccello

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**Crossing Cultural Boundaries: The First Translation of
*Crime in Punishment in Italy***

Indirect translation is often stigmatized as a type of impure and incorrect translation, because it does not respect the original text and leads to a loss of semantic nuances. Translating literature from a medium language should distance the source culture and hinder an insight in the original textual and cultural background. Nevertheless, especially during the 19th century, this type of translation had an important role in allowing literature from distant cultures to be acknowledged. This is the case of Russian literature in fin-de-siècle Italy. The first Italian translations of Russian classics were made from French translations. France was the most welcoming country for Russian literature, especially after the publication of *Le Roman Russe* by Eugène-Melchior de Vogüé in 1886, who opened an amazing season of Russian novels translations and reception in Europe. French culture partly influenced the reception of Russian novels in Italy. This influence can be noted from the title of *Crime and Punishment, Delitto e castigo* - still in use in Italy - that derives from the French *Crime et Châtiment*. This first translation (1889) is indeed full of calques from French, but it played a great role to usher in a classic from a culture that was considered barbaric in late nineteenth century Italy. In my presentation I will analyze the three texts - the Russian original, the French translation and the Italian translation - in order to show how much was lost from the original text but also how these losses - prevalently stylistic and semantic - favored a better reception for a text that could have been easily misjudged if it would have been more similar to the original.

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**‘Armenianness’ in Indirect Translation of
Byron’s *the Prisoner of Chillon* by Hovhannes Toumanian**

My talk explores the Armenian translation of Lord Byron’s *the Prisoner of Chillon* by all-Armenian poet Hovhannes Toumanian with Russian as the intermediary language. This research is captivating and rather responsible inasmuch as it deals with the literary creations of three most eminent poets of the 19th century – Lord Byron, Vasily Zhukovsky and Hovhannes Toumanian. It is fascinating how poetry has united those three literary figures from culturally different geographical locations and how translation has disunited them. It comes as no surprise that Byron’s fine lyricism could be properly understood and passed on to the target readers almost intact by Zhukovsky and Toumanian. The fact that Zhukovsky translated Byron is quite logical since the 19th century Russian literature was greatly influenced by western literature, especially by Lord Byron. Yet, how come that a poet born and raised in a far-off mountainous region of Armenia with no knowledge of English decided to translate one of the masterpieces of a genius poet of “Foggy Albion”? There is one answer: the power of poetry...the power of translation! It is Zhukovsky’s translation that inspired Toumanian to take on the challenging and responsible task of translating *the Prisoner of Chillon*. It should be underlined that the cultural differences could not but be reflected in the Russian and Armenian translated versions. The primary purpose of my research is to shed light on some of the transformations Byron’s poem has undergone in the two-level translation process.

Khatuna Beridze
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Batumi Shota Rustaveli State University, Georgia

Overview of the Re-evolution Pathways of Translation and Interpreting Studies in Georgia

This report offers an insightful overview of the current state of Translation Studies in Georgia, against the background of the global development of the field of study. The paper briefly reports on the academic activities carried out at the Translation and Interdisciplinary research Centre at Batumi Shota Rustaveli State University. The primary focus is on the cultural, ideological and identity-related challenges associated with literary and audio-visual translations. This report provides a comprehensive digest of various empiric studies on translation, with the aim of identifying subtle links between the cultural and linguistic challenges that arise in translation practice. The report presents several case studies to illustrate these challenges. By drawing on a range of perspectives, firstly it sums up the findings of the mediated Soviet period translations of Nikoloz Baratashvili, Ilia Chavchavadze, Galaktion Tabidze, Vazha-Pshavela, Titsian Tabidze, Ana Kalandadze, Simon Chikovani's poetry, and Chabua Amirejibi's novel. To provide a broader context, the report addresses gaps in research regarding the study of literary translation in the context of Soviet culture, as explored by Witt (2011: 151). Moreover, the report explores the impact of Soviet censorship on the translation of Georgian resistant literature and considers the roles of doxa and patronage in postcolonial perspectives.

Secondly, it delves into the development of parallel corpus of Georgian literature in English translation (www.corpus.bsu.edu.ge). This study was designed and conducted to assess the quality of literary translation through the national book translation project sponsored by the government and implemented by the Dalkey Archive

Press, performed by the translator with non-profound knowledge about the language.

Both studies admit importance of “knowledge about language rather than knowledge of a particular language or languages” (Halverson 2018:12).

Furthermore, the report provides an overview of the findings from a corpus-based audio-visual translation study of the Georgian film “Repentance” by T. Abuladze, into Russian and English. It also examines the translation of the American film "Silver Lining Playbook" into Georgian see at: <https://adh.ge/en/digital-kartvelology/>).

In conclusion, this report sheds light on the progress and challenges in Translation Studies, emphasizing the crucial intersection of linguistic, cultural, and identity-related aspects. The case studies offer valuable insights, and the research gaps indicate potential areas for future exploration in this dynamic field.

Lilit Bekaryan

PhD, Assistant Professor

Yerevan State University, Armenia

Lost in Transl-Hation: Exploring the Impact of Machine Translation on Detecting and Countering Armenian Hate Speech

The present study has been inspired by the principles of the triarchic theory of intelligences by Robert J. Sternberg. Sternberg’s theory, ultimately conceptualized as the theory of successful intelligence, refers to the ability to effectively apply analytical, creative, and practical thinking skills in order to achieve success in various domains of life, such as academic settings, professional careers, and personal life. The A-C transition, which stands for Artificial to Creative transition, refers to the shift in focus from artificial intelligence to creative intelligence. Recently, English language students have become heavily reliant on artificial intelligence when completing

business-related language tasks. While this practice may serve students well in demonstrating their analytical intelligence, it can limit and impede the development of their creative intelligence, since the students may not feel encouraged to exercise it by processes that contribute to its development. In the context of Armenia, where low-tech environment and limited access to plagiarism detection tools challenge academic integrity, fighting the potential consequences of over-reliance on AI tools becomes crucial. By exploring the development of students' creative intelligence, this study sheds light on the importance of balancing technological support with the growth of creative intelligence. The research is built on the hypothesis that the lack of support extended by technology and artificial intelligence tools in the classroom can actually help learners develop their creative intelligence. The research data have been retrieved from a mini-experiment conducted in an academic setting among two groups of teenage learners majoring in business studies. Each group consisted of five Armenian participants with similar language proficiency. Both groups were assigned the same business tasks, presented in the order of complexity over a period of eight meetings. However, the groups worked under different circumstances. During the first six meetings, one group of learners was allowed to use any AI tools and technology, while the other worked without technology. Task completion success was measured individually and groupwise through analytical rubrics and subjective self-assessment. In the sixth and seventh meetings, completing a free productive task, both groups were prohibited from using technology and their performance and creativity were compared. Preliminary findings suggest that the group restricted from using AI tools during the experiment demonstrated a higher level of creativity in the free productive task, indicating that limitations imposed on technological support over the first six meetings may have nurtured the participants' creative intelligence. These findings support the importance of striking a balance between technology-assisted learning and the cultivation of creative intelligence.

Lusine Sargsyan
PhD, Associate Professor
Markuhi Voskanyan
Lecturer
Yerevan State University, Armenia

Mediated Translation of Films from Cross-linguistic and Cross-cultural Perspectives

The present study focuses on the notion of equivalence in film translation through comparative analysis that enables to get new insights into its lexical, grammatical and stylistic peculiarities. Film translation requires detailed consideration of a number of features that make this type of translation even more complicated. Various strategies opted for by translators in rendering the text play a crucial role in achieving equivalence in film translation. This aim is accomplished by presenting the major modes of film translation, particularly dubbing and subtitling, their common application and the history of their development. One of the most complicated tasks in film translation is to accurately transfer the linguistic features and cultural values into the target language. The data analysis of the research aims to reveal the role of intermediary language in film translation. The text analysis model employed in the present study will be corpus specific consisting of qualitative analysis. By comparing the source text with the target one, an attempt has been made to highlight their similarities and differences and whether the source text has undergone any major transformations in the process of mediated translation. Thus, some linguistic and cultural issues dealing with mediated translation have been examined and a number of conclusions have been drawn.

Lusine Tonoyan
/Listener/
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Shirak State University, Armenia

Subtitling Characteristics and Techniques

Subtitling a movie is not the same as translating a novel, but it does not make either process inferior or superior to the other. Both should be treated as equally important and operating alongside on the same level - that of translation or more precisely literary translation. It stands to reason that in movies the meaning is carried out by both verbal and non-verbal channels. Although it might seem that subtitling implies transmitting only the verbal part of a movie, in fact it could be described as a restitution of a multichannelled message into another language. Consequently, the translation of the textual part should be realized only with a close consideration of the non-verbal elements and their relation to the words. Apart from the multidimensional character of the subtitled translation, there are also some purely physical requirements to be met. Time and space constraints imposed in subtitling bring along an inevitable loss in the volume of information, transmitted through the verbal part of the movie. Such a loss is determined by the transition from speaking into writing, as the average reading speed is lower than the speaking speed. In addition, the loss in the volume of information can be aggravated due to unique peculiarities of grammar and lexis of the target-language. The choice of translation techniques, strategies and procedures is influenced by time and space constraints, as well as by the presence of background image and sound. On the whole, the role of an intermediary language is to simplify or make subtitles more concise in the target language. Thus, subtitling is considered as a multimodal translation. In this respect the meaning is composed as a combination of various semiotic modalities. It is worth recalling that well-trained subtitlers are sufficient in this field since they know both languages and are familiar

with both cultures. Moreover, they are properly prepared to work with intermediary languages and translations and they are aware of the pitfalls and possible solutions as well.

Marina Karapetyan

Associate Professor

Yerevan State University, Armenia

Translation Technology: Merits and Demerits in Foreign Language Learning

Translation has always played a vital role in public life. Despite the existence of ‘common’ languages, or lingua francas, translation practices continue to underlie all high-level public, business and political meetings, diplomatic negotiations, medical symposiums, cultural, artistic, literary and scientific exchanges and other important events. But may human translation and interpretation function be diminished in the age of information and communication technology, in the view of emergence and steady advances in artificial intelligence and machine translation? Is it still relevant to teach translation either as an independent academic subject or as part of foreign language curricula at universities? This talk addresses the current developments in machine translation, the opportunities it provides and the challenges it poses for teaching and learning foreign languages, including ones arising from the use of intermediary/pivot languages. We seek to work out ways of overcoming the negative influences of technology and turning them into benefits for users. Although machine translation as we have it today is far from being ideal because of the lack of good quality corpora for the Armenian language, it is often abused by foreign language learners, who heavily rely on it for doing their home and class assignments, thus robbing themselves of independent, and worthy, learning endeavors and successful outcomes. Taking into account the fact that technological progress is coming into its own, and machine translation is

overwhelming both students and professionals in various fields, it is suggested that foreign language instructors should devise novel methods and approaches to teaching.

Maris Saagpakk

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**Translations of Fictional Literature into Estonian in the Middle
of the 19th Century in the Context of Nation Building:
Choices, Agents and Discourses**

The presentation begins with an overview of the general translation trends into Estonian in the second half of the 19th century. Prior to 1850, translation was predominantly utilized by the local colonial power, the Baltic Germans, as a means of popular enlightenment and missionary work. The selection and the style of translations were dictated from the top-down, and the Baltic German translators did not belong to the same semiosphere as their Estonian readers. Around 1850, Estonians began to enter the field of literary translation. Although the circle of translators was small, there were multiple parallel discourses of translation regarding its purpose, choice of works, and execution. The written word in Estonian during this time held inherent political significance and played a crucial role in the development of Estonian culture and nation building. German language and literature still prevailed, as it was the only accessible language due to the Estonians' language skills (Estonian, German and sometimes Russian) and a long history of German-dominated education. German language served as an intermediary language for translations from other languages such as English, French, Italian but also smaller languages like Hungarian. It can be said that Estonian literature emerged through engagement with German literature and translations into German, utilizing its resources and learning from its established repertoire of literary and translation styles. However, the

choices made by the young Estonian translators, their writing style, and their ways of interacting with their readers began to evolve compared to the works of their German predecessors. The shift towards more active and diverse translatory work was accompanied by vibrant discussions on the function of translation and literature. Opinions ranged from justifying the translation of trivial literature to foster reading habits among readers, to emphasizing the importance of more demanding literature while condemning anything trivial and popular. These discussions set the stage for debates on political discourses and the direction the nation should take. The paper demonstrates the dynamics of translations in general and also discusses examples of translatory works by Estonian translators from that period.

Martina Napolitano

PhD, Researcher

University of Trieste, Italy

Translating Non-Russian Names and Realia Contained in Russian Texts

When translating from Russian, the presence in the text of non-Russian names, toponyms, or realia can be an issue, as they appear in their “russified” version. When the translator is not acquainted with the third language and culture these names and expressions refer to, they may be tempted to simply transliterate from Russian. In this regard, there is a long-standing tradition in Italian renditions of Russian literature, with Lev Tolstoy’s *Chadži-Murat* being a telling example (while, for example, English versions of the novel usually opt for *Hadji Murat*, or *Hadji Murad*). Drawing on the experience of translating Victoria Lomasko’s graphic reportages devoted to the post-Soviet space into Italian, I will lay out the different layers of challenges I encountered during this work and suggest a set of strategies that translators may adopt in order to avoid “russifying”

non-Russian elements. Lomasko's *The Last Soviet Artist* collects a series of graphic works she realized during research trips to Kyrgyzstan, Armenia, Georgia, Belarus, as well as to selected regions within Russia, such as Dagestan and Ingushetia. This is why these texts feature a long list of non-Russian names, toponyms, and realia that not only refer to third languages and cultures, but in certain cases come from different alphabets and phonetics inviting caution in their transliteration and rendering. In this sense, the translator is tasked with reconstructing the original source text from the Russian intermediate translation while not being familiar with the source language – by all means not an easy endeavour.

Michele Russo

PhD, Assistant Professor

Antonella Sardelli

PhD, Assistant Professor

University of Foggia, Italy

Subtitling and Dubbing in the American TV Series “And Just like That”: Mediated Perspectives from English to Italian via Spanish

The purpose of this paper is to analyse the dubbed and subtitled translations of the American TV series “And Just like That” (2022, first season), the sequel to the more famous “Sex and the City”. In particular, the analysis will be carried out from a double perspective, as it will focus on the translation of the main dialogues from English into Italian and from English into Spanish. As regards the translation from English into Italian, the work will look into different cases of direct and oblique translation (Diadori 2012). The paper means to discuss the choices of translation of swear words and idiomatic expressions (Filmer 2021), by comparing the subtitled and the dubbed versions. To this end, it sets out to single out the “critical points” (Munday 2012) in translation decision-making, as “locations in discourse where major cultural differences are signalled”. By

considering that critical points are “those points that require interpretation and intervention from the translator” (Munday 2012), the work aims to pinpoint the extent to which the approach to translation from English into Italian is target audience-oriented (Pavesi 2014); as a result, it will look into the effects of such an approach on the target culture. From a Spanish perspective, the work will analyse specific dialogues from “And Just like That” by employing A.H. Albir’s (2007) theoretical approaches to translation, as well as J.P.R. Peromingo’s (2016) theories on audiovisual translation. The double perspective of the analysis thus means to compare the different approaches to translation through the Italian and Spanish linguacultures (Monti 2022). Finally, the work aims to dwell on the most significant dialogues to attempt a mediated translation from English into Italian via Spanish, and to carry out a comparative analysis between the Italian version and the Spanish version.

Monika Wozniak

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Sapienza University of Rome, Italy

Strange New Worlds: Indirect Translations of Stanislaw Lem's Science Fiction Novels

The Italian publishing industry has a long history of commissioning indirect translations, especially in the so-called “small languages” such as Polish. The translations were made in a hurry and without care for the quality of the text, always from English or from English translations in the case of novels written originally in other languages. It was due mainly to the lack of available translators from those languages in the past. However, it has also to do with the general Italian tendency to consider translation a second-rate activity and its quality not an essential factor for the success of a given book. This attitude is even more evident when it comes to such literary genres as crime stories, romances, or children’s novels. Science fiction has long

been treated in Italy as a kind of cheap trash literature, initially thought to be suitable for selling only on newsstands. Stanisław Lem's (1921-2001) novels, first arrived in Italy at the beginning of the 1960s, and for a long time, they would be known to Italian readers only in indirect translations, even if the critics had recognized their literary quality. Paradoxically, the most disastrous was the translation of his universally acclaimed masterpiece, *Solaris*. Published in Italy in 1973, it was a kind of second-degree indirect translation, made from the shortened English version, which in turn had been translated from the French one. Despite the remarkable success of two film adaptations (Tarkovsky's in 1972 and Sonderbergh's in 2002), it was not until 2013 that a new Italian translation directly from Polish had been published. In my paper, I would like to compare these two translations, looking especially for the alterations due to the "xerox effect" in the first Italian version.

Nare Chobanyan

PhD Researcher

Yerevan State University, Armenia

General Issues in Indirect Legal Translation

Despite its significance throughout history, indirect mediated translation (ITr) has not received much attention within Translation Studies up to now. As global mobility increases and countries become diverse, lawyers serve more multilingual clients and meet more language barriers. The usage of AI (Artificial Intelligence) translation in the legal industry is part of a big digital transformation trend. International law is complex, dealing with diverse legal systems and cultures and is constantly evolving to address new global issues. International Courts are increasingly incorporating AI translation technology into their workflows to streamline legal translations, improve multilingual communication and indirect translation of documents. Lately there has been a major progress in natural language

processing (NLP) and machine learning (ML) algorithms, making AI translation technology more sophisticated. AI glossary feature is a game-changer for legal sphere as it lets them create and manage their own legal terminology database. A problem, which can arise when having indirect translations using AI is that it cannot differentiate the legal systems of different countries. Since legal translation is not just about converting text from one language to another but also involves interpretation of the legal aspects, human translators offer greater accuracy. Linguists and legal experts can make decisions that are beyond the capability of an AI translator at the moment and require both contextual and legal understanding for effective translation, but Using AI document translators can help legal professionals improve the translation of contracts, licenses, agreements and other legal documents.

Natalia Guseva

PhD, Adjunct professor

D'Annunzio University of Chieti – Pescara, Italy

Nabokov's "Dar" in Italian: English and Russian Sources

Nabokov's novels originally written in Russian were translated into English by translators chosen by Nabokov personally. The translated works were revised and corrected by the author, famous in the literary world for his bilingualism. The combination of these two factors allows us to consider these translations perfect if we admit the existence of perfection in the world of translations. However, Italian readers were first introduced to Nabokov's 'Russian' novels through translation from English, the intermediary language. The object of our contribution is Nabokov's novel "Dar" (1937) and its two translations in Italian — from English (1966) and from Russian (1991). The comparison of the two versions lies within the field of Translation Criticism (Newmark 1988). The point here is not how good the translations are but the differences in rendering metaphors (Lakoff,

Johnson 2003), cultural words, proper names, neologisms, ‘untranslatable’ words, ambiguity (Leving 2011; Dolinin 2019), and, as far as Nabokov’s language is known for that, puns, sound effects, meta-language in mediated or direct translation into Italian. Consequently, it will be possible to outline the divergency, if any, in TL translation caused by an intermediary language, and the quality of mediated translation on a global scale.

Nona Harutyunyan

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Problems of Mediated Translation in Daniel Defoe’s “Robinson Crusoe”

Mediated translation as a linguistic and literary phenomenon is of great interest in terms of studying the linguistic, structural and linguo-cultural aspects of the languages involved in the translation process. Despite the ambiguous attitude of theorists and practitioners of translation studies, the translation through an intermediate language remains significant for the representation of distinct literatures from the perspective of different cultures. The analysis of mediated translation seeks to understand the dynamics between the source and target languages, cultures and contexts, and how they can influence the translation process. Overall, the goal is to gain insights into the translation process and its implications for communication and understanding between different languages and cultures. In recent years mediated translation has become a more popular concept in the research of translation studies. This growing popularity is evident from the noticeable surge in the number of academic events, scientific publications and so on. The current research aims at conducting a comparative analysis of the mediated translation of the novel “Robinson Crusoe” by Daniel Defoe in English, Russian, and Armenian. An attempt has been made to illustrate the influence of the

intermediary language on the adequacy and equivalence of the translation of the abovementioned novel identifying the inconsistencies in the translation process. Based on the research a number of conclusions have been drawn.

Pawel Marcinkiewicz

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The Dialect as an Intermediary Language in the Endings of Polish Translation Series of Anglo-American Classics

Equivalence is one of the most fundamental concepts of literary translation, and the history of translating English literature into Polish in the twentieth century is a slow transition from the formal equivalence towards the dynamic equivalence. When we carefully examine the endings of the translation series of English literary masterpieces – the latest Polish translations of the Brontë sisters, Conrad or Joyce – it turns out that they fulfill the postulate of works equivalent to their originals: their language is idiomatic and often transcends the original text thanks to literary inventiveness and stylistic mastery of translators, who often resort to an intermediary language of dialect in their renderings. However, it seems that readers have problems with this solution, because the latest dialectical translations are not very popular. The cultural role of translation in Anglo-American tradition is different than in the area of the Polish language, where it is still extremely important to distinguish between translations and original works. This situation seems to be typical of postcolonial countries, where nationalism plays a defensive role against cultural otherness, altering the conceptual grid of translation from Western European languages.

Raja Lahiani

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United Arab Emirates University, UAE

Arabic Idioms Travelling through Translation.

A Corpus-based Comparative Analysis

Idioms are conventional parts of speech that are semantically obscure and structurally fixed in a specific language (Langlotz 2006: 1). As they go through a sociolinguistic process of conventionalization and absorption, idioms perform specific communicative functions. The meaning of an idiom is not to be fetched by scanning the significance of its constituent words; it is rather fixed in the lexicon of a given speech community and culture (McArthur et al. 2018). Idioms represent a challenge in translation. Each linguistic community has its own culture-specific idioms that can be completely different from idiomatic usage in the receiving milieu. Classical Arabic poetry is famous for its extensive use of idioms that straightforwardly reflect their cultural, geographic, and literary environment. Idioms in this poetry are by no means simple alternatives to less semantically impervious expressions. They rather represent more intense versions of possible literal statements that might replace them (Abdou 2012: 74). The main argument here is that the loss of idioms in translation would lead to the loss of intensity and hence the loss of a great deal of source text cultural communicative functions. This research work handles verse line 54 by □arafa (543-569 AD), a pre-Islamic poet, as a case study. In this, the poet describes his generosity by means of two idioms. A corpus of fourteen English and French prose and verse translations is gathered. These are assessed synchronically as well as diachronically to investigate the procedures of translation used in them to transfer the ST idioms. The more recent a translation, the more aware the translators are of prior works. They would thus mediate their choices not only on their interpretations of the ST idioms, but also on how previous translators did. Some of these

translations are based on intermediary language, which impacted their output. The present work proves that translating an idiom is not a matter of finding an equivalent idiom in the target language; it also requires that the translator checks the connotative meaning of the idiom's lexical items by looking at how they are manipulated in the rest of the text. This research proposes that a translation of idioms should be defined in terms of its comprehension and thus recreation, so that it conveys the same message and an effect similar to the original.

Rimma Urkhanova

PhD, Lecturer

Giorgia Pomaroli

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University of Verona, Italy

**Promoting and Spreading Sakha Ethnocultural Identity
through the Mediation of the Russian Language:
The Phenomenon of Yakutian Cinema**

In recent years, the Republic of Sakha (Yakutia) has become one of the main centres of film production in the Russian Federation (Fontaine 2018). After the collapse of the Soviet Union, Yakutian cinema has been experiencing a rapid and creative boom that has led to the emergence of an indigenous film industry, known as 'Sakhawood'. Films are often low-budget and boast a wide spectrum of genres, including comedy, drama, thriller, horror, as well as historical, documentary, and ethnographic films (Damiens 2014, Nikiforova 2020). The promotion and success of Yakutian cinema is part of a broader strategy to develop and consolidate the ethnocultural Sakha identity in the Republic (Damiens 2014, 2015; Levochkin 2016; McGinity-Peebles 2022; Ventsel 2016). The films are mostly shot in the Sakha language and draw on local history, heroic epic, cosmogony, heritage, costumes, and spiritual values. They frequently

provide an alternate vision of the Russo-Soviet narrative and seek to project it to local, national, as well as transnational audiences. In the present work, we investigate the phenomenon of Yakutian cinema as a means to promote the specificity of Sakha identity. To explore this issue, we will first describe the socio-linguistic and -cultural context, featuring the Sakha Republic. Further, we will attempt to provide an overview of Yakutian cinema, examining the process of its rapid development, and identifying its main themes and characteristics. We will then discuss the resonance of Yakutian films, which goes beyond the local context: a dozen of Yakutian movies have screened at international film festivals, reaching out to the global audience by means of indirect translation, i.e., from Sakha to English, via the Russian language. Given this, we will reflect on the pivotal role of Russian as a mediating language in the circulation of Sakha cinema, and hence Sakha identity, on the world stage.

Ruzan Ghazaryan

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Yerevan State University, Armenia

Literary and Cultural Enrichment through Mediated Translation: A Glimpse at Translation Traditions in Post-Soviet Armenia

Throughout the 20th century in the sphere of translation the Russian language always served as an intermediary between a number of European languages and the Armenian language, exerting a certain influence upon Armenian translated literature which was created as a result of the mentioned translation process. Throughout the Armenian-Russian historical-cultural relations, Russian has accomplished the mission of a cultural mediator by contributing to and ensuring the introduction of the world literature into Armenian culture. Starting from the Soviet era, for several decades, numerous masterpieces of world literature as well as scientific works have been made available to the Armenian reader with the help of Russian. In these days,

numerous reputable works of world literature are translated exceptionally from the original. Even the books translated from Russian during the Soviet times are currently revised to match the original. However, a question arises: Are all translations done from the original more successful and of better quality? The answer is definitely not a firm “yes”. Translations done from Russian as an intermediary language are by no means of inferior quality and should be valued highly. This is largely owing to the Russian translation school, which is one of the best in the world. This talk will shed light on the role of Russian as an intermediary language in the enrichment of Armenian culture, literature and education.

Silga Sviķe

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Ventspils University of Applied Sciences, Latvia

**Latvian Plant Names of the Genera *Sambucus* and
Syringa in Historical Dictionaries and Other
Lexicographical Sources for Translation**

Poster Presentation

The names of plants in the Latvian language are characterised by great diversity and synonymy. Often the same name is used to refer to two or even several different plants. Therefore, it is not always possible to decipher which genus or species of plant is being referred to if the Latin or scientific name of the plant is not given along with the local name, and confusion arises. Often, it is Latin that is used as an intermediary language, so that the translator can accurately find the correct equivalent of the plant name in the target language. The first works on the flora of Latvia in the field of specialised natural sciences were mostly written in German or translated into Latvian from German. Heinrich Kawall and his book *God's Creatures in the World* (1860) must be mentioned here, since it was translated from the work

“Die Naturgeschichte für Kinder und Elementarschüler, oder erster Unterricht über das Mineralreich, Pflanzenreich und Tierreich, mit über 300 kolorierten Abbildungen” (1855), that was originally written in German. The first such works of specialised literature are characterised by the language practices of the time, such as the use of borrowings and long descriptive explanations instead of short and precise translations. Historical dictionaries and translated literature are important sources of lexical records, and these sources can help to trace the historical development of plant names, where and how the first mistakes or misunderstandings occurred. One example of two different plant genera, Sambucus and Syringa, being referred to by the same name, is recorded in Jēkabs Dravnieks’ “German-Latvian Dictionary”, published in 1910: “Holunder, od. Holunderbaum – 1. (sambucus) kleederi, kleederu koks; 2. (syringa) ziriņi, ziriņu kruhms; ~beere – kleederu oga; ~blüte – kleederu od. ziriņu feedi...” (591. lpp.) and “Flieder – 1. (Holunder) kleederi, m. pl. 2. ziriņi m. pl. – blüte – kleederu feeds, m. –strauß – ziriņu puščķis, m. –tee – kleederu tehja, f.” (Dravnieks 1910, p. 412) This study is intended as poster presentation and the aim of this research study is to analyse the Latvian names of plant the genera Sambucus and Syringa in various lexicographic resources in order to trace the historical variants and synonymous names of the plant genera names in Latvian and to identify examples of the use of these plant names as recorded in historical sources for translators. The study summarises the peculiarities of the use of the plant names and provides an insight into the comparison with the use of these plant names in some modern resources.

Acknowledgements: This research has been funded by the Latvian Council of Science, project “Smart Complex of Information Systems of Specialized Biology Lexis for the Research and Preservation of Linguistic Diversity”, No. lzp-2020/1-0179.

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Occurrence of Interference and Transference in Relay Interpreting

Relay Interpreting (RI) is a relatively common practice at multilingual conferences, where language A is interpreted to language B through language C rather than directly from the floor. The need for this specific type of interpreting arises from a practical understanding that simultaneous interpreters cannot have a fluent working command of more than a limited number of languages and thus require mediated interpretation, much in the same way as translators turn to mediated translations. While RI enables the interpreters to also interpret from a language that they cannot directly translate from, it causes a set of additional problems, as in this mode the interpretation is that of another interpreter's speech rather than that of the speaker. Interference and transference, two phenomena which constitute an integral part of interpreters' daily work, thus gain more momentum in this mode given the addition of one more language (in rare cases, two) where there had previously been only two. The issue goes beyond false friends of the translator, and can encompass the fields of syntax, style and grammar, among others. The outcome, however, is not easy to determine as it largely depends on a number of factors. The aim of the present paper is to demarcate the rationales behind cases of interference and transference in RI, compare those to the usual interpretation mode as well as provide specific examples of several language combinations where interference and transference have occurred in RI.

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Pragmatic Equivalence in Literary Translation

Translation is a process of communication during which replication of meaningful content from one language to another is performed. Since language and culture are closely related, this process needs to adopt a broad cultural outlook and show insight into linguaculture. In Translation Studies the successful realization of translation is often evaluated by considering different linguistic perspectives of uniformity like stylistic, word for word, paradigmatic and textual equivalence, or by observing similarities between the original content and its translation on the pragmatic, situational, lexical (semantic), grammatical and structural levels. Translation through intermediary language brings forth another aspect of theoretical issues, which is connected with the involvement of a third language in the translation process. The present report addresses the issue of pragmatic equivalence in literary translation. Pragmatic equivalence can be defined as conformity of the translator's 'duplication' with the author's communicative intent or literary objective. The cross-cultural pragmatic analysis of translation equivalence carried out in the present paper focuses on the interpretations of the verbal and non-verbal behavior of the heroes while performing speech acts. These interpretations, which are provided by the author of the literary work, usually accompany the direct and indirect speech formulations of the heroes. They nominate the type of the locutionary verbal action of the speakers, describe their gestures and mimic, or express their emotional and psychological state of mind. Admittedly, these interpretations create the heroes' images and greatly contribute to the realization of the storyline as intended by the author. Therefore, adequate translation of these interpretative words in literary translation is highly important. For the purpose of analysis the novel

by R. Bradbury “Dandelion Wine” and its Armenian and Russian translations are chosen. The research shows that the interpretative words nominating the heroes’ verbal and non-verbal behaviors are culture sensitive, and the translator may diverge from the source text in order to sound authentic in the target language. The comparative analysis of the samples served as a mediated translation approach, revealing certain linguistic and culture-specific points at issue in the translation process.

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**The Role of Intermediary Languages in the Development of
Lexical and Grammatical Features of Borrowings:
Investigating Italian and Russian Languages**

This study aims to contribute to the analysis of specific words entering a target language (TL) from a source one (SL), through intermediary languages (IL). In particular, this paper will analyse a selection of borrowings that entered Italian (TL) from Russian (SL) [Nicolai G. M., 2003; Orioles, V. 1984] and, vice-versa, that entered Russian (TL) from Italian (SL), focusing on the role played by IL with respect to the “features” the borrowing shows when entering a TL [Gusmani, R. 1981]. What is kept of the SL and what is gained from the IL? The analysis will develop over three main phases: i) selection of particularly significant borrowings with respect to both SLs and TLs, investigating the way they are encoded in monolingual online

and/or paper dictionaries as part of the lexicon of the TL [<https://www.treccani.it/vocabolario/>; <http://www.gramota.ru/slovari/-info/bts/>] (bilinguals dictionaries will also provide interesting data); ii) lexicographic analysis on the way these borrowings entered the two TLs at different lexical and grammatical levels: phonetics, morphology, syntax, eventual semantic nuances (etymological dictionaries will also prove to be useful [<https://lexicography.online-/etymology/vasmer/>]; <https://www.zanichelli.it/ricerca/prodotti/dizionario-etimologico-della-lingua-italiana>]; iii) analysis of recurring and/or different “grammatical features” and final conclusions (possible comparisons with same studied borrowings within essays, journalism, and/or academic literature could be of use, searching within dedicated corpora) [<https://ruscorpora.ru/>; <https://www.corpusitaliano.it/>].

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Visual Interpretation of Film Translation

Which references are considered necessary for understanding and empathy in visual interpretation of translated feature films? This is the starting point of my paper on audiovisual translation and visual interpretation. Visual interpretation is a scientifically relatively unexplored field of research that can be linked to both cognitive science, semiotics, and audiovisual translation. Just over a decade ago, there was little or no research into visual interpretation in Sweden or the Nordic countries. The first Swedish research initiatives started in the form of workshops in sight interpretation organized by Jana Holsanova, Mats Andrén and Cecilia Wadensjö (2010-2014) and resulted in a report on sight interpretation (Holsanova et al 2016). The task of the visual interpreter is to select and describe relevant information, such as events, environments, people, characters and their appearance, facial expressions, gestures, and body movements,

in television programs, cinema, or theater performances by giving verbal descriptions of visual scenes to evoke vivid mental images and audience empathy. Visual interpretation should contribute to understanding and convey impressions and mood. It is a so-called intermodal translation, because the visual interpreter transfers content from image to words (Jakobson 1959; Reviere 2017). Through the language, those who listen should be able to follow along in the action. But they should not only know what is happening, but also be able to laugh at the same time as everyone else, understand why a certain sound occurs when it is heard and know who is doing what. It is thus about a completion of what is missing in the multimodal interaction. According to professional visual interpreters, the aim is to use a neutral voice to be clear, concise, and descriptive, so that the target group can imagine what something looks like with the help of internal images.

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Intermediary Translations of Children’s Literature in Armenian Periodicals of the 19th Century

The article is dedicated to the study of intermediary translations of children’s literature into Eastern Armenian in the 19th and the beginning of the 20th centuries. Our study is focused on the translations of English literature, however, other languages are also considered. Periodicals such as “Aghbyur” and “Hasker” were prominent publications during the late 19th century and the beginning of the 20th century and featured a wide range of literary works, including translations of foreign literature. These periodicals, along with others, were important sources of literature and education for Armenian children. They contributed to the development of Armenian children's literature, fostered a love for reading, and played a vital role

in preserving Armenian cultural identity. Additionally, Armenian authors and educators adapted and retold European children's stories to make them more accessible and relatable to Armenian audiences. This practice allowed for the cultural exchange of ideas and the incorporation of foreign literature into the Armenian literary landscape. The most important intermediary language for translating English children's literature into different languages varied depending on the target language and the specific cultural and linguistic context. However, there were a few prominent intermediary languages that played significant roles. English children's literature along with Russian, German and French literature, was among the most translated works featured in Armenian periodicals. English authors such as Charles Dickens, Kipling, Ouida and others, were translated and published. Popular stories and fairy tales were potentially available to Armenian readers through these translations. Research showed that French, German, and Russian—were among the most prominent intermediary languages for translating English children's literature into Eastern languages during the 19th century. It's important to note that the choice of intermediary language varied depending on translators, editors and social political situations of specific communities.

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Challenges of the Interpreter's Role in Police Training Settings: Overcoming Barriers for Effective Communication

Interpreters play a crucial role in facilitating effective communication during training sessions in police settings, where language barriers exist. However, they encounter specific challenges in this dynamic and specialized environment. This article examines the challenges faced by interpreters when interpreting in police training settings and explores strategies to overcome these obstacles acting as intermediaries between the US trainers and the Armenian trainees and serving as agents to localize the US culture of patrol service into the Armenian settings. By addressing these challenges, interpreters can enhance comprehension, promote inclusive learning, and contribute to the professional development of law enforcement personnel. Notwithstanding the abundant array of challenges, this paper will examine the following ones:

Ch.1 Technical Terminology and Jargon

Ch. 2 Rapid Pace and Complex Content

Ch. 3 Cultural Nuances and Contextual Understanding

Ch. 4 Maintaining Neutrality and Objectivity

Alongside, this study aims to investigate the roles that interpreters need to take when interpreting in police setting. When doing so, the paper will address the below-given roles:

R1. Accurate Conveyance of Training Content

R2. Cultural Mediator and Bridge Builder

R3. Language and Subject Matter Expert

R4. Promoter of Inclusive Learning

R5. Interpreter as an Advisor and Resource

When referring to overcoming the above-mentioned challenges and fostering the role of the interpreter, the below-given strategies will be addressed:

S1. Pre-Training Preparation and Familiarization

S2. Collaboration with Trainers and Subject Matter Experts

S3. Development of Glossaries and Reference Materials

S4. Active Listening and Clarification Techniques

S5. Continuous Professional Development and Training Overall, this article highlights the challenges faced by interpreters in police training settings and provides strategies to overcome these obstacles. By recognizing and addressing these challenges, interpreters can play a pivotal role in facilitating effective communication, promoting inclusive learning, and contributing to the professional development of law enforcement personnel. By enhancing collaboration between interpreters and training providers, police training can become more accessible, culturally sensitive, and impactful.

PUBLISHING AT YSU

Yerevan State University, which the oldest university in Armenia laying claim to over a century of continuous existence, has a long-standing history of publishing pivotal works in a variety of fields. The publishing process at YSU is overseen by the university's publishing house, which was established in 1920 and has been one of the leading academic publishers in Armenia ever since.

Overall, publishing at Yerevan State University is a crucial part of the university's mission to promote education, research, and cultural engagement in Armenia and beyond. It publishes books, textbooks, scientific journals, etc. in Armenian and other languages in such areas as humanities, social and natural sciences as well as technologies. Among the international scientific journals published by the Publishing House of Yerevan State University, “Translation Studies: Theory and Practice” (TSTP) established by YSU Department of Translation Studies is the only peer-reviewed international scientific journal in Armenia exclusively devoted to translation studies. It presents original research articles of high standards in all areas of translation.



The journal appears in two issues per annum. The journal is available both in print and online. TSTP is indexed by DOAJ, ERIH PLUS, Sherpa Romeo, the Linguist list, Index Copernicus, etc.

UDC 81`25(082)

Eurasian Translation Congress 2; Translation through Intermediary Language; 27-29 September 2023; Yerevan State University; Department of Translation Studies; University of Verona; Department of Foreign Languages and Literatures / *Abstract and Conference Handbook* / compiled by *PhD, Associate Professor Ishkhan Dadyan*. Yerevan, YSU Publishing House, 2023, pp. 80.

Conference official webpage: <https://www.y-su.am/en/conference/725>

ISBN 978-5-8084-2633-7

<https://doi.org/10.46991/YSUPH/9785808426337>

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Ministry of Education, Science, Culture and Sport RA
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