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GRAMMATICAL FEATURES OF TRANSLATING BILATERAL INTERNATIONAL TREATIES

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Abstract: The article focuses on the study of some grammatical and structural aspects of international treaties discussing the problems of their equivalent conveyance from English into Armenian. In particular, the article is aimed at studying the use of certain syntactic structures, passive constructions, modal verbs and other grammatical features of international treaties which frequently undergo transformations in the process of translation due to substantial differences between the English and Armenian language systems. To this end, the following methods have been applied: comparative and contrastive methods to study similarities and differences in the scope of the discussed linguistic phenomena, the method of deductive research for studying various types of transformations and testing them from practical perspective, and the method of logical syllogism to work out conclusions to finalize the research. The significance of this study consists in the fact that there is a lack of research on the translation of this type of legal documents in Armenia, and the article will contribute to raising the awareness of Armenian researchers about the problems of translating international treaties. The corpus used in this paper comprises the official translation of authentic bilateral international treaties concluded between the Republic of Armenia and a number of other states and published in the RA Official Bulletins of International Treaties of 2007 and 2009.

Key words: translation, legal text, international treaty, transformation, grammatical feature, equivalence

1. Introduction

International treaties have become an indispensable part of the modern globalized world involving practically all spheres of political, economic and public life of any state. The importance of these treaties has highly grown in relation to the modern international law. In this context, the enforcement of international law is regulated through an intensive

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process of treaty making which implies drafting equally authentic texts in different languages. While lawyers are more interested in theoretical aspects of comparing legal systems and legal consequences (de Groot 1988), translation scholars often embark on a quest for equivalence and try to solve problems practically (Cao 2007).

El Ghazi (El Ghazi 2019: 134) indicates that “legal translators need to familiarize themselves with the legal systems of both source and target languages before they start translating, because the difference of the legal systems imposes on the translator a painstaking effort to decipher the meaning of the source text and convey it to the target language.”

Due to its high importance, translation of treaties may be a truly complicated and sensitive task. Loiacono & Bertoli (Loiacono & Bertoli 2018: 264) rightfully observe that the problems arising in translation of bilateral treaties do not appear to have been explored as extensively when compared with the analysis of the translation of equally authentic texts undertaken in national, supranational and international contexts. In translation of this type of legal discourse the idea of achieving equivalence is the most challenging part of it. As a special type of legal documents, international treaties are characterized by a number of linguistic peculiarities that should be given special consideration on the part of translators. In this paper, by means of a comparative analysis, an attempt has been made to reveal some structural and grammatical features of the selected source texts that pose certain difficulties for translators and require an application of certain strategies in the process of translation.

As a rule, translation of official documents mainly follows the principles of formal equivalence or correspondence proposed by E. Nida, which focuses on the source message form and content (Nida 1964: 159). However, translators frequently make use of the transformational approach to the translation process, since in translation of official documents, as in all other varieties of translation, the two most important conditions of equivalent translation are precise conveyance of the ST content and preservation of the requirements of the TL norms. In the event of an inconsistency between these two conditions, the translator has to apply certain transformation techniques in order to overcome it. As argued by Miram, in the transformational approach, a number of substitution levels are distinguished, such as morphological, syntactic, lexical, etc., and the process of translation consists in making transformations of the units and structures of the source language into those of the target one at all those levels. These substitutions may often consist in deviations from literal inter-lingual correspondences aimed at proper transmission of the source content and securing the norms of the target language (Miram 2006: 38). The transformational approach to the translation of documents implies application of various translation devices, which have been named and classified differently by various scholars, but actually serve the same purpose of ensuring equivalent rendering of the source message in the target language making use of the linguistic means available in the target language. With regard to these translation devices, which come under different categories in classifications proposed by various scholars - such as strategies and procedures suggested by Vinay and Darbelnet (1995), translation shifts suggested by J. Catford (2000), translation transformations suggested by L. Barkhudarov (1975), etc., it should be mentioned that many of them are

complementary in terms of various language aspects and are often combined by translators in the process of translation.

According to V. Stepanova the method of translation transformation comprising such techniques as concretizing, generalization, sense development, antonymic translation and additions, subtractions and alterations is fairly believed to be extremely valuable as it contributes to the so-called adjustment of two language different systems (Stepanova 2017: 1335).

In particular, grammatical problems of translation can be caused by the differences in the grammatical structures of the languages involved in translation. So we have tried to reveal the most common translation transformations, such as transpositions, syntactic substitutions of sentence types, substitutions of parts of speech and word forms, including the number of nouns and verb tenses. We have also touched upon translation of modal verbs with special reference to translation of 'shall' and 'may,' as well as translation of the passive structures widely employed in this type of texts.

2. Conceptual and Structural Features of International Treaties

A treaty is an international agreement, generally concluded in writing, between two or more subjects of international law, in which they express their joint will to assume obligations governed by international law or to renounce rights, whether this agreement is embodied in a single instrument or in two or more related instruments and whatever its particular designation (Art. 2 para. 1 let. a of the Vienna Convention of 23 May 1969 on the Law of Treaties).

Bilateral and multilateral treaties essentially differ in the way they are concluded, their entry into force and their administration. A bilateral treaty generally takes the form of a single instrument signed by the two parties or the exchange of two documents, diplomatic notes or letters, confirming the agreement of the parties. A multilateral treaty is made up of a single document. In exceptional circumstances, a multilateral treaty may be concluded by an exchange of documents if the number of signatories does not exceed three or four. The title of an international act is not decisive in determining its nature. However, establishing whether the parties wish to make their agreement legally binding is essential. If this is not the intention, it is not a treaty (Practice Guide to International Treaties 2015: 4).

Unlike literary translation, where the translation process is unprecedented and non-standardized, if not unique, the translation of legal documents, and particularly treaties, highly restricts the freedom of translators in terms of their actions and choices. These texts are completely standardized in both structure of the whole text and arrangement of specific linguistic units. The analysis of the text structure is the initial step taken by the translator when embarking on translation of such standardized texts, as international treaties. As Langer states, "the structure of a thing is the way it is put together: anything that has structure, then, must have parts, properties, or aspects which are somehow related to each other" (Langer 1953: 60). Looking at text structure - how text parts function to create a whole - is a key concept when analyzing texts. The overall text structure of an international treaty is regarded as its *macrostructure*, whereas the specific

linguistic units it contains form what is called the *microstructure* of the document. Each type of a treaty has its specific composition and content, but on the whole, the macrostructure of any international agreement is quite the same consisting of the following standardized parts: the preamble, the main body and the concluding part. This standard language structure is called a *frame*, and the changeable elements within this frame are called *slots* (Miram 2006: 181). A frame, as a rule, is a standard text with constant elements, which must be filled in with slots (changeable elements). As an illustration to the above-discussed structural peculiarities, let us take the preambles and concluding parts of a number of bilateral international treaties concluded between the Republic of Armenia and other states¹:

AGREEMENT
BETWEEN THE GOVERNMENT OF THE REPUBLIC OF ARMENIA
AND THE GOVERNMENT OF _____ FOR _____

The Government of the Republic of Armenia and the Government of _____, hereinafter referred to as “the Contracting Parties”;

Desiring to conclude an agreement for _____,

Have agreed as follows:

.....

In witness whereof the undersigned, duly authorized thereto, have signed this agreement.

Done in duplicate in _____ on _____ in the Armenian, _____ and English languages, all texts being equally authentic. In case of any divergence, the English text shall prevail.

The agreement has entered into force on _____.

In the given text frame the blank fragments (slots) are designed to be changeable according to the peculiarities (the subject, conditions, etc.) of each specific agreement. The primary task of the translator is to search for proper TL equivalents and formulate an appropriate target text frame utilizing it as a substitute at the macro level and to fill in the blanks (slots) in accordance with the source document content.

3. Challenging grammatical aspects in the translation of treaties

Grammatical problems of translating treaties may frequently arise, first of all, due to the analytic and synthetic character of the languages involved, as in the case of English and Armenian. In terms of syntactic features, this often results in making *transpositions* in the process of translation, i.e. changes of the arrangement of linguistic elements in the target text as compared to that of the source one (Barkhudarov 1975: 190). The transposed elements may be words, word combinations, complex or compound sentence clauses, etc. Change of word order in the sentence structure is one of the most common transformations in translation of such documents from English into Armenian, as these languages have different word order rules (fixed vs. free). E.g.:

¹ Republic of Armenia Official Bulletin of International Treaties 2007.

“Charter” means the Charter of the Organization of the Black Sea Economic Cooperation, done at Yalta on 5 June 1998.

«Կանոնադրություն» նշանակում է՝ 1998թ. հունիսի 5-ին Յալթայում ստորագրված Սևծովյան տնտեսական համագործակցության կազմակերպության Կանոնադրություն:²

In general, syntactic substitutions of sentences constitute one of the most common types of grammatical transformations. These include replacement of a simple sentence by a complex one, replacement of a complex sentence by a simple one, or substitution of a complex sentence with a compound one and vice versa. For instance, intricate complex and compound sentences are frequently used in English official documents in order to reflect the succession of facts, their causes and circumstantial characteristics. In the Armenian language, on the other hand, it is more typical of this style to use simple extended sentences overloaded with diverse adverbial modifiers. As a result, translators often have to replace complex sentences by simple ones, which may often seem even more intricate than its original counterpart:

If the dispute cannot thus be settled within six (6) months following the date on which such negotiations were requested by either contracting party, it shall at the request of either Contracting Party be submitted to an Arbitral Tribunal.

Պայմանավորվող կողմերից մեկի կողմից բանակցություններ սկսելու խնդրանք ներկայացվելու օրվանից հետո վերոհիշյալ ձևով վեճը վեց (6) ամսվա ընթացքում կարգավորելու անհնարինության դեպքում, Պայմանավորվող կողմերից մեկի խնդրանքով այն պետք է ներկայացվի միջնորդ դատարան:³

Another interesting grammatical point in legal documents, such as contracts, agreements, memorandums and treaties, is the use of the participle II form of the verb ‘to do’ as a frame element in their final part which is used for introducing the time and place, as well as some other circumstantial details of the document conclusion:

Done in duplicate in Yerevan on June 12 2006 in the Armenian, German and English languages, all texts being equally authentic.

Կատարվել է Երևանում, 2006 թվականի հունիսի 12-ին, երկու բնօրինակով, հայերեն, գերմաներեն և անգլերեն. ընդ որում՝ բոլոր տեքստերը հավասարազոր են:⁴

² Protocol concerning the Privileges and Immunities of the Parliamentary Assembly of the Black Sea Economic Cooperation, RA Official Bulletin of International Treaties 2009, pp. 131, 272.

³ Agreement between the Government of the RA and the Republic of Finland on the Promotion and Protection of Investments, RA Official Bulletin of International Treaties 2007, pp. 283, 390.

⁴ Convention between the Republic of Armenia and the Swiss Confederation for the Avoidance of Double Taxation, RA Official Bulletin of International Treaties 2007, pp. 147, 538.

These participle constructions are transferred into Armenian by means of impersonal sentences where the passive voice form of the verb ‘կատարել’ (‘to do’) is used in the present perfect tense. In the given English example we also come across the use of absolute construction with participle I (‘all texts being equally authentic’) which was conveyed into Armenian by means of a separate clause introduced through a connective phrase ‘ընդ որում’ (‘in fact’). In general, absolute constructions with participles I and II are frequently used in the English legal discourse and may be rather challenging for translation into Armenian. The Armenian language system lacks this kind of structures, and translators often have to resort to various syntactical substitutions in order to render them in the target language. As argued by Proshina, “systemic dissimilarity of forms takes place when one of the languages lacks some grammar category and, therefore, has no corresponding form. To translate these forms, one has to compensate them or restructure the sentence” (Proshina 2008: 53).

According to Barkhudarov, substitutions are the most prevalent and diverse type of translation transformations. In the process of translation, both grammatical and lexical units may be substituted; thus, substitutions can be grammatical and lexical, respectively (Barkhudarov 1975: 193).

Grammatical substitutions include several categories: besides syntactic substitutions discussed earlier in this article, there are also substitutions of parts of speech and word forms, including substitutions of the number of nouns and verb tenses, as illustrated in the following examples:

This agreement shall come into force on the date when the Contracting Parties have notified each other about completion of the internal procedures which are necessary for entering into force of this agreement.

Սույն համաձայնգիրն ուժի մեջ կմտնի, երբ Պայմանավորվող կողմերը կձանուցեն միմյանց սույն համաձայնագրի ուժի մեջ մտնելու համար անհրաժեշտ ներպետական ընթացակարգերի կատարման մասին:⁵

In the given example the Present Perfect tense of the verb ‘to notify’ used in the English sentence is substituted with the Future Simple (Imperfective) tense in the Armenian one due to the differences between the grammatical principles of forming conditional sentences in English and Armenian. Here is another example from the same document illustrating a part-of-speech substitution:

The Contracting Parties will cooperate in the following ways...

Պայմանավորվող կողմերը համագործակցությունը կիրականացնեն հետևյալ ուղղություններով...

⁵ Agreement on Agricultural Cooperation between the Government of the Republic of Armenia and the Government of the State of Qatar, RA Official Bulletin of International Treaties 2007, pp. 129, 510.

Here the verb ‘to cooperate’ is substituted with the noun ‘համագործակցություն’ (‘cooperation’) used in combination with the verb ‘իրականացնել’ (‘to implement’); thus, the SL verb is transformed into a V+N combination in the TL.

Another important feature typical of legal texts is the use of passive structures. Obviously, frequent application of passive voice in legal writing is mainly functional. Passive constructions mainly serve the purpose of creating an effect of impersonality emphasizing the “action” and not the “doer” of the action (e.g. The facts of the case are set out in the in the copy.) or as an emphatic emphasis on the subject of the sentence (e.g. A request is made in accordance with this article.). It may also be used to avoid mentioning the real “subject” (e.g. It is agreed that the Parties may refuse to divulge information which...) or to refer to certain historical, economic or social realia (e.g. The Convention was adopted in 2008.).

Generally, the passive form of the verb is considered to be more common in English, since this construction is applicable not only for transitive verbs with a direct object but also for verbs followed by a prepositional or indirect object: for example, *to deal with*, *to send for*, *to attend*, *to call upon*. Another explanation of the wide use of passive constructions may be the scarcity of cases in English which makes it hard to use the object of the action in the proper case of the noun or the pronoun.

Moreover, certain language means used for thematic division such as constructions with a passive voice play one of the main roles in creating a communicative coherence of the text. Such language means include the phrases in which the pronoun *it* plays the role of the formal subject of the sentence, e.g. *be reported*, *be considered*, *be known*, *be regarded*, *be related*, etc.

Based on the following examples we have attempted to reveal some similarities and specific features of translating the Passive constructions in Multilateral International Treaties.

The ordinary costs of complying with a request **shall be borne** by the requested party. Where costs of a substantial or extraordinary nature are necessary to comply with a request, the parties shall consult in order to agree the conditions on which the **request is to be executed** and how the costs **shall be borne**.

Հարցման պահանջի կատարմա հետ կապված սովորական ծախսերը **պետք է հատուցի** հարցում ստացող կողմը: Այն դեպքում, երբ հարցման կատարման համար անհրաժեշտ են էական կամ չնախատեսված ծախսեր, Կողմերը պետք է խորհրդակցեն և որոշեն, թե ինչ պայմանների **հիման վրա է կատարվելու** հարցման պահանջը, և ինչպես են **հատուցվելու ծախսերը**:⁶

In the above-given example, for the English passive constructions ‘costs shall be borne,’ ‘the request is to be executed’ we may observe one-to-one correspondence to the Armenian passive constructions ‘ինչպես են հատուցվելու ծախսերը,’ ‘պայմանների հիման վրա է կատարվելու.’ However, the passive construction in

⁶ Council of Europe Convention on Laundering, Search, Seizure and Confiscation of the Proceeds from Crime and on the Financing of Terrorism, Article 44, pp. 475, 218.

‘The ordinary costs of complying with a request shall be borne by the requested party’ is transferred into Armenian with the help of the active voice: ‘...սովորական ծախսերը պետք է հատուցի հարցում ստացող կողմը’ (‘The requested party shall bear the costs...’). Here we observe a grammatical substitution of sentence structures, which is often applied by translators.

In the following example, we may observe the same situation with similar constructions. The English passive ‘has been initiated by a person’ is replaced by Armenian active structure ‘որևէ անձ իրավական գործողություն է նախաձեռնում’:

When legal action on liability for damages resulting from an act or omission in relation to co-operation under this chapter **has been initiated by a person**, the Parties concerned shall consider consulting each other...

Այն դեպքում, երբ **որևէ անձ իրավական գործողություն է նախաձեռնում**, սույն բաժնով նախատեսված համագործակցության հետ կապված որևէ գործողության կամ անգործության արդյունքում պատճառած վնասի համարպատասխանատվության ենթարկելու համար, շահագրգիռ Կողմերը պետք է օգտագործեն միմյանց հետ խորհրդակցելու հնարավորությունը...⁷

In the scope of the article, we shall also try to reveal the most commonly used modal verbs in international treaties, as well as the ways modality is expressed in the corresponding Armenian texts. Accordingly, the corpus of the study is based on the official Armenian and English versions of bilateral international treaties.

In spite of the fact that quite a good deal of research has been carried out on the use of modal verbs in English, rather few studies refer to the specific use of modals in the diplomatic discourse. According to Trosborg, the two primary functions of law are regulative and constitutive, i.e. the first one is concerned with ordering the activities which are permitted and prohibiting the ones which are not, while the second function is about creating new relations where they did not exist before (Trosborg 1997: 19). Thus, modal verbs are one of the means of expressing these functions in legal texts. It can be presumed that the highest frequency of modal verbs used in treaty texts is to be found among the group of modals expressing duty and obligation. Knežević and Brdar distinguish two degrees of possibility and necessity in legal texts: “deontic possibility marked by *may* and *can* that convey permission, and deontic necessity marked by *must* and *shall* that imply obligation” (Knežević and Brdar 2011: 118).

Accordingly, in international treaties, as in most types of legal documents, we notice a specific use of *shall* and *may*. In particular, “shall” has been considered ‘ubiquitous’ in legal texts since it expresses a deontic modality intrinsically projected towards situations and behavior located in the future (Williams 2007: 116). In treaties “shall” is mostly used to indicate necessity or legal obligation and mainly corresponds to the meaning of *must* in general English. In other cases, which may sometimes be problematic for translators,

⁷ Council of Europe Convention on Laundering, Search, Seizure and Confiscation of the Proceeds from Crime and on the Financing of Terrorism, Article 45, pp. 219, 472.

shall may frequently be used to express futurity of actions or state. In the frames of our analysis we have studied the examples of *shall* which have the meaning of obligation, duty or permission:

Each party **shall adopt** such legislative and other measures as **may be necessary** to establish as criminal offences the conduct contained in article 4 of this convention, when committed intentionally.

Յուրաքանչյուր կողմ **պետք է ձեռնարկի** օրենսդրական և այլ **անհրաժեշտ միջոցներ**՝ սույն Կենվենցիայի 4-րդ հեղվածով նախատեսված արարքները դիտավորությամբ կատարված լինելու դեպքում քրեորեն պատժելի դարձնելու համար.⁸

Each party **shall ensure** that investigations into or prosecution of offences established in accordance with this Convention **shall not be dependent** upon the report or accusation made by a victim, at least when the offence was committed in whole or in part on its territory.

Յուրաքանչյուր Կողմ **պետք է ապահովի**, որ սույն Կենվենցիայով սահմանված հանցավոր արարքների քննությունը կամ դատական հետապնդումը **կախված չլինի** միայն զոհի կողմից ներկայացված դիմումից կամ մեղադրանքից. համենայն դեպս այն ժամանակ, երբ հանցավոր արարքն ամբողջովին կամ մասամբ իրականացվել է իր տարածքում.⁹

In the given examples modal constructions *shall adopt*, *shall ensure* express duty and obligation and are conveyed into Armenian as *պետք է ձեռնարկի* (*must adopt*) and *պետք է ապահովի* (*must insure*) correspondingly. In most cases, we observe that the meaning of modality is completely preserved through the direct equivalent of the modal verb. However, the negative *shall not be dependent* is substituted by *կախված չլինի* (*will not be dependent*); thus, the meaning of the modal verb *shall* is omitted being replaced by a structure meaning futurity of actions.

If an authority having jurisdiction under articles 5 to 10 contemplates the placement of the child in a foster family or institutional care, it **shall first consult** with the Central Authority or other competent authority of the latter State. To that it **shall transmit** a report on the child...

Եթե 5-10-րդ հոդվածների համաձայն իրավասություն ունեցող մարմինը քննարկում է երեխային խնամատար ընտանիքում, ապա նա առաջին հերթին **խորհրդակցում է** վերջին Պետության Կետրոնական մարմնին կամ այլ

⁸ Council of Europe Convention on Action against Trafficking I Human Beings, Chapter 4, Article 18, pp. 161, 430.

⁹ Council of Europe Convention on Action against Trafficking I Human Beings, Chapter 5, Article 27, pp. 165, 433.

իրավասու մարմնի հետ: Այս նպատակով նա **ուղարկում է** տեղեկանք երեխայի մասին...¹⁰

In the given example we observe grammatical substitution of modal structures *shall consult* and *shall transmit* with the Present forms of the corresponding Armenian verbs *խորհրդակցում է (consults)* and *ուղարկում է (transmits)*. In both cases, the meaning of modality is lost in the Armenian translation representing just a sequence of actions.

In the case of the modal verb *may* we deal with permission or authorization. This modal verb is less frequent in general English, as compared to *can*, as it expresses a more polite permission. However, it is more appropriate in legal discourse where it is frequently used to emphasize entitlement.

A party **may**, within the limits of its internal law, without prior request, **forward** to another Party information obtained within the framework of its own investigations...

Յուրաքանչյուր կողմ իր օրենքի սահմաններում **կարող է**, առանց նախնական պահանջի, մյուս կողմին **տրամադրել** իր անցկացրած քննության շրջանակներում ձեռք բերած որոշակի տեղեկատվություն...¹¹

Prior to providing such information, the providing Party **may request** that it be kept confidential or used subject to conditions.

Նախքան նման տեղեկատվություն տրամադրելը, հայտնող կողմը **կարող է պահանջել**, որ այն պահվի գաղտնի կամ օգտագործվի համաձայն որոշակի պայմանների:¹²

Any Party **may**, at any time, **denounce** this Convention by means of notification addressed to Secretary General of the Council of Europe.

Յուրաքանչյուր կողմ կարող է Եվրոպայի Խորհրդի Գլխավոր քարտուղարին հասցեռագրված ծանուցամբ ցանկացած ժամանակ չեղյալ հայտարարել սույն Կոնվենցիան:¹³

In all the above mentioned examples *may forward*, *may request*, *may denounce* are transferred into Armenian via *կարող է (can, may)* showing entitlement. Thus, we may presume that in most cases the translation of *may* serves more or less the same function of entitlement in the target language.

¹⁰ Convention on Jurisdiction, applicable Law, Recognition, Enforcement and Co-operation in Respect of Parental Responsibility and Measures for the Protection of Children, Article 33, pp. 281, 538.

¹¹ Council of Europe Convention on Action against Trafficking in Human Beings, Chapter 5, Article 34, pp. 169, 437.

¹² Council of Europe Convention on Action against Trafficking in Human Beings, Chapter 5, Article 34, pp. 169, 437.

¹³ Council of Europe Convention on Action against Trafficking in Human Beings, Chapter 5, Article 46, pp. 175, 444.

4. Conclusion

The article aimed to study the grammatical features of international treaties, particularly focusing on the use of certain syntactic structures, passive constructions, modal verbs, and some other grammatical, as well as structural features of these legal texts, which frequently undergo transformations in the process of translation due to substantial differences between the English and Armenian language systems. We may conclude that to achieve adequacy and compliance with language norms in the translation of legal texts it is necessary to produce certain grammatical modifications so that the communicative and cognitive functions of the text can be preserved. Summarizing the results of our study, it should be noted that translators often have to resort to various grammatical transformations due to the differences between the English and Armenian language systems and norms.

With regard to syntactic features, the change of word order in the sentence structure and substitutions of sentence types are among the most common transformations in the translation of such documents from English into Armenian. As for the use of the passive voice, it is still relevant both in English and Armenian legal texts as a linguistic means of creating an official tone and an effect of impersonality characteristic of legal texts. As shown in the examples above, it is not always preserved in the Armenian language; translators often make grammatical substitutions of word-forms and sentence structures replacing passive constructions by active or impersonal ones. Modal verbs should also be given special consideration in the process of translation as there are various ways of rendering their meaning in Armenian. The results of the investigation reveal that prescriptive texts in English use modality to raise expectations in terms of future behavior. In the Armenian translation, as a rule, different tenses are employed, and the meaning of modality is usually lost.

Undoubtedly, the preciseness of document translation is conditioned not only by the proper solution of grammatical problems of translation but also the equivalent conveyance of the lexical and stylistic peculiarities of the text. In particular, the translator must possess a thorough knowledge of the corresponding terminology and digital data, as well as abbreviations and contractions used abundantly in all types of legal documents, including international treaties. And certainly, while working on the translation of such documents, some sociocultural peculiarities should also be considered by the translator due to the differences in the national mentality of the source and target users, as well as the legal systems of various countries.

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SOME CHARACTERISTICS OF THE CONFERENCE INTERPRETING PROFESSION IN MALTA AND THE REPUBLIC OF IRELAND: A COMPARATIVE OVERVIEW

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Abstract: With the rise of multilingual international organisations over the past eight decades, the conference interpreting profession has developed accordingly. In the case of the European Union (EU), the range of official languages now includes less widely spoken languages such as Maltese and Irish. Through examination of the domestic professional landscapes of the conference interpreting professions in two EU member states, Malta and the Republic of Ireland, this exploratory contribution offers a comparative overview of the historical and contemporary development of the domestic conference interpreting profession in both countries, together with contextual information regarding multilingualism policy and the specific cases of Maltese and Irish as official languages of the EU. As such, core details regarding education, training, and professional organisations for conference interpreters in both Malta and the Republic of Ireland are outlined and compared, thereby offering a suitable basis for subsequent empirically-based research.

Key words: Conference interpreting, professional status, Irish, Maltese, European Union

1. Introduction

As conference interpreting draws closer to celebrating its eightieth anniversary, it is clear that the profession has evolved considerably since the relevant simultaneous interpreting technologies were invented and implemented in the mid-twentieth century. Indeed, the multilingual international institutions which emerged after World War Two have played an important role in the global development and spread of conference interpreting over the past few decades. Of these ‘babelic organisations’ – that is, those international bodies which “use multiple languages and seek uniformity in lexical selection through the medium of interpretation and its governance” (Jones 2022: 1) – it is the European Union (EU), with its founding core commitment to multilingualism and its two dozen official languages, which has arguably influenced the scope of the wider conference interpreting

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profession to include languages that once were not considered traditional languages of high-level international communication.

As noted by the author in his previous work, these tongues include Maltese and Irish, the official languages – alongside English – of the EU member states of Malta and Ireland respectively, and which became official languages of the EU in the first decade of the current century. Indeed, the author's prior research (Hoyte-West 2019), which explored issues of linguistic equality and the recognition of Maltese and Irish as official EU languages, links directly to his research in translation, conference interpreting, and multilingualism in the Irish context, which has included an interview-based study with conference interpreters active in the Republic of Ireland (Hoyte-West 2020a). The latter publication observed that, as a relatively new conference interpreting market, the fortunes of the domestic profession appear to have been linked to the decision to make Irish one of the official languages of the EU. Given the author's additional research interests in the Maltese linguistic and sociocultural context, it was decided to also explore the situation with regard to the specifics of the conference interpreting market there, with the aim of providing potential insights into any possible shared characteristics or distinct divergences exhibited by the two case studies.

As such, the aim of this contribution is to offer a brief comparative overview of the conference interpreting profession in Malta and the Republic of Ireland, offering relevant historical, sociolinguistic, professional, and practical information. This area of focus is in alignment with the growing number of studies which focus on specific aspects of the professional status of translators and conference interpreters at the national and multinational levels. Just to offer a few examples from the past decade, these include publications by Pym, Grin, Sfredde, and Chan (2012); Gentile (2013); Dam and Zethsen (2013); Chan and Liu (2013); and Tyulenev, Zheng, and Johnson (2017).

2. Methodological Approach

As previously outlined in the findings from the author's interview-based study (Hoyte-West 2020a), the small size and relative novelty of the conference interpreting profession in the Republic of Ireland illustrated the potential for added value through comparative work with similar conference interpreting markets elsewhere in the EU. As a first step, therefore, it was decided to conduct an exploratory literature-based analysis using Malta as a selected case study, paying particular attention – as mentioned in the introductory section - to historical and sociolinguistic factors, as well as to aspects pertaining to training and relevant professional associations. Though the limitations of a literature-based approach are of clear, several studies, including Pym et al.'s (2012) key examination of translator status and the translation profession in the global context, have also adopted a similar technique (Fraser 2016: 270). Accordingly, the following two interlinked research questions were devised:

- i. What is the conference interpreting profession like in Malta and the Republic of Ireland?
- ii. How do the professional landscapes for conference interpreters in Malta and the Republic of Ireland compare with each other?

As case studies are used frequently within translation studies (for example, see Susam-Sarajeva, 2009), it was felt that the chosen method aligned well with the preliminary nature of the current overview. In addition, evidence from the scholarly literature illustrates that documents are well-suited to case study approaches, given that they can provide background and context, as well as tracking changes within a given situation (for example, see Bowen, 2006; Gross, 2018). The exploratory case study approach was selected as, although descriptive in nature, the generalised information obtained can be useful for subsequent empirical work (for example, see Yin, 2009; Baškarada, 2014). For the purposes of this exploratory overview, this proved ideal, thereby allowing the two countries’ conference interpreting markets to be outlined and contextualised appropriately using data sources such as institutional websites and relevant scholarly literature.

3. Conference Interpreting Profession in Malta and the Republic of Ireland

Country	Population (as at 01.01.2022)	Official languages	Year of EU accession
Malta	516,100	Maltese, English	2004
Republic of Ireland	5,006,324	Irish, English	1973

Table: Relevant data regarding the two case studies under analysis.

Source: The author, based on European Union (2022).

The table presented above provides some relevant data regarding the two case studies under discussion. By way of introduction to the Maltese historical and sociolinguistic context, in geographical terms the Republic of Malta consists of an archipelago of islands situated in the southern Mediterranean between Italy and the coastline of northern Africa. With its capital city at Valletta, the country’s population of just over half a million makes it the smallest of the EU’s twenty-seven member states. During the medieval and early modern era, Malta’s fortunes were closely linked with Sicily, its northern neighbour, and the islands were ruled successively by a range of different powers, including the Byzantines, Arabs, and Normans. In the sixteenth century, the islands were granted to what would become the Sovereign and Military Order of the Knights of Malta, whose rule lasted until the Napoleonic invasion of 1798. In 1800, British forces captured the islands, and Malta remained under British control until 1964, when the island became independent. Like Croatia, Slovakia, and Slovenia, Malta joined the EU in 2004, and Maltese became an official language of the organisation (Pace and Borg 2017: 72-75; Briguglio and Busuttill 2022).

Malta’s complex history is reflected in its linguistic heritage. Maltese, the only Semitic language accorded EU status, is official alongside English; Italian was also an official language until the mid-20th century. Initially, as observed elsewhere (for example, see Somssich 2016: 106), Malta originally selected English for its dealings with the EU during the accession process, and it was not until subsequently the government asked for Maltese to be recognised as a full and official working language,

which was not necessarily a straightforward process (see Portelli 2017: 100). Although it is now clear that official EU status for Maltese has had a wide-ranging and positive impact on the development and status of the language (Harwood 2021: 11-12), this change in policy initially caused challenges regarding the provision of relevant conference interpreting-related services. As noted by Cauchi (2005), the few interpreters working with Maltese at that time had either followed an interpreter training programme outside the country, or had proven themselves through self-study and professional practice. However, demand from the EU institutions greatly outstripped supply, and challenges in the sourcing of linguists – especially, as Pace and Borg (2017: 75) note, of interpreters – meant that requirements for full Maltese language provision at the European level were not met by the time Malta joined the EU in 2004. A three-year linguistic derogation, which expired in May 2007, was put into place in order to gain time to obtain the necessary amount of linguistic personnel (Malta Independent 2007).

Regarding conference interpreting, the need for the derogation was significant as there was then no interpreter training programme available in Malta. To remedy the situation, a number of steps were taken during the transitional period. Initially, a group of four trainee conference interpreters were trained at the University of Westminster in London, who then passed the necessary accreditation examinations for the EU institutions. Subsequently, once the necessary infrastructure and pedagogical support was in place, a postgraduate diploma in interpreting was made available at the University of Malta from the 2005/2006 academic year onwards (European Parliament 2005; also Portelli 2017: 101). Indeed, at present, the University's Master of Interpreting Studies (M.Interp (Melit)) remains the only such course available in Malta. It offers simultaneous and consecutive interpreter training for students with active and passive Maltese, English, French, Spanish, Italian, and German (University of Malta 2021). During the 2019/2020 academic year, DG Interpretation, the European Commission's interpreting service also offered wide-ranging assistance to the course, including pedagogical support, study visits to the EU institutions, virtual classes, student bursaries, and other grants (European Commission 2020).

Turning to wider professional issues, although AIIC, the International Association of Conference Interpreters, currently records two members with domiciles in Malta (AIIC 2022), the country's translational landscape is marked by a distinct absence of a relevant national professional body for translators and interpreters, a fact also noted by Pym et al. (2012: 38). There is, however, a specialist Court and Police Interpreters and Translators Association (CPITA) (Malta Online Dictionary 2022). In addition, it appears that an organisation called the Professional Interpreters' Association of Malta (PIAM) did exist around the turn of the new millennium, though evidence of its current activity has not been found. As such, the PIAM aimed to represent and bring together all of the interpreters who were working in the country at that time, which was before Malta joined the EU (Cauchi 2003). In addition, all of the Maltese interpreters who were working for the EU institutions – presumably on a freelance basis – were also members of the association (Cauchi and Scerri 2003). Moving to the present, however, new efforts are being made to establish an association for Maltese language professionals. An illustration of this is a Translating Europe workshop, which took place two years ago, on the state of play of the translation industry in Malta (Translation and Interpreting Studies

at UM 2020). As highlighted by Vella (2020), one of the guest presentations at this event aimed to present the development and implementation of the Latvian Association of Interpreters and Translators (*Latvijas tulku un tulkotāju biedrība, LTTB*), thereby providing a possible template for the domestic Maltese context with potential implications for the future professionalisation and certification of conference interpreters in Malta.

Moving to the Atlantic and the north of Europe, as mentioned previously, the Irish context regarding translation and conference interpreting has formed a significant part of the author's recent research (for example, see Hoyte-West 2019; 2020a). In geographical terms, the Republic of Ireland comprises the larger portion of the island of Ireland, and has been an EU member state for almost five decades. Following the country's independence from British rule in the early twentieth century, Irish – a Celtic language – was recognised as the country's first official language, yet the long shadow of sustained social and linguistic marginalisation has meant that it still remains a minority language, despite the important place it occupies in Ireland's sociocultural heritage and identity, as well as in its primary and secondary education system. This is despite the fact that until early modern times, Irish was the predominant language spoken on the whole island. However, formal annexation by the British in the sixteenth century and the imposition of harsh policies designed to lessen the role, status, and importance of Irish and its speakers over the centuries meant that English became dominant by the late nineteenth century, a situation which has remained unchanged over the intervening decades (for more information please see, for example, Campbell 2013; Doyle 2015, etc.).

At present, according to data from the country's Central Statistics Office (2022), feedback from the most recent census illustrated that fewer than one in twenty people reportedly used Irish every day, although over a third of the population identified themselves as being able to speak the language. Accordingly, in the light of the complex linguistic and cultural history of the Irish language, it could be perhaps viewed as unsurprising that when the Republic of Ireland acceded to the EU in 1973, English was accepted as its main language at the supranational level (Hoyte-West 2019). Consequently, it took until the early 2000s – in part, stimulated by the debates regarding Maltese outlined above – for perspectives to change and for Irish to be awarded official EU status in the year 2007. However, as noted in the previous paragraph, the specific sociolinguistic situation regarding Irish – and the resultant shortage of linguists, including interpreters – meant that a lengthy derogation was required. In the case of Irish, this was only lifted at the beginning of this current year, in January 2022 (European Commission 2022).

Concerning matters of training possibilities for future conference interpreters, as noted elsewhere (see Hoyte-West 2020b), the MA and postgraduate diploma course in conference interpreting at NUI Galway opened to students in 2007; however, before that course was inaugurated, the first group of Irish-language conference interpreters were trained in London at the University of Westminster (European Commission 2007). In a similar vein to the course at the University of Malta, the programme at NUI Galway accommodates a range of language combinations, with training offered for active and passive Irish and English as well as major world languages such as Spanish, Italian,

French, and German. Recent support from the European Commission's DG Interpretation has also comprised pedagogical assistance, virtual classes, study visits, and student bursaries (European Commission 2020). And though Irish now has full status as an official and working language of the EU, efforts to raise awareness and ensure the continued recruitment of high-quality linguists with the language are still active, as demonstrated by a recent posting on social media by the European Commission Representation in Ireland (EU Commission in Ireland 2022) which highlights upcoming employment possibilities for translators with Irish as their main language.

In terms of professional matters, conference interpreting is generally viewed as a rather recent activity within the Irish context. However, the author's previous interview-based study (Hoyte-West 2020a) found that there were certainly solid reasons to demonstrate that the domestic conference interpreting profession is viable, as demonstrated by the compact and cohesive professional community. In addition to knowing of the significance of keeping their professional work aligned with best practice, the findings from the interviewees illustrated that conference interpreters were highly cognisant of relevant professional organisations. In the Republic of Ireland, it is the Irish Translators and Interpreters Association (ITIA) which acts for the interests of conference interpreters at the domestic level, and has been doing so for over thirty-five years. Noting the value of professional bodies as advocates for change (Greenwood, Suddaby, and Hinings 2002), the ITIA upholds professional and ethical standards and also advocates for raised awareness about the translational professions at the national level and beyond (Irish Translators and Interpreters Association 2022). At the international level, eight members domiciled in the Republic of Ireland are currently listed in the directory of AIIC, the aforementioned international association of conference interpreters (AIIC 2022).

4. Discussion and Conclusions

As this brief comparative overview has illustrated, the conference interpreting professions in Malta and the Republic of Ireland are characterised by several common features. Both nations are located on islands, with a present reality moulded by a history of colonisation by Britain and language contact. Both countries also have, as their first official language alongside English, a language which did not have a long pedigree as an international conference language, and despite the enduring presence of bi- and/or multilingualism in both the Maltese and Irish contexts, neither country had previously established practices and professional frameworks regarding the provision of conference interpreting prior to EU official status for the two languages, as evidenced by the requirements for linguistic derogations at the European level.

In addition, initial training for both languages was conducted abroad, in the United Kingdom, and domestic courses were only created after the recognition of the respective languages as EU official languages. Both courses offer training in a range of languages and are, at present, the only postgraduate conference interpreting courses available in each country. However, while AIIC is represented in both countries, at the national level a major difference relates to the issue of professional associations for conference

interpreters, with the Republic of Ireland possessing a long-running professional organisation open to translation and interpreting professionals, whereas the Maltese context does not appear to currently offer a domestic generalist professional organisation which can include conference interpreters. As hinted at by the limitations listed in the methodological section of this overview, there are a number of possibilities for further research in the field to explore whether these points of apparent synergy can also be supported by evidence from the field. For instance, this could take the guise of a questionnaire distributed to conference interpreters in both the Republic of Ireland and Malta, which would seek to gain deeper insights into practitioners' views on the profession in each market. This could also be supplemented by semi-structured interviews, and comparing practitioners' observations on relevant topics.

It is important to note, however, that the world of work is changing, and the translational professions – as noted in Firat's (2021) article on the paradigm shift of "uberization" – are not immune to these changes. In common with many other spheres of professional activity, conference interpreting too is currently undergoing a transformation of its own. As also outlined in the author's recent review (Hoyte-West 2022), the COVID-19 coronavirus pandemic and the lengthy travel and social mixing restrictions have impacted the profession in myriad ways, not solely in terms of the technological shift to remote simultaneous interpreting but also with regard to broader issues relating to the wider training, development, and professional status of conference interpreters. In addition, environmental and geopolitical aspects seem certain to play an ever more important role for the conference interpreting profession as the century progresses. These may be regarding modes of travel and conference organisation, the greater uptake and recognition of indigenous and minority languages, or differences in the structures, requirements, and multilingual provision of those babelic international organisations mentioned by Jones (2022). Nonetheless, in the light of these interesting and far-reaching potential developments, it seems clear that there will be a strong need to undertake further comparative research on the conference interpreting profession in the years and decades to come.

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ALDOUS HUXLEY'S FUTURISTIC WORLD FROM THE PERSPECTIVE OF ITS TRANSLATION PROPERTIES

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Abstract: The article focuses on A. Huxley's famous novel "Brave New World" and the two versions of its translation (Russian and Armenian). The aim of the analysis is the identification of linguistic means specifying A. Huxley's futuristic world, the so-called World State of the XXVI century (AD 2540), a world, where psychological manipulation predominates as a method of creating a totalitarian society, its dictatorship subjugation and people's successful standardization. The next step is the determination of communicative/functional properties of the ST and two target texts (Russian and Armenian) in order to reveal how the linguistic manifestation of the author's worldview is transmitted into a different cultural domain to become cohesive with a different target audience. To transmit exactly A. Huxley's futuristic world vision into a TL the translator should keep closely to the author's philosophical conceptualization of this world and the psychological manipulation principles the authorities employ to achieve the expected impact on the fictional society.

Key words: dystopia, futuristic world, psychological manipulation, communicative/functional properties, transformation.

1. Introduction

Translation as a creative activity is a multistage process which needs thorough analysis of the ST and identification of the communicative/functional properties of both source and target texts.

In her "Translation as a Purposeful Activity: A Prospective Approach" Christiane Nord writes: "Every translation is intended to achieve a particular communicative purpose in the target audience, and if we analyse who the target audience will be and what they may need and expect, we might be better able to deliver a product that suits their needs and expectations" (Nord 2006: 133). She holds the opinion that "translators

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choose their translation strategies according to the purpose or function the translated text is intended to fulfil for the target audience. Since communicative purposes need certain conditions in order to work, it is the translator's task to analyse the conditions of the target culture and to decide whether and how, the source text purposes can work for the target audience according to the specifications of the translation brief" (Nord 2006: 131).

Viewed from the perspective of pre-translation analysis any ST should be analyzed within the scope of extra-textual environment and intra-textual elements, which design the text itself. These are in fact the constituent components that create the communicative conditions, where the ST with its communicative purpose circulates or is functioning as a message directed to a definite audience. Thus, to get a better version of translation, one must definitely identify the situation or else the wide context the ST is created in, its communicative purpose and their linguistic manifestation to make the so-called secondary text (TT) cohesive with a different target audience.

Aldous Huxley's literary domain needs a thorough research into all the mentioned factors from the perspective of its proper translation and transformation of his philosophical worldview into a different culture for a different audience. Who is Aldous Huxley? What is so specific about his vision of a new futuristic world? Why and how does he describe this world? These are basically the questions any translator is to answer in order to produce a relevant output product.

2. Aldous Huxley's Dystopia and Futuristic World

Aldous Huxley, a famous British writer and philosopher, is ranked among the most outstanding dystopians of the anti-utopian galaxy of writers. Though, his dystopia is very often characterized as "a clinically sanitary dystopia" (Birzer 2015). Why? Is it because his dystopia leads to a different vision of the society he describes and suggests the possible ways how to purify it? Or maybe because his dystopia is a sort of a unique mix of utopia and dystopia, where evil and mercy coexist giving birth to definite solutions or a key to their cognition? "A. Huxley's dystopia is a totalitarian society, ruled by a supposedly benevolent dictatorship whose subjects have been programmed to enjoy their subjugation through conditioning and the use of narcotic drug – soma – that is less damaging and more pleasurable than any narcotic known to us. The rules of Brave New World have solved the problem of making people love their servitude" (Naughton 2013).

If compare A. Huxley's "futuristic world" with G. Orwell's dystopian society, the difference is absolutely visible. And it is quite definitely identified by Kyle Smith: "Huxley's vision of our humanity being eroded by what would have been unimaginable material and sexual plenty in the 1930s, when he wrote the book, makes for a stark contrast to the gray impoverishment of Oceania in *1984*, a vision of a Stalinist state predicated on what must have seemed to Orwell like the new norm of privation caused by wartime rationing. Today, however, some of our most serious problems are diseases of plenty: Drugs and food and porn are omnipresent, and so are opioid overdoses, type II diabetes, and loneliness" (Smith 2018).

Thus, both writers illustrate a totalitarian society and the governing decline of this political and social environment. But G. Orwell's environmental catastrophes caused by well-organized oppression system are gradually decreasing because of the Stalinist and the socialist regime collapse, whereas A. Huxley's vision of the future society within the

scope of peoples' successful standardization leads to the consequences we face even in modern times.

A. Huxley's "Brave New World" describes the so-called World State in the XXVI century (AD 2540). It is a world, where children are not born in the regular conditions, they are cultivated in special hatcheries. It is a world, where citizens are graded according to the specially developed program of sorting people due to their intellectual and physical abilities. It is a world, where people live in a unique progressive space with its specific values like serenity, sexual freedom and consumption. It is a world, where every citizen is inspired with love and respect towards superiority and the caste, he/she belongs to. It is a world, where every citizen is biologically instilled with all the necessary skills, thoughts and feelings. It is a world, where psychological manipulation prevails as a method of creating a totalitarian society and its dictatorship subjugation.

To convey A. Huxley's futuristic world, the translator should examine properly the language media of the novel in terms of psychological and linguistic manipulation. It does not absolutely mean, that the novel itself is a piece of manipulative discourse. Not at all, but the determination of language means identifying psychological manipulation of the fictional society within the text should be definitely analyzed to be exactly transformed into the TT. Persuasive function of the mass manipulation in the novel is to make people follow the established rules and principles of the society they live in. The people who undergo such type of manipulation are rather definitely described in T. van Dijk's book "Discourse and Manipulation." He considers this type manipulation recipients to be "victims of manipulation. This negative consequence of manipulative discourse typically occurs when the recipients are unable to understand the real intentions or to see the full consequences of the beliefs or actions advocated by the manipulator" (Van Dijk 2006: 361).

To transmit A. Huxley's futuristic world vision into a TL the translator should keep closely to the author's philosophical conceptualization of the society described in the novel and the psychological manipulation principles he employs to achieve the expected impact on the reader.

3. Determination of Linguistic Means Specifying A. Huxley's Futuristic World from the Perspective of Their Translation into Russian and Armenian

The very first element that attracts the reader's attention is the title of the novel. It directly takes the reader to Shakespearian play "The Tempest." A lot of Internet sources suggest the analysis of this allusion and all of them determine it as a quote taken from Shakespeare's "The Tempest." Seeing Ferdinand for the first time, Miranda says, 'O brave new world, that has such people in't!.' The exclamation itself is identified as an ironic one. Miranda was raised and always lived on an isolated island, and the only people she ever knew were her father and his servants, an enslaved savage, and spirits, notably Ariel. When she sees other people for the first time, she is overcome with excitement, and utters the famous words. However, what she is actually observing is not men acting in a refined or civilized manner, but the representatives of the worst of humanity, who betrayed or tried to betray their brothers or leaders to get ahead. The title is appropriate because John the Savage's situation parallels Miranda's plight in the play.

Similar to Miranda, John is naive to the outside world. Huxley employs the same irony when the ‘savage’ John refers to what he sees as a ‘brave new world.’ John’s perspective of the world is also based on his knowledge of Shakespeare, which significantly influences his outlook on the World State (see References).

As a title in A. Huxley’s “Brave New World” the unit acquires additional ironic meaning as it does not basically mean a courageous new world, but a world attempting to become a new one, which solves whatever the current world assumes as great problems: human dissatisfaction, inequality, war, etc. The translation of the title sounds like it is in the Russian and Armenian translations of “The Tempest” – “О ДИВНЫЙ НОВЫЙ МИР” and “Չքսաղ նոր աշխարհ” and alludes the original one, keeping the sense of irony and having the similar impact on the target reader.

Another characteristic feature of the novel is the use of neologisms created by the author himself to describe the specificities of the fictional world. ‘Feelies’ is an innovative constituent of the World State. Due to the technological progress a movie theater based on the viewer’s sensory experience is developed with smell and touch. This interactive technology brings the viewer closely to the experience, the actors on the screen undergo. A. Huxley does not specify the engineering of the ‘feelies’ or how they actually work, but he leaves enough clues for the reader to understand the general concept. It is transferred into Russian and Armenian rather effectively. In Russian it is transmitted as ‘ощущалка’ – a sort of a neologism likewise in the original. In the Armenian version the method of addition is used by the translator within a compound noun – ‘զգայա’ + ‘ֆիլմ,’ where ‘feel’ is transmitted by the verb ‘զգալ’ and the noun ‘ֆիլմ’ is added ‘զգայաֆիլմ,’ again a neologism for the Armenian readership. In fact, both translations convey the idea and the concept is comprehensible for the target readers.

The technological progress in the new world is achieved in different aspects: the rigid control of reproduction through technological and medical intervention, including the surgical removal of ovaries, or the high levels of consumption and production that are the basis of the World State’s stability, or else the creation of complicated entertainment machines that generate harmless leisure. The citizens of the World State are supposed to play different games at their leisure time, the Obstacle Golf among them – another neologism created by the author. The game is based on electromagnetic technologies, the metal ball rolls into the hole automatically. The game is good for the feeling of success, nobody ever loses and there is no feeling of depression or disappointment. The equipment for the game is thoroughly developed, it is constantly improved and easy to break. The unit is rather accurately transferred into Armenian by means of word-for-word method of translation, only likewise in the previous illustration the translator implements a compound noun, a cluster of two nouns: ‘արգելք’ + ‘զոնֆ’ and as a result – ‘արգելազոնֆ’ appears in the TT. In the Russian version like in the Armenian one the term is transferred by means of word-for-word translation as ‘гольф с препятствиями,’ though a shift in the structure of the unit occurs (peculiar to the Russian language) and no neologism appears in the case.

In the new Futuristic World created by A. Huxley the chief tool of the oppression system is the psychological manipulation of the citizens which takes a start right within the hatcheries, the children are cultivated in. The author of the ST uses different lexical,

syntactical and stylistic means to indicate the manipulative value of the deeds exercised by the fictional world authorities. A manipulative discourse involve “processing information in short term memory (STM), basically resulting in “understanding” (of words, clauses, sentences, utterances and non-verbal signals) in terms of “meanings” or “actions” (Van Dijk 2006: 366) So, this is the reason for the government to store the information in short term memory of the residents, and to repeat it constantly, for them not to forget, they never think of whatever they are instilled with as they repeatedly hear it from their childhood.

Bernard Marx, the specialist on hypnopædia, very briefly and rather definitely identifies this process:

One hundred repetitions three nights a week for four years, thought Bernard Marx, who was a specialist on hypnopædia. Sixty-two thousand four hundred repetitions make one truth. Idiots! (Huxley 2004: 50)

This is the “great” achievement of the World State government. This is the result of psychological manipulation and the dictatorship of obedience of the totalitarian society citizens. This is with whatever the author himself appeals directly his audience: do not let the World make idiots of people, do not let the World cultivate a society of moral monsters. Only one exclamatory sentence ‘Idiots!’ – and the emotional-expressive significance of the utterance is evident. Hence, a question arises: for Bernard Marx the idiots are the people who experience the manipulative impact. Is it the same for the author? Or maybe he respectively considers the authorities to be idiots for their deeds and “great ideas.”

The concept of formation of the only actual truth is very accurately transmitted into both target texts. The emotional and expressive value of the statement is properly conveyed both in Russian and Armenian versions.

In the Russian translation by O. Soroka and V. Babkov a number of modifications occur:

По сотне повторений три раза в неделю в течение четырех лет, – презрительно подумал Бернард; он был специалист-гипнопед. – Шестьдесят две тысячи четыреста повторений – и готова истина. Идиоты! (Huxley 1999, http://lib.ru/INOFANT/HAKSLI/mir.txt_with-big-pictures.html)

First it is generalization in case of ‘three nights a week,’ which is translated as ‘три раза в неделю,’ where the noun ‘week’ is substituted by ‘раз’ (times), whereas in the Armenian version it remains the same ‘գիշեր’ (nights) to indicate that the operations were conducted specifically at night time. Besides the methods of addition and omission are simultaneously applied in case of ‘презрительно подумал Бернард’ (literally: Bernard thought contemptuously). The adverb ‘contemptuously’ is missing in the ST, whereas Bernard’s family name Marx is missing in the TT. The translators are supposed to emphasize Bernard’s attitude towards the operations and their constant repetition using the adverb ‘contemptuously.’ In the Armenian version these elements are transmitted accurately without any deviation (‘մտածում էր Բեռնարդը Մարքսը’). Finally, two more translation techniques occur in the Russian TT: lexical substitution – ‘он был специалист-гипнопед’ instead of ‘who was a specialist on hypnopædia’ and

complex compensation, when the simple sentence structure of the ST ‘Sixty-two thousand four hundred repetitions make one truth’ is substituted by an emphatic structure in the TT – ‘Шестьдесят две тысячи четыреста повторений – и готова истина.’ The Armenian translation by L. Hayrapetyan maintains the structure of the original.

Հարյուր կրկնություն շաբաթը երեք գիշեր չորս տարի շարունակ, - մտածում էր Բեռնարդ Սարքսը՝ քնուտուցման մասնագետը: – Վաթսուներկու հազար չորս հարյուր կրկնությունը մեկ ճշմարտություն է ստեղծում: Ապուշնե՛ր: (Huxley 2017: 60)

In the Armenian version the word-for-word translation with minor syntactical and punctuation modifications peculiar to the TL is suggested by the translator. The only question is, whether the target audience undergoes the author’s expected impact likewise the source readership. No doubt, it does. The Armenian and Russian people, even those living in post-soviet times, are well aware of the totalitarian regime and the dictatorship of obedience. So, for the Armenian and Russian readership ‘Ապուշնե՛ր’ and ‘Идиоты!’ (Idiots!) is the only truth – all those who perform and experience this sort of manipulation are really pathologically abnormal.

The psychological manipulation of the World State citizens is well illustrated in the extract describing the Elementary Class Consciousness lesson in the nurseries:

“But old clothes are beastly,” continued the untiring whisper. “We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better...”
...“Ending is better than mending. The more stitches, the less riches; the more stitches...”
(Huxley 2004: 51)

One of the most powerful tools of psychological manipulation is basically voice. Any oral utterance has its verbal and non-verbal properties and among the non-verbal properties the voice, the intonation, mimics and gestures are of significant importance from the perspective of manipulation. Thus, in the first sentence of the illustrated example this specific feature of manipulative discourse is definitely manifested by ‘continued the untiring whisper,’ where ‘whisper’ is the voice quality full of breath, which keeps the listeners calm and serene. Besides the attribute ‘untiring’ is supposed to signify the quality of whisper so very important for manipulative activity to make it effective and valid.

– А старая одежда – бяка, – продолжалось неумоимое нашептывание. Старье мы выбрасываем. Овчинки не стоят починки. Чем старое чинить, лучше новое купить; чем старое чинить, лучше...
... – Чем старое чинить, лучше новое купить; чем старое чинить, лучше... Прорехи зашивать – беднеть и горевать; прорехи зашивать – беднеть и... (Huxley 1999, http://lib.ru/INOFANT/HAKSLL/mir.txt_with-big-pictures.html)

In the Russian version ‘continued the untiring whisper’ sounds as ‘продолжалось неумоимое нашептывание,’ where ‘whisper’ is substituted by ‘whispering’ (‘нашептывание’) as if the translator wishes to emphasize the constant recurrence of the operation over the people undergoing manipulation.

– Իսկ հին հագուստը ցնցոտի է, - շարունակում էր անխոնջ շշուկը, – մենք միշտ դեն ենք նետում հին հագուստը: Լավ է դեն նետել, քան կարկատել, լավ է դեն նետել, քան կարկատել, լավ է դեն նետել...
 ...– Լավ է դեն նետել քան կարկատել: Շատ է կարվածքը, քիչ՝ ունեցվածքը: Շատ է կարվածքը... (Huxley 2017: 62)

The Armenian translator suggests a very accurate and equivalent translation of ‘continued the untiring whisper’ – ‘շարունակում էր անխոնջ շշուկը.’

It should be noted that in the Russian translation of the first part of the utterance (the direct speech) the adjective ‘beastly’ is substituted by ‘бьяка’ (instead of ‘чудовищный,’ ‘гадкий’), which is rather used in children’s jargon, whereas in the Armenian version the unit is transmitted by a noun of a literary standard language ‘ցնցոտի.’ Both translations do not have the expected effect and are not coherent with the continuation, whereas in the ST the coherence is absolutely visible, ‘We always throw away old clothes.’ If the old clothes are beastly, they should be thrown away, if they are ‘бьяка,’ you may keep and laugh at them and not always throw away (‘Старье мы выбрасываем’). Finally, if they are ‘ցնցոտի’ – you are very poor and cannot afford new and better clothing taking the old stuff to the trash (‘մենք միշտ դեն ենք նետում հին հագուստը’).

The other rather powerful means of manipulation appears in the continuation of the ST extract: the use of stylistically marked elements. Thus, in the ST the author introduces rhyme, rhythm, repetition and elliptical sentences, very strong elements of manipulation, elements that motivate those under manipulation to easily remember, obey and do whatever they are persuaded to: ‘Ending is better than mending, ending is better than mending, ending is better...,’ ‘The more stitches, the less riches; the more stitches’

In both Russian and Armenian versions equivalent translation is doubtless: rhythm, rhyme, repetition, elliptical sentences are transmitted into the target languages. Though, it should be noted that in the Russian version complex compensation is used to transfer the content of the ST units through Russian proverbs: ‘Овчинки не стоят починки,’ ‘Чем старое чинить, лучше новое купить,’ and the method of addition is used in case of ‘Прорехи зашивать – беднеть и горевать,’ which is missing in the ST.

The Armenian translator keeps accurately the ST author’s sayings, creating a sort of common proverbs, which do not exist in the Armenian culture: ‘Լավ է դեն նետել, քան կարկատել,’ ‘Շատ է կարվածքը, քիչ՝ ունեցվածքը.’ Besides in the Armenian TT a new device appears: all the manipulative sentences are italicized by the translator throughout the text. The translator seems to emphasize the essence of the manipulative directives. Is it so necessary? Not at all, because the manipulative content is so vivid and definitely exposed in the ST, that does not need any additional signification.

The similar translation modifications occur in other illustrations. Thus, ‘A gram of Soma will return the sweetness of life’ (speaking about ‘soma’) is transmitted into target languages as ‘Сомы грамм – и нету драм,’ ‘*Սոմայի մեկ գրամը հետ կրերի կյանքի համը.*’ In both target texts the translators create a sort of common proverbs, which do not exist in both cultures but definitely manifest the content of the TT unit. Unfortunately, the Russian translators seem to be inspired by this type of transformation

and implement it even whenever it is not so necessary and the units as such are missing in the ST. Though, it should be noted that this device, likewise the italicization of manipulative units in the Armenian version, makes the utterances even more emphatic, expressive and persuasive, hence applying additional manipulative function to them.

Thus, in the ST the “whisper” in the nurseries utters:

Government’s an affair of sitting, not hitting. You rule with the brains and the buttocks, never with the fists. (Huxley 2004: 51-52)

The Armenian translator transmits the sentences quite exactly without any additions and modifications. The only deviation occurs in the syntactic structure of the second sentence specific to the TL.

Մտառարարուհի նստելու գործ է, ոչ ծեծելու: Մտառարարու էն ուղեղով ու հետույքով, բռունցքով երբեք: (Huxley 2017: 63)

Meanwhile in the Russian version the sentences are transformed as sayings:

Править надо умом, а не кнутом. Не кулаками действовать, а на мозги воздействовать. Чтоб заднице не больно, а привольно. (Huxley 1999, http://lib.ru/INOFANT/HAKSLLI/mir.txt_with-big-pictures.html)

Besides the noun ‘задница’ is a vulgarism peculiar to the Russian non-standard language, which is not relevant to the SL ‘buttocks’ and sounds rather rude and obscene.

Another non-verbal means peculiar to manipulative discourse is illustrated in the example below, where the speaker’s manner and quality effect of his voice differ definitely if compare with the previous one (‘continued the untiring whisper’).

“My young friend,” said the Arch-Community-Songster in a tone of loud and solemn severity; there was a general silence. “Let me give you a word of advice.” He wagged his finger at Bernard. “Before it’s too late. A word of good advice.” (His voice became sepulchral.) “Mend your ways, my young friend, mend your ways.” (Huxley 2004: 193)

If in case of ‘continued the untiring whisper’ the manipulative effect is achieved by means of ‘untiring whisper,’ which keeps the listeners calm and serene, the psychological manipulation in the illustration above is deliberately reached through the loud voice timbre and “sacred” significance, which keeps the listeners stay in scary silence. The manipulative impact is achieved also by the threatening movement of the speaker’s finger – ‘He wagged his finger at Bernard’ and the exclamation uttered again angrily – ‘Before it’s too late,’ as if he wishes to warn Bernard, if the latter does not follow his advice, it may have catastrophic consequences. The effect is achieved by the repetition of the word ‘advice’ as well. Moreover, it is emphasized by means of gradual intensification: first it is used in terms of ‘a word of advice,’ later it is intensified by an attribute ‘good’ in ‘a word of good advice’ to be well memorized. Then his voice (a non-verbal means of persuasion) becomes even more horrifying – ‘sepulchral’ and a new repetition occurs: ‘Mend your ways, my young friend, mend your ways.’ All the

mentioned manipulative/persuasive properties make the speech absolutely expressive and definitely effective.

Primarily, the neologism ‘Arch-Community-Songster’ created by the ST author attracts attention in terms of its translation into the target languages. In both versions the translators created corresponding neologisms as well. Though in the Russian translation one component of the compound noun (‘Community’) is missing ‘архипеснослов’ and the noun is not capitalized, while the Armenian translator transfers accurately all the components of the compound noun ‘Արքիամայնսերգիչը’ and introduces the neologism with capital letters.

– Молодой мой друг, – изрек архипеснослов торжественно-сурово; все кругом смолкло. – Позвольте преподать вам совет. Добрый совет. – Он погрозил Бернарду пальцем. – Исправьтесь, пока еще не поздно. –В голосе его зазвучали гробовые ноты.

(Huxley 1999, http://lib.ru/INOFAANT/HAKSLL/mir.txt_with-big-pictures.html)

A number of transformations are observed in the Russian TT. In the sentence ‘Молодой мой друг, – изрек архипеснослов торжественно-сурово; все кругом смолкло’ first, word order change occurs in the direct speech, where the Arch-Community-Songster addresses Bernard. Instead of ‘My young friend’ it sounds ‘Young my friend’ in Russian, probably to emphasize the fact, that a person who the speaker refers to is too young and not so experienced as he is. Besides in the translation of ‘in a tone of loud and solemn severity’ the method of reduction is used to compress the ST notion within one compound word ‘торжественно-сурово.’ This sort of reduction might be emphatic but in a different context, as here it does not render the conceptual value of the original and does not have the expected impact on the listener. Another type of reduction and structural rearrangement of the ST units occurs in the final part of the utterance, where ‘Before it’s too late. A word of good advice. ... Mend your ways, my young friend, mend your ways’ is substituted by one sentence ‘Исправьтесь, пока еще не поздно.’ If compared with the original, the TT transformations in this case do not have the similar manipulative/persuasive effect as the ST corresponding units possess.

Though the Armenian version may be regarded as quite an adequate translation, several modifications are visible in the extract as well.

— Իմ երիտասա՛րդ բարեկամ, — սասց Արքիամայնսերգիչը բարձր ու հանդիսավոր խստությամբ. համընդհանուր լռություն էր տիրում: — Թույլ տուր երկու բառով մի խորհուրդ տալ քեզ:— Նա ճոճեց մատը Բեռնարդի վրա:— Քանի դեռ ուշ է: Մի բարի խորհուրդ,— նրա ձայնն անդրշիրիմյան երանգ ստացավ,— դարձի՛ եկ, իմ երիտասա՛րդ բարեկամ, դարձի՛ եկ: (Huxley 2017: 212)

The method of addition is used by the translator in the sentence ‘Թույլ տուր երկու բառով մի խորհուրդ տալ քեզ,’ where ‘a word of advice’ is transferred as ‘երկու բառով մի խորհուրդ’ (literally: ‘one advice in two words’), whereas ‘մի խորհուրդ’ would be absolutely enough. Another addition occurs in case of ‘նրա ձայնն անդրշիրիմյան երանգ ստացավ’ where ‘երանգ ստացավ’ (literally: ‘in a

sepulchral tone of voice’) makes the utterance even more expressive than it is in the ST. In case of ‘ճոճեց մատը’ the verb ‘ճոճել’ corresponds more to ‘wiggle’ neither to ‘wag.’ Hence, the translation would be more successful if the translator used ‘մատը թափ տվեց.’

In any case, in the Armenian version, despite the modifications suggested by the translator, the manipulative/persuasive properties of the ST are completely manifested.

4. Conclusion

Translation of any piece of writing needs thorough analysis of the ST and determination of the communicative/functional properties of both source and target texts. Viewed from the perspective of pre-translation analysis any ST should be analyzed within the scope of extra-textual environment and intra-textual elements, which design the text itself. These are in fact the constituent components that create the communicative conditions, where the ST with its communicative purpose circulates or is functioning as a message directed to a definite audience. Thus, to get a better version of translation, one must definitely identify the situation or else the wide context the ST is created in, its communicative purpose and their linguistic manifestation to make the so-called secondary text (TT) cohesive with a different target audience.

A. Huxley’s dystopian novel “Brave New World” describes the so-called World State in the XXVI century (AD 2540). It is a world, where psychological manipulation predominates as a method of creating a totalitarian society and its dictatorship subjugation.

To convey A. Huxley’s futuristic world the translator should examine properly the language media of the novel in terms of psychological and linguistic manipulation. Persuasive function of the mass manipulation in the novel is to make people follow the established rules and principles of the society they live in. To transmit exactly A. Huxley’s futuristic world vision into a TL the translator should keep closely to the author’s philosophical conceptualization of this world and the psychological manipulation principles the authorities employ to achieve the expected impact on the fictional society.

Two translations of the novel are analyzed in the article: the translation into Russian by O. Soroka and V. Babkov and the translation into Armenian by L. Hayrapetyan. The comparative analysis of both TT versions reveals the great desire of the translators to manifest exactly the ST author’s futuristic world vision and his philosophical conceptualization of the World State society. They seem to be very much inspired by the ST and transmit accurately the author’s new World State vision with the emotional and expressive specificities determining this world. They use different translation techniques to convey the linguistic properties of the ST: word-for-word translation, addition, lexical substitution, complex compensation, syntactical and punctuation modifications, creation of neologisms and common sayings etc. in the target languages. The successful result of the adequate translation in both languages is definitely visible. Though, it should be noted that the Armenian translation seems to be more accurately done, meanwhile the Russian translators feel rather free in their interpretation of the ST. Nonetheless, the desirable impact upon the target readership in both versions is achieved due to the correct

transmission of the philosophical conceptualization of the author's futuristic world, the manifestation of the psychological manipulation principles, the coherence of the communicative/functional properties and the expectations of the target audience.

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POETICS OF TITLES: SOME OBSERVATIONS ON LITERARY TRANSLATIONS FROM RUSSIAN INTO ITALIAN

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*I never really know the title of a book
until it's finished.*
Mary Wesley

Abstract: The present article is devoted to the poetics of literary titles and their manifold meanings and functions in literary works. Due to their formal, stylistic and/or semantic characteristics, titles represent one of the most challenging and controversial elements in literary translations. In fact, they often refer to specific cultural aspects, idiomatic expressions or *realia* coming from the original linguistic context, which are not so easy to reproduce in translation with the same effects. Moreover, in some cases, editors or publishers prefer to propose specific titles slightly or consistently different from the originals for “marketing” strategies. Starting from Gerard Genette’s (1930-2018) seminal study on the topic, we will focus on some titles of Italian translations of Russian literary works of the Nineteenth and Twentieth centuries, aiming to analyse the reasons underlying different choices. We will also propose reflections on the complex intertextual and cross-cultural dynamics connected to literary titles’ history and their translation processes.

Key words: literary titles, poetics, Russian literature, Italian translations, cross-cultural and intertextual dynamics

1. Introduction

Since ancient times, in the domain of literary works titles have always had a peculiar, hybrid and complex nature, which in recent years has attracted the attention of scholars from different countries and disciplinary fields (Bobadilla Pérez 2007; Bogolembaska 2004; Briffa and Caruana 2009; Castelli 2020; Lodge 1992; Roy 2008; Weinrich 2000). A title can be used to identify a work, put it in a certain context, convey a summary of its contents, or arouse the reader’s curiosity. As pointed out in several studies, literary titles may be considered both elements of the formal structure of a text – at the crossroads

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of linguistics, rhetoric and stylistic characterisation – and metonymies of its semantic contents. In fact, even though titles are integral parts of the whole body of fictional works, from a graphic and aesthetic point of view they also belong to what Genette defined as paratextual elements, such as epigraphs, prefaces, subtitles, intertitles and notes (Genette 1997: 7).

A title has got a dual function in the eyes of readers: it represents at the same time a formal ‘threshold’ (i.e. a concrete ‘transition’ into the text) and a symbolic clue to its inner meanings (that is to say, a semantic ‘transaction’). At a general level, the relevance of titles as integral parts of literary works needs to be underlined: since the whole headline is unmediated by a narrative voice, it may be, in concrete terms, as close as we come within that text to an authorial voice. This is the reason why in the present paper we talk of ‘poetics’ of titles (Kellman 1975: 158-160), because in many cases they convey and condense in a few words meaningful thematic instances connected to the poetics of the author. As Bogolemska remarks,

“Заглавие, хотя по существу принадлежит к идейно-тематическому уровню текста, оно – как элемент *inventio* – вызывает интерес также и с точки зрения риторического искусства слова. Являясь неотъемлемой/интегральной частью текста, оно называет и символически представляет его содержание. Кроме представляющей функции, заглавие выполняет также импрессивную функцию (*persuasio*) – в нем может проявляться индивидуальная оценочная позиция автора, может оно апеллировать к определенной иерархии ценностей, к сфере чувств и эмоций.”

[“Even if titles essentially belong to the conceptual-thematic level of a text, as elements of *inventio* they attract interest also from the point of view of the rhetorical art of the word. Being an integral/inseparable part of the text, they name and symbolically represent its contents. In addition to their representative function, titles also perform an argumentative function (*persuasio*): they may express the individual evaluative position of the author, appealing to a certain hierarchy of values or to the realm of feelings and emotions.”] (Bogolemska 2004: 7; my translation, *I.R.*¹)

We can identify different stages of development in the origins and historical evolution of literary titles. As it is known ancient works, like those of the Old Testament, were not realized by single authors. Consequently, they did not have proper title lines as we intend them today, and were usually referred to by their first words (*incipit*). When books were written on a scroll (or roll), as in the case of the Torah, it was not common and rather impractical to distinguish an initial page, because it was rolled up, and would not be readable unless unrolled. For that reason, scrolls were marked with external identifying decorations, which under certain aspects can be considered as the oldest precursors of titles. Later on in cultural history books were gradually composed on codices, a stack of pages bound together. Among other reasons, codices replaced scrolls because they were more comfortable to use: the appearance of a ‘title page,’ then, is directly connected with bound books having a set of pages. In Ancient Greek literature works had generally one-word titles that did not coincide with the initial words of the works, but alluded to

¹ Unless otherwise specified, all the English translations in the present work are mine, *I. R.*

toponyms (*Iliad* as the ‘story of Ilion’), to the names of the main characters (*Odysseia*)² or to a sheer genre indication (*Stories*). The Latin word *titulus/tituli*, (‘label’ or ‘inscription’), was originally employed to designate labels or captions naming figures or subjects in art, which were commonly added in classical and medieval works and are still present in Eastern Orthodox icons. In particular, the term described some conventional inscriptions on marble or stone that listed the honours of an individual, or that identified boundaries in the Roman Empire³. Then, at least since Western Renaissance most literary works became the product of single authors. The concept progressively took hold, but the authorship of books which were (or were believed to be) non-fiction was not considered as the same of a novel one. The notion of intellectual property did not exist; in fact, copying another writer’s work was considered normal. The invention of printing changed the economics of the literary market, making it possible for the owner of a manuscript to make money selling printed copies. Therefore, authorship became more important, and the name (or pseudonym) of the author would appear on front pages. To make the content of a book easy to ascertain there also came the custom of printing on the cover page a title, i. e. a few words in larger letters than the body, and thus readable from a greater distance. Sometimes the headline continued at length, becoming a sort of ‘advertisement’ for the work which a possible purchaser would see in a bookshop (see Gibbons 2010: 12-22).

2. Evolution, Main Functions and Classification of Literary Titles

In a diachronical perspective, different social, cultural and stylistic trends have deeply influenced titles composition techniques. In the Eighteenth century, for example, were on fashion long titles-summaries, which in many cases contained explanations, analepses or anticipations of the narratives; as we already remarked, they often coincided with literary genre indications (Zyrjanova 2014). In the nineteenth and especially in the twentieth century, title lines gradually became shorter and more “impressive,” with a recurrent usage of hyperonyms, *Leitmotives* or figures of speech. Titles-anthroponyms were still common (let us think of *Asja* by I. S. Turgenev, 1858), as well as titles-questions (*Chto delat’?*, *What is to be Done?* by N. G. Chernishevskij, 1863). On the whole, literary headings tended to be composed of symbolic key-words that reflected more directly the main images/thematic issues of the works or authors’ free creativity on a stylistic level:

“More legitimate, in theory, and quite inevitable, was the abbreviation of the long summary titles characteristic of the neoclassical, or perhaps especially of the eighteenth century. One could not these titles quoted *in extenso* in a conversation or even in request, and their shortening was undoubtedly planned, if not intended by the authors. To tell the

² As Maiorino observes, «whether the narratives be popular or aristocratic, novelistic characters often bear names that stand out as points of entry into the reading of literary texts» (Maiorino 2008: 34).

³ A *titulus pictus*, for example, was a merchant’s mark or other commercial inscription. It is interesting to notice that in modern English the current meaning of “book title” comes from this earlier artistic substratum, just as the legal connotation of the term derives from plainer record inscriptions.

truth, some of those original titles lend themselves easily to analysis into elements of differing status and various importance.” (Genette 1997: 47)

With the affirmation of the principles of socialist realism, in Soviet times prevailed a choice of titles with a clear social orientation (as *Razgrom, The Rout*, 1927, and *Molodaja gvardija, The Young Guard* 1946, rev. ed. 1951 by A. A. Fadeyev, 1901-1956), and an ever-growing tendency to use acronyms or abbreviations often connected with political slogans. Nowadays, contemporary authors are more inclined towards symbolic titles, which may contain veiled or direct literary quotations, intertextual allusions and/or metaphors (consider, for example, *Generation 'P'* by V. O. Pelevin, published in 1999 and translated into both English and Italian as *Babylon*).

In his insightful study, Genette identified three major functions of the title: designation, indication of the content, and seduction of the public (Genette 1997: 51). In the last years, in line with reader response criticism approaches, several studies have also evidenced informative, instructive, manipulative, provoking and anticipating functions of headlines (see Karrer 1991). Anyway, in literary and reading practice a title is much more than a book's name but, further still, it is much more than the sum of its single functions. The word title, in fact, also evokes a complex of expectations, assumptions and ideals: titles should be relatively short in length; they should be discrete and autonomous; they should occupy positions prior to the text itself (the front cover, the spine, the half title-page, the title-page and the top of the first page, for example). Literary heading lines, in particular, should relate to and describe the work they entitle; they should offer, as Umberto Eco's suggests, “a key to interpretation”; they should securely identify the work, by not changing from copy to copy and only occasionally from edition to edition (Gibbons 2010: 2). As contemporary researchers highlight, today literary titles have a multi-functional potential. In fact, a headline may have numerous and varied functions in relation to the text, resulting from diverse considerations. One of the major and most common ones is identification: more than any other paratextual element, titles reveal and name concrete books (or films), they impress themselves in readers' minds and even when they are misleading, they tend to catalyse memory and interest. Beyond this, any headline has a dimension of focusing, summarizing and representing the plot, the characters, key thematic instances and in some cases also the formal structure of a work. Fisher especially underlined the ‘representative’ function of titles: in his view, in fact, they «are names for a purpose, but not merely for the purpose of identification and designation, in spite of the important practical role which indexical names play in the designative process. The unique purpose of titling is hermeneutical: titles are names which function as guides to interpretation» (Fisher 1984: 288). The ‘focusing’ feature, instead, has been highlighted by Levinson:

“What a focusing title does is to select from among the main elements of core content one theme to stand as the leading one of the work. [...] What a focusing title does then is suggest which of the contending themes should be given central place in interpreting the work and organizing one's appreciation of it.” (Levinson 1985: 44)

On a theoretical level, the term ‘titology’ was first coined in 1977 by the comparatist and literary critic Harry Levin⁴. Literary studies were among the first to focus on the

⁴ H. Levin, “The Title as a Literary Genre,” *Modern Language Review* 72 (1977): xxiii–xxxv.

significance of a title in establishing the stylistic and thematic developments of the following pages of a work. This term has been used in the scientific community for forty years now to define the multi-faceted approaches and critical discussion on the complex nature of titles (Maiorino 2008: 3-4). It is important to note that, in the Slavic cultural context, the writer Sigizmund Krzhizhanovskij (1887-1950) devoted an insightful critical essay to the poetics of titles (1931), which anticipated at least thirty-five years Western theoretical observations. As a real forerunner in the studies on the topic, he analysed the interdependent relationships between titles, text and paratext, the connections between titles and the literary genesis of a work, authors' complicated relations with their headlines and how the formulation of certain titles could influence readers' reception (Krzhizhanovskij 2006). As further evidence of the transversal interest in the subject and of its current relevance, it is worth mentioning two international conferences on the theme organised in Russia in the last years⁵.

As we already said, a classical title often constitutes a veritable description of the book, an effective summary of its action, a definition of its subject, etc. In Genette's classification, a literary title is usually composed of three sections, which may be all present or not on the front page: the actual 'title-line,' the 'subtitle,' and a 'genre indication' (Genette 1997: 33). Much like a façade to a building, the title page metaphorically represents the frontispiece of a literary work, a sign that offers diverse perspectives and demands interpretation. As Weinrich observes, in general the titles of scientific works tend to be longer and less polysemic than literary ones, because they usually contain the key words of the text (Weinrich 2000: 10-11). In relation to their main functions and formal characteristics (Zyrjanova 2014: 293), we can distinguish different types of literary titles:

- titles that coincide with the names and surnames of the protagonists (*Anna Karenina*, *Netochka Nezvanova*, *Oblomov*, *Moll Flanders*)⁶. On some occasions, the chosen proper names evoke clear intertextual references (*Ulysses* by J. Joyce)
- headlines which include (or are made of) toponyms (*Journey from Petersburg to Moscow*, *Moscow-Petushki*, *Petushinskij prolom* [The Breach of Petushicha])
- thematic titles, which allude to one or some of the *Leitmotifs* present in the text (*War and Peace*, *Sense and Sensibility*, *The Thaw*, *Life and Destiny*);

⁵ See "Vserossijskaja nauchnaja konferencija *Zaglavie i zagolovochnyj kompleks v literature, muzyke, kino, plasticheskich iskusstvach*," Moskva, Uchebno-nauchnaja laboratorija mandel'shtamovedenija RGGU, Otdel teorii IMLI im. A. M. Gor'kogo RAN, 3-4 aprilja 2014 goda and Mezhdunarodnaja nauchnaja konferencija iz cikla «*Fenomen Zagliavija*» *po lestnice zaglavij*, Moskva, Institut filologii i istorii RGGU, Uchebno-nauchnaja laboratorija mandel'shtamovedenija RGGU, Otdel teorii IMLI RAN, 4-5 aprilja 2019 goda.

⁶ In general, these types of titles do not create difficulties in translations, as they are usually transliterated and preserved as they are from the source language into the target one. However, among other Italian translations of Dostoevsky's unfinished novel, for his version Rinaldo Küfferle (Torino: UTET, 1956) chose to translate the title as *L'Orfana* (The Orphan), and the name of the protagonist as *Anna*, instead of using the diminutive *Netochka*, to save his readers supposed difficulties of reading and pronunciation.

- oxymoronic (or antonymic) titles, whose key words really are or only seem to be in direct conflict with the contents of the work. In this case, the title line may hide ironic or parodic intentions, or even a sort of ‘provocation’ to contemporary readers on the part of the writer⁷: *Zoo or Letters not about Love, Watermark* (“*Foundations of the Incurable*”), *Dom Pushkina*;
- rhematic titles usually contain literary genre indications in the wake of classicist literary works of the Eighteenth century: *Oda na vzjatie Khotina* (*Ode on the Seizure of Khotin*), *Yevgeniy Onegin, a Novel in verse, Le Rouge et le Noir. Chronique du XIX^e siècle, Dvoynik. Peterburgskaya poema* (*The Double: A Petersburg Poem*)⁸;
- headings that contain literary quotations/intertextual allusions (*Far From the Madding Crowd, Where Angels fear to Tread, For Whom the Bell Tolls*) (on this aspect, see Karrer 1991);
- titles which contain proverbs or idiomatic expressions, as A. N. Ostrovskij’s ones (1823-1886): *Pravda chorosho, a schaste luchshe* (*Truth is Good, but Happiness is Better*), *Ne v svoi sani ne sadis’* (*A Baker Shouldn’t be a Butter-Head*), *Ne tak zhivi, kak chochetsja* (*Do not live, as you would like to*);
- ‘transparent’ vs. ‘opaque’ titles: the last ones may hide a kind of Chinese box game of references of the author with the readers. In the headline of the two-volumes collection of thoughts *Opavshie list’ja* (*Fallen Leaves*) by Vasily Rozanov, for example, the opacity is connected to the morphologic affinity, in Russian, between the words *list’ja* (leaves) and *listy* (sheets of paper), deliberately alluded to by the writer in this title-line, but not easy to express in translation⁹. Let us also think about *Kotik Letaev* (literally “Little-Tomcat-Fly”), which is the proper name of the three-year-old main character of Belyj’s novel, but is also the childish and playful pseudonym that the writer used between 1917 and 1922¹⁰.

⁷ In these cases the title is opposed to the overall meanings of the work; the writer deliberately creates a deviation from the denotative plan and an effect of estrangement to provoke readers’ reactions. The conflict can be real or apparent, it can have satirical character, or the images evoked by the headline may correspond to a deeper, symbolic reading of the text.

⁸ As we already observed, while in the Eighteenth-century literary genre indications often coincided with titles-lines themselves, nowadays this element, if present, tends to appear as a secondary or sub-title.

⁹ It is interesting to notice that in Russian the term *list’ja* may mean both “leaves” and “sheets,” even though nowadays it is more commonly used referring to leaves. Vasily Rozanov (1856-1919) effectively wrote his aphoristic fragments on tiny leaflets of paper, which in their volatility and fragility symbolically reminded autumn leaves: on the topic see C. De Lotto, “...«come ti siedi a scrivere una cosa»... Cose solitarie e fugaci di Vasilij Rozanov,” in *Forme brevi, frammenti, intarsi*, edited by S. Genetti, *Primo quaderno del Dottorato in Letterature Straniere e Scienze della Letteratura*, Università degli Studi di Verona, Verona: Fiorini, 2006, 178-179.

¹⁰ In his translation of the work, Janecek remarks: «Kotik’s name as a whole has been designed to be meaningful as well. Although, as we later learn in the sequel, his given name is supposed to be Nikolai, the nickname for which would be Kolya or a variety of other diminutives, he never refers to himself or is referred to in the novel as anything other than Kotik (Little Tomcat) or some diminutive of this pet

Even from this short and non-exhaustive list, we can perceive the rich and articulated network of cultural references displayed by literary titles, in many cases closely interwoven with the poetics of the works they are selected to represent (Andreeva, Ivanchenko, Orlickij 2005). In Maiorino's words,

“As the most enduring of literary microstructures, titles are the etymologies of literature. I would like to believe that, when it comes to practical criticism, titles provide a degree of accuracy in matters of literary interpretation that is comparable to the certainty that DNA provides to our understanding of biological codes.” (Maiorino 2008: 5)

For a novelist choosing a title may be an essential part of the creative process, bringing into sharper focus what the work is supposed to be about. Some writers have difficulty in finding an adequate headline and change it more than once along the way¹¹, ‘playing’ with word meanings and sounds until they reach an effective synthesis. Some others, instead, “build” around a specific title line, concept or image they have in mind the main contents of the following text. In both cases, then, a title may be rejected by editors or publishers because it is considered unattractive to readers, or because it does not respond to marketing strategies (Castelli 2020: 36). It is a rather frequent incident today, which differentiates contemporary literature from ancient and modern ones; in fact, as Lodge remarks, apart from their cultural value, literary works are books, that is, material ‘products’ intended for sale: “novels have always been commodities as well as works of art, and commercial considerations can affect titles, or cause them to be changed.” (Lodge 1992: 195). In this perspective, along with cover pages, titles are conceived as a sort of ‘bait’ to seduce readers and influence their initial reception of the work.

3. Russian Literary Titles and Their Italian Translations: Case Studies

Due to their dense linguistic and semantic mixture, literary titles are one of the most complex and problematic elements in translation. In Eco's view, translation itself is seen as a constant, creative and multi-level negotiation process:

“Il concetto di fedeltà ha a che fare con la persuasione che la traduzione sia una delle forme dell'interpretazione e che debba sempre mirare, sia pure partendo dalla sensibilità e dalla cultura del lettore, a ritrovare non dico l'intenzione dell'autore, ma *l'intenzione del testo*,

name his mother actually used for him. [...] His surname, close in structure to his actual surname, Bugaev, replaces the root *bugai* (stood bull), which is contextually inappropriate, with the root *let* (to fly), thus allowing for the sprouting of spiritual wings. And this is only one instance of the significant use of root meanings. Bely the child and the adult plays with them constantly, excavating them for their primeval meanings and bringing these subterranean meanings to the surface, sometimes in new compounds.» (G. J. Janeczek, “Introduction: From the Depths of Memory” to A. Bely, *Kotik Letaev*, Evanston, Illinois: Northwestern University Press, XV-XVI).

¹¹ Genette defines these different options as of “pre-titles” or “working titles”: even if they are temporary versions, in most cases they are never completely insignificant, because they tend to highlight several thematic aspects inevitably sacrificed by the definitive title. This “pre-paratext,” therefore, is legitimately part of the subsequent paratext. (Genette 1997: 42).

quello che il testo dice o suggerisce in rapporto alla lingua in cui è espresso e al contesto culturale in cui è nato.”

[“The concept of fidelity is connected to the conviction that translation is one of the forms of interpretation and that, although it starts from the culture and sensitivity of readers, it should always aim at rediscovering I do not say the intention of the author, but *the intention of the text*, what it says or suggests in relation to the language in which it is expressed and to the cultural context in which it was born.”] (Eco 2003: 16)

In basic terms, translating means making the text understandable to a different language reader. If every act of translation implies a deep insight into the linguistic structures, stylistic devices and meanings of a work, one of the translator’s main aims should be to reproduce as much as possible in the target audience the cognitive processes evoked by the author in the source audience (Bobadilla Pérez 2007: 119). In other words, if we want a new reading public to understand the semiotic universe of the original, we have to ‘transform’ it by adapting it to the semiotic context of these readers. Linguistic structures, pragmatics, and style in literary prose are closely related, and the translator must be conscious of their relationship. Syntactic differences between the source text and the target one must be kept to a minimum to produce a translated text that is very close stylistically to the original (Viezzi 2013: 376-378). In addition to this, it seems very clear that literary style and culture are often interdependent and that literary style reflects the poetics of an author/character. Understanding style can help the translator reconstruct the author’s underlying cognitive aspect, which is influenced by an array of factors that include culture. So when we speak of cultural elements in literature, we must consider how they are reflected both in the original text style and in the target text. There is no single rule to rely on for **source-oriented or target-oriented translations**, but it is preferable to use the two criteria alternately, depending on the concrete problems posed by the text:

“tradurre vuole dire capire il sistema interno di una lingua e la struttura di un testo dato in quella lingua, e costruire un doppio del sistema testuale che, *sotto una certa descrizione*, possa produrre effetti analoghi nel lettore, sia sul piano semantico e sintattico che su quello stilistico, metrico, fonosimbolico, e quanto agli effetti passionali a cui il testo fonte tendeva.”

[“to translate means to understand the internal system of a language and the structure of a given text in that language, and build a double of the textual system that, *to a certain extent*, may have similar effects on the readers, both on the syntactic and semantic levels and on the stylistic, metric and phono-symbolic levels. This also concerns the reproduction of the emotive effects to which the source text tended.”] (Eco 2003: 16)

To the hybrid and complex nature of translation, the specific semiotic essence of titles has to be added (Malingret 1998: 398), usually characterised by a semantic gap, a “linguistic deviation” that gives them the effect of ‘mini-engraved logos.’ As Caramitti effectively points out, in a generalising perspective, the possible approaches to the translation of isolated literary titles may be traced back to three main strategies: a tendency to conservatism and non-intervention, a maximally fluid insertion of the

translation both in the morphosyntax of the target language and in the syntagmatic continuum of the text or a complete remodulation of the title in the target language (Caramitti 2020: 2). How is it possible to preserve the tangled web of formal and semantic associations of original titles in another language? Which criteria do usually guide translators coping with titles? What does get irreparably lost?¹² To answer these questions, we will analyse some famous headlines of Russian literary works of the Nineteenth and Twentieth centuries and examples of their Italian translations, which provide useful examples of different choices and orientations.

The work widely recognised as Nikolaj Gogol's (1809-1852) masterpiece was published in Moscow in 1842 with the complete title *Pochozhenija Chichikova, ili Mertvye dushi. Poëma* (*The Wanderings of Chichikov, or Dead Souls. Poem*). The first part of this co-validating headline¹³ focusing on the protagonist of the prose poem was imposed by censorship, which found blasphemous the thematic juxtaposition between the immortality of the soul and the image of death. In fact, in Russian the expression '*dusha*' was also used to define a peasant servant of the land, and to count serfs (and people in general). As it is well known, the plot of the work relies on the linguistic and cultural *realia* of the 'dead souls' (i.e., 'dead serfs') who are still accounted for in property registers. On another plan, the profound interconnection between life and death at the centre of the title is a fundamental trait of Gogol's poetics: the choice of such a formula also refers to the 'dead souls' of his characters, all of which represent different aspects of *poshlost'* (which can be rendered as 'commonplace, moral and spiritual vulgarity,' with overtones of middle-class pretentiousness, fake significance and philistinism). The addition of the first part of the title suggested a satirical, picaresque interpretation of the novel equally present in the text, but far from the author's inner conception¹⁴. In fact, with all its polysemic and symbolic thickness, Gogol's thematic label expressed the absence of boundaries between life and death in his creative vision¹⁵. This aspect emerges in the recent Italian translation of the prose poem by the writer Paolo Nori (Milano: Feltrinelli, 2009), who, differently from previous versions, proposes only

¹² The major risks may be related to the loss of polysemy or of ironic/satirical sub- or intertextual implications present in the original titles. On this topic see Orlickij: 2011.

¹³ In his analysis of titles different structures and typologies, Genette defines "co-validating" (or integrated) headlines (with a first and a second, distinct, part) the ones graphically divided by the conjunction 'or,' which in his view connects much more than it actually separates (Genette 1997: 34).

¹⁴ In fact, since its first successful publication Gogol's work has been known both by scholars and common readers, and mostly translated, only with the shortened authorial title *Dead Souls. Poem*, without the previous slightly misleading part imposed by tsarist censorship. This seems to confirm what Genette defines as the "erosion of the title" through readers' reception: describing a number of examples, the French literary critic considers that, in general terms, the main responsible for this phenomenon is the posthumous reading public (Genette 1997: 45).

¹⁵ In general Gogol's titles, as Rozanov rightly observed, are characterized by constant, recurring elements that also serve as marvellous and "visual" auto-definitions of his works. Consider, for example, *Arabesques*, an image that effectively reminds the writer's style, so rich in involutions, ramifications and lyrical digressions.

Anime morte (*Dead Souls*) in the title, without the definite article ‘le’ (the), that draws readers’ attention more on the concrete *realia* of the serfs¹⁶. As Caramitti observes,

“ogni citazione occasionale di titolo si inserisce in un contesto, e molto spesso la sua traduzione è interamente funzionale a quel contesto, e in parte maggiore o minore a quel contesto è demandata. Elementi integrativi e di raccordo che non possono trovare spazio nel titolo vengono trasferiti in posizione di contiguità sintagmatica non immediata. In quest’ottica, prima di tradurre si pensa a cosa serve quella traduzione, a cosa va finalizzata e indirizzata. Un giornalista o un divulgatore potrebbe voler far comparire nomi o toponimi che motivano l’inserimento, chi scrive dell’intertestualità cercherà di farla emergere, se si è sottolineata una determinata caratteristica dell’autore o del testo, sarà istintivo provare a ribadirla nel titolo.”

[“each occasional title citation fits into a context, and very often its translation is entirely functional to that context, and to a greater or lesser extent is linked to that context. Supplementary and connecting elements that cannot be included in the title are transferred to a position of non-immediate syntagmatic contiguity. In this perspective, before translating we think about what that translation is for, to what it is aimed and addressed. A journalist or populariser may want to bring up names or toponyms that motivate the insertion, who writes of intertextuality will try to make it emerge, if one has underlined a certain characteristic of the author or text, it will be instinctive to attempt to reiterate it in the title.”] (Caramitti 2020: 3)

Another meaningful example for our analysis is *Vojna i mir* (*War and Peace*, 1863-1869), the title of the world-famous epic novel by Lev Tolstoy (1828-1910). Also due to the long and complex creative process of his major works, the writer confessed in a letter (1870) that he always struggled to find adequate titles, and that he usually put definitive ones only in the end. It is known that the first heading of *War and Peace* was *Tri pora* (Three Epochs), which referred to the three historical periods evoked in the novel (1812, 1825 and 1856); the subtitle *From 1804 to 1814* illustrated the actual timespan of the plot. Then the first part of the work was published in serial form in the journal “Russkij vestnik” (“The Russian Messenger,” 1865-1867), with the title shortened to *The Year 1805*¹⁷. A later complete version was titled with the idiomatic expression *Vse chorosho, chto chorosho konchaetsja* (*All is Well that Ends Well*), which can also be considered a literary quotation, since its English equivalent was chosen by Shakespeare as the headline of one of his comedies (*All is Well that Ends Well*, 1823)¹⁸. For what concerns the final thematic label, which appeared on the front page of the 1869 volume edition of the work, it gave rise to a series of controversies in literary debate that still continue today. In fact, despite the semantic relevance of the two oximoric concepts ‘war’ and ‘peace’ to the contents of the whole text, other interpretations have been proposed. As it

¹⁶ Among the other Italian versions, see the critical edition N. V. Gogol, *Le anime morte*, trans. and edited by S. Prina, Milano: Mondadori, 1996 and N. V. Gogol, *Le anime morte*, trans. and edited by N. Marcialis, Roma: la Biblioteca dell’Espresso, 2013.

¹⁷ This first version has been translated and published into Italian as *1805. La prima redazione di «Guerra e Pace.*” Introduction by P. C. Bori, trans. by G. Miozzi, Venezia: Marsilio, 2001.

¹⁸ On the genesis and the significance of Shakespeare’s title in relation to the text of the play see <https://www.shakespearestudyguide.com/AllWell.html>.

is known, owing to their common etymological origin, the Russian words for ‘peace’ (pre-1918 миръ) and ‘universe, human world’ (pre-1918 міръ) were homonyms, and since the 1918 reforms which abolished the grapheme ‘i’ they have been spelt identically. The term originally spelt міръ, besides, in Russian also means community, and refers in particular to the ancient rural village one (*obshchina*), but it can also be used to indicate a nation or a whole world intended as ‘human community’¹⁹. So, as some scholars claim, there are high probabilities that the original manuscript title would be correctly intended and translated as “War and the World,” and that Tolstoy initially intended to maintain the ambivalence of meaning of the word, which better expressed the variety of themes, ideas and images that he wanted his novel to embrace²⁰. However, as it results from bibliographic sources between 1868 and 1869 the writer changed the spelling into ‘миръ’²¹, and he himself translated the title into French as *La guerre et la paix*. Tolstoy knew several languages, including English, and was often consulted by translators; so other critics point out that if he truly meant the headline to be “War and Society” he would have suggested this version. The novel arrived for the first time in the Italian cultural context in 1891, in the Fratelli Treves edition translated as *Guerra e pace* (*War and Peace*). Only three Italian versions of the early Twentieth century added the determinate articles ‘the’ (*La guerra e la pace*), while all the numerous others reflect the Russian definitive line with no articles²². The formal structure of the headline itself is characterised by the presence of the conjunction ‘and,’ which indicates at the same time the complementarity of the two words, ‘war’ and ‘peace,’ and their opposition. The two concepts interact with each other, and their interaction symbolically shows us the concrete reality in which human masses act in the text: even the soldiers of the army, in fact, are depicted as single human beings. In this case the linearity of the title corresponds to the “horizontal” rhythm that pervades the epic novel and makes it similar to a large fresco. It is interesting to note that in an insightful study on the genesis of Tolstoy’s work based on several Moscow archive materials, the Italian scholar Raffaella Faggionato, after a fascinating *excursus* on manuscripts, hermetic texts and Masonic rituals which

¹⁹ In our view, this “community” meaning of the word becomes particularly apparent when Kutuzov encourages his troops to be merciful to the starved French prisoners, and when the Russian soldiers are depicted as being kind and understanding to captain Morel and his servant: a soldier says that they are also human beings and that even weeds grow on familiar ground. This emphasizes Tolstoy’s poetic conception of the whole world as a close-knit community of brothers.

²⁰ Many others think, instead, that the ‘world’ meaning is only a sort of urban legend probably fuelled by the Soviet popular TV quiz show *Chto? Gde? Kogda?* (*What? Where? When?*), that in 1982 (and later on also in 2000) presented as “correct” answer the ‘world/society’ variant, based on a 1913 edition of *War and Peace* with a typo in one of its pages.

²¹ It is important to underline that the actual meaning of the word ‘mir’ in Russian is quite different from its lexical equivalents in most Western languages (peace, paix, pace): it has more to do with an “absence of active conflicts” which closely reminds the *Pax Romana* (*Roman Peace*, also called *Pax Augusta*), a roughly 200-year-long period of Roman history which is defined as a golden age of increased as well as sustained Roman imperialism, relative peace and order, prosperous stability, hegemonial power and regional expansion, despite a number of wars and revolts at the boundaries.

²² Among the best and most recent Italian versions, see *Guerra e pace*, edited and transl. by G. Pacini, Milano: Feltrinelli, 2014; *Guerra e pace*, transl. by E. Guercetti, Torino: Einaudi, 2018.

have nurtured the creative imagination of the writer, proposes to interpret and translate the title as “*La guerra e l’universo umano*” (The War and the Human Universe)²³.

Also *Prestuplenie i nakazanie* (*Crime and Punishment*, 1866), title of one of the most famous among Fyodor Dostoevsky’s (1821-1881) works, has a similar linear structure. In Italy it is one of the most known and translated Russian novels ever, and all Italian editions present in the frontpage *Delitto e castigo* (*Crime and Punishment*)²⁴, a title widely familiar to Italian readers and in force since the first 1889 version²⁵. However, manifold scholars pointed out that it should be more adequately rendered as *Il delitto e la pena* (*The Crime and the Penalty*)²⁶, because the original Russian headline was closely connected to the title of the famous treatise by Cesare Beccaria *Dei delitti e delle pene* (*On Crimes and Punishments*, 1765), translated in Russian as *O prestuplenijach i nakazanijach* in 1803, and then taken up by V. Popov for his essay *Prestuplenija I nakazaniija. Eskizy iz istorii ugovolnogo prava* (*Crimes and Punishments. Sketches of History of Criminal Law*)²⁷. The essay was published in Dostoevsky’s journal «*Vremja*» («Time») in 1863, while in Russia there was much public debate on judicial reform. The question, therefore, lies in the choice of the second noun (“castigo” instead of “pena”), that prevents readers from grasping the reference to Beccaria. This is due to the fact that the first Italian translation of the novel was conducted not on the Russian original, but on the previous French one (*Le crime et le châtement*, 1884). The Russian word *nakazanie* can be rendered in French both as ‘*peine*’ and ‘*châtiment*,’ but the translator V. Derély did not perceive the intertextual reference, and chose the option that in Italian may only correspond to ‘castigo’²⁸. It is not irrelevant, because, as we already remarked, paratextual elements’ functions are not neutral, and if the complex passage from ‘crime’

²³ See R. Faggionato, *L’alambicco di Lev Tolstoj. «Guerra e pace» e la massoneria russa*, Roma: Viella, 2015.

²⁴ With its twenty-six versions to date, *Crime and Punishment* is one of the most translated foreign literary works into Italian. Among the best Italian translations, see *Delitto e castigo*, transl. by S. Prina, Milano: Mondadori, 1994, new edition 2021; *Delitto e castigo*, transl. by E. Guercetti, Torino: Einaudi, 2013 and *Delitto e castigo*, transl. by D. Rebecchini, Milano: Feltrinelli, 2013 [this edition received the International Translation Award “Italia-Russia attraverso i secoli” (“Italy-Russia through the centuries”)].

²⁵ F. M. Dostoevskij, *Il delitto e il castigo* (*Raskolnikoff*). *Romanzo*, Milano: Fratelli Treves, 1889. As can be easily seen, the headline presents after the first part the name of the protagonist transliterated following the French norms of the time and the rhematic genre indication “novel,” which is a shortened version of what appeared in the original.

²⁶ See the introduction to *Delitto e castigo. Romanzo in sei parti e un epilogo*, Introduction and transl. by C. G. De Michelis, Roma: Gruppo Editoriale L’Espresso, 2004, vi. The slavist De Michelis chose to reproduce the complete original rhematic headline chosen by Dostoevsky, adding the subtitle “*Novel in six parts and an epilogue*.”

²⁷ Cf. E. Gherbezza, *Dei delitti e delle pene nella traduzione di Michail M. Sherbatov*, Firenze: Firenze University Press, 2007, xi.

²⁸ On this topic see also G. Baselica, *Alla scoperta del «genio russo», Tradurre*, spring 2011, <https://rivistatradurre.it/tradurre-dal-russo-2/>. It is not always the title of the first translation to assert itself in the target context: let us think, for example, about *L’armata a cavallo* (*The Mounted Army*: cf. *L’Armata a cavallo e altri racconti*, transl. by R. Poggioli, Torino: Frassinelli, 1932), which established itself in the Italian reception as the most familiar translation of Isaac Babel’s (1894-1940) *Konarmija* (*Red Cavalry*, 1926) at the expense of the previous *L’armata di cavalleria* (*The Cavalry Army*).

to ‘punishment’ represents a major theme of the novel²⁹, in any case it should not be already set out in the title (Fedorova, Bolognani 2015: 82-84).

An example of contamination and close interrelations between the Italian and Russian cultural contexts is represented by the famous children’s tale *Pinocchio* (1883) by Carlo Collodi (pseudonym of the Florentine writer and journalist Carlo Lorenzini, 1826-1890) and its Russian re-elaboration by Aleksey Nikolayevich Tolstoy (1883-1945). A first (1881) part of Collodi’s story came out in serial form with the title *La storia di un burattino* (*The Story of a Puppet*) on the children’s weekly magazine “Giornale per i bambini” (‘Children’s Magazine’). In the following months, also thanks to several young readers’ letters addressed to the editorial staff, the writer was induced to widen and continue the work, and the new episodes came out in the magazine until 25th January 1883. The whole text was then published as a single book in February 1883 with the definitive title *The Adventures of Pinocchio. The Story of a Puppet*³⁰, and had great success. Collodi’s novel was translated into Russian for the first time in 1906 and aroused a lot of interest, so much that in the first twenty-five years of the century several other Russian translations appeared. A. Tolstoy himself collaborated on a translation-adaptation of the novel that came out only in Berlin in 1924³¹. Due to his deep knowledge and fondness for the Italian fairy-tale, in 1935 the Soviet writer devoted himself to what was initially meant to be a new translation of it, but which soon became a work in its own right. His version of the fairy-tale was published at first in the children’s magazine

²⁹ The author himself wrote about it in detail in a famous letter to M. N. Katkov, editor of the Moscow journal «The Russian Messenger»: F. M. Dostoevskij, *Pis'ma*, 98. M. N. Katkovu 10(22)—15(27) sentjabrja 1865, Weisbaden, in F. M. Dostoevskij, *Sobranie sochinenij v 15 tomach*, SPb: Nauka, 1996, 273-276.

³⁰ C. Collodi, *Le avventure di Pinocchio. Storia di un burattino* (*The Adventures of Pinocchio. The Story of a Puppet*), illustrated by E. Mazzanti, Firenze: Felice Paggi, 1883.

³¹ The first Russian translation of *Pinocchio* was made by Kamill Danini, and was published in Saint Petersburg in 1906 on the children’s weekly magazine «Žadushevnoe slovo» [«Sincere Word», 1, pp. 14-16] with the title *Priključeniya derevyannogo malchika* [The Adventures of a Wooden Boy]. Later this version came out in volume by O. M. Volf with the title *PINOKKIO. Priključeniya derevyannogo malchika* (Saint Petersburg, 1908), and recently it has been re-issued by Eksmo Press (Moscow, 2014). In 1907 a second translation of Collodi’s novel was published in Moscow with the title *Priključeniya Fistashki. Zhizneopisanie Petrushki-marionetki* [Pistachio’s Adventures. The Life of a Petrushka-Marionette], realized by S. E. Pavlovsky and published by I. N. Kushnerëv’s editing company. In this case the title highlights the references to the popular Russian marionette *Petrushka* and to the Italian Comedy of Art. Among other Russian translations of the early Twentieth century is noteworthy the version by the writer Nina Petrovskaya with the collaboration of the same Aleksey Tolstoy, that came out only on a Russian *émigré* magazine in Berlin with the title *Priključeniya Pinokkio* (1924). In the Stalinist era Collodi’s novel was highly unpopular for ideological reasons, and in fact a new full Russian translation was only published in 1959. It was carried out by the poet and writer E. G. Kazakevich with the brilliant illustrations by V. Alfeyevskiy: K. Kollodi, *Priključeniya Pinokkio. Istoriya derevyannogo chelovechka* [The Adventures of Pinocchio. Story of a Wooden Little Man], Moscow, «Detskaya literatura». This renowned translation had twenty-two re-issues, and it is the version in which the vast majority of Soviet readers knew the work for the first time; it was also the most complete and faithful to the original text. Considering the international success of the tale and its various theatrical and cinematographic adaptations, after the fall of the USSR a growing number of Russian translations have been made, among which should be mentioned the recent versions by N. Kray (2017) and M. Volchonsky (2021): see <https://fantlab.ru/work195407>.

“Pionerskaya Pravda” (“The Pioneer Truth”) with the title *Zolotoj klyuchik, ili Priklyucheniya Buratino* (*The Little Golden Key, or the Adventures of Buratino*). The first revised volume edition dates back to a few months later (1936)³², and it is interesting to notice that in its frontispiece the author added the highly allusive rhematic subtitle “novyj roman dlja detej i vzroslych,” “a new novel for children and adults.” On one hand the most direct implied readers are the new generation of Soviet children, seen as cheerful and strong *pioneers*, positive builders of a different society from the previous ones in which friendship, progress and a sense of community are the most significant values (De Florio 2021). On the other hand there are adult recipients able to read between the lines, who can make emerge and interact with their cultural and experiential baggage a series of allusions and references to contemporary reality. In general terms, during the drafting of his literary reworking A. Tolstoy reduced the moralistic and didactic message of Collodi’s fairy-tale, adapting at the same time to the Russian-Soviet cultural context a number of ideas and references coming from the Italian original background. In fact, the Soviet version is shorter (twenty-nine vs. thirty-six chapters), as tend to be chapters intertitles, which in the Italian source have the function of detailed “titles-summaries,” with anticipations and analepses of the events that attract and surprise readers at the same time. Considering the Italian translations of A. Tolstoy’s *povest*, we can talk about a metaphorical “circular route” of Pinocchio/Burattino’s image – from Italy to Russia and backwards –, which expresses the literary dialogue between the two children’s works and their titles (Gavriilidis Spiridis: 2016). *Zolotoj klyuchik* has been translated into Italian twice in the same decade, respectively with the title *Il compagno Pinocchio. La piccola chiave d’oro o le avventure di Burattino* (*The Comrade Pinocchio. The Little Golden Key or the Adventures of Burattino*), and *La chiavina d’oro, ovvero le avventure di Burattino* (*The Little Golden Key, or the Adventures of Burattino*)³³. It is evident that the addition of the word ‘comrade’ in the first version is a choice which reflects a “political” and propagandistic interpretation of the work now outdated in critical reception, and not present in the original title³⁴. The second version, conducted on the original Russian source, is distinguished by a greater fidelity to the original text, rich in idioms and expressions typical of the spoken language.

The case of the only Italian translation up to now of Valentin Rasputin’s (1937-2015) *Proshchanie s Matëroj. Povest’* (*Farewell to Matyora*) is rather different. The original novella was published towards the end of 1976 in the literary magazine «Nash sovremennik» («Our contemporary»), and it is considered a classic example of the so-

³² A. N. Tolstoy, A. N. 1948. *Zolotoj klyuchik, ili Priklyucheniya Buratino* (*The Little Golden Key, or the Adventures of Buratino*), in Id., *Polnoe Sobranie Sochinenij* (*Complete collection of the Works*), t. 12, Moskva: izd. Khudozhestvennoj literatury, pp. 59-136.

³³ See A. Tolstoy, *Il compagno Pinocchio. La piccola chiave d’oro o le avventure di Burattino* (*The Comrade Pinocchio. The Little Golden Key or the Adventures of Burattino*), transl. into Italian indirectly from the German version by L. Garzone, Roma: Stampa alternativa, 1981 and 1992, and A. Tolstoy, *La chiavina d’oro, ovvero le avventure di Burattino* (*The Little Golden Key, or the Adventures of Burattino*), Italian transl. from the Russian text by G. Cerrai, «Rassegna sovietica», 1, 1986, 17-84.

³⁴ This politicized undertone that “says something more” and misleads from the original may have been added also for ‘marketing’ reasons connected to the orientations of the publishing house Stampa Alternativa. In fact, even the headline of the German 1947 translation, to what we are given to know, was *Die Abenteuer des Burattino oder das goldene Schlüsselchen*.

called “village prose” literary movement. As it is known, the work treats the writer’s major theme of the baneful impact of industrialisation and urbanisation on Siberian peasant life. Probably in order to avoid possible confusion with the name of the Italian town of Matera, the title has been translated as *Il villaggio sommerso* (The Flooded Village),³⁵ that is clearly linked to a central event in the plot, but obscures both the name Matëra, with its meaningful and symbolically consistent assonances with the words *mat’* (mother) and *materik* (continent), and the lyrical ‘farewell,’ a real refrain and *leitmotiv* in the text pages³⁶. Its presence in the headline has a deep thematic relevance at several levels because it reflects the narrative tone and the point of view of the author and of his characters, bound to leave forever their little homeland.

As it is known, the original title of the famous prose poem by Venedikt Yerofeyev (1938-1990) *Moskva-Petushki* (Moscow-Petushki, 1970) refers to the local railway route on which travels the narrating self, Venichka, in some ways an artistic *alter ego* of the writer. The text is an account of a journey by a local electric train, one of many futile attempts to visit his little son: each time such a journey becomes soaked in alcohol and fails. During the trip, the hero becomes involved in philosophical discussions about drinking, recounts some of the fantastic escapades he participated in, including declaring war on Norway, charting the drinking statistics of his colleagues when leader of a cable-laying crew and brooding about the woman he loves (Lekmanov, Sverdlov: 2018). Also due to the lack of knowledge both about the Soviet dissident author and the work – first published only in *tamizdat* on a Russian journal in Israel, «Ami,” in 1973³⁷ – the book appeared in Italian with the flashy, redundant and misleading title *Mosca-sulla-vodka. Romanzo* (Moscow-on-vodka)³⁸. This headline, borrowed on the French version (*Moscou-sur-Vodka*, Paris: Albin Michel 1976), “says more” than the original title (Venuti 2008: 126-128), and puts the reference to the railway section in the background. This title was probably considered more appealing than an unknown local toponym for the target audience³⁹. In this way the alcoholic theme acquires a centrality that risks obscuring and trivialising other significant motives of the text. The second Italian version in chronological order is titled *Tra Mosca e Petushki. Romanzo* (Between Moscow and

³⁵ V. Rasputin, *Il villaggio sommerso. Romanzo*, transl. by C. Muschio, Roma: Editori Riuniti, 1980. As we can see this edition, now linguistically a little dated and available only in libraries, next to the modified headline reports the rhematic subtitle ‘romanzo’ (novel), which anyway does not exactly correspond to the Russian term *povest’*, usually rendered as novella or short novel.

³⁶ It is no coincidence that the formally beautiful and elegiac film transposition of the work realized by L. Shepit’ko and E. Klimov in 1981 was titled *Farewell*.

³⁷ *Moskva-Petushki* will be published for the first time in Russia only in 1990, in a periodical oddly called *Trezvost’ I kul’tura* (Sobriety and culture).

³⁸ V. Erofeev, *Mosca-sulla-vodka*, trans. and edited by P. Zveteremich, Milano: Feltrinelli, 1977.

³⁹ Similar views were evidently shared by English and American translators (and publishers): cf. V. Erofeev, (1981) *Moscow Circles*, trans. by J. R. Dorrell, London: Writers and Readers Publishing Cooperative, 1981; V. Erofeev, *Moscow to the End of the Line*, trans. by H. W. Tjalsma, London: Penguin Paperback (1st ed. New York: Taplinger, 1980) and V. Yerofeev, *Moscow Stations*, trans. by St. Mulrine, London: Faber, 1997. In the last two versions the title keeps a clear reference to the real name of the railway route, while literary intertextual allusions are overshadowed. The first translation has a rather sibylline title (*Moscow Circles*), which is clearly different and far from the original (see Remonato 2013: 8).

Petushki)⁴⁰: through this headline the translator and editor Mario Caramitti expresses a concept coherent with his overall interpretation of the work. In his view, in fact, the essential is not the rampant and uninterrupted drinking⁴¹, nor the actual goal of the journey, but all that happens in the middle of it, “in-between” the two phantasmatic and visionary poles evoked (see Remonato 2004: 160). A third Italian version, which came out shortly afterwards, but which was mainly realised in the 1990s, displays the “faithful” title *Mosca-Petushki e altre opere* (Moscow-Petushki and other works)⁴². It is a rich critical edition which along the prose poem presents for the first time to the Italian public also other works by the writer. It is the only version up to that moment that instead of ‘novel’ has the rhematic subtitle ‘poema,’ put by the author as an ironic late-Soviet reference to Gogol’s *Dead Souls* (see Remonato: 2013). On the thread of intertextual and postmodern allusions, the fourth Italian translation of the work is titled *Mosca-Petushki. Poema ferroviario* (*Moscow-Petushki. Railway Poem*)⁴³: on one hand the choice of this title is aimed at highlighting Erofeev’s genre label. On the other, even if it tends to “says something more” than the original, through this subtitle Nori artistically links between them the chapters intertitles, which coincide with the single sections of the humble local line. As in *Sterne*, these captions – see *Serp i Molot-Karačarovo*, i. e. *Hammer and Sickle-Karacharovo* – often do not interrupt the picturesque flow of the narrative on board the wagons, and contribute to convey the surreal atmosphere of “non-travel” (see Remonato: 2015).

Our last sample cases deal with some literary titles based on linguistic and cultural *realia*. As Triberio observes,

“the process of translating from a source language into a target language involves linguistic and cultural factors in both languages. Any language, indeed, reflects and creates a national culture; this implies not only a bilingual, but, crucially, a bicultural approach. *Realia* represent, in this complex bicultural context, a striking challenge for the translator-lexicographer; they are lexical items denoting objects or concepts specific to one culture, for which the target language typically lacks an equivalent.” (Triberio 2021: 56).

The Soviet-dissident writer Sergej Dovlatov (1941-1990) named his first *povest’* *Zona: zapiski nadziratelja* (*The Zone: Notes from a Guard*, 1982), inspired from his personal experience as a prison guard in high-security camps (1962-1965). The sadly famous term ‘*zona*’ in Russian prison camp jargon indicates the walled and fenced area in which the camp itself stands, so much that it is commonly used instead of the word

⁴⁰ V. Erofeev, *Tra Mosca e Petushki*, trans. and edited by M. Caramitti, Roma: Fanucci, 2003.

⁴¹ On the cover page of the edition, though, there is an image of the vodka *Stolichnaya*. This evidences that the previous translation had already asserted a certain “alcoholic mythic halo” around the work to which the publisher considered it profitable to allude.

⁴² V. V. Erofeev, *Mosca-Petushki e altre opere*, trans. and edited by G. Zappi, Milano: Feltrinelli, 2004. The other works contained in the edition are: the essay *Vasilij Rozanov visto da un eccentrico* (Vasilij Rozanov with the eyes of an eccentric, 1989), *Sasha Chernyj e altri* (*Sasha Chernyj and others*, 1982), the tragedy *La notte di Valpurga o I passi del Commendatore* (*Walpurgisnacht, or “The Steps of the Commander,”* 1985) and *La mia piccola leniniana* (*My Little Leniniana*, 1988).

⁴³ V. Erofeev, *Mosca-Petushki. Poema ferroviario*, transl. and edited by P. Nori, Macerata: Quodlibet Extra, 2014.

itself. In this sense, it may be considered an example of linguistic and cultural *realia*, which poses some problems for its translation in another language in which the word does not have this connotation (Remonato 2005: 188-190). In fact, «*Realia* identify not only objects, but signs, words characteristic of each particular culture, typical or exclusive of the material, spiritual and historical heritage of a nation, lexical items which lack of the so-to-say ‘heteronym’ in the linguistic theory» (Triberio 2021: 57). Dovlatov’s Italian translator Laura Salmon chose to render this title as *Regime speciale. Appunti di un sorvegliante* (Special Regime. Notes of a guardian)⁴⁴, compensating what gets lost of the term ‘zone’ with a bi-nominal formula that conveys a similar meaning in Italian. Another popular novella by the writer is named *Zapovednik: povest’* (Pushkin Heritage Park, 1983)⁴⁵. In Russian ‘zapovednik’ is a *realia*, because it alludes to a famous Pushkin thematic park near Pskov where the writer occasionally worked in the summer as a touristic and cultural guide. In our view, even if it is longer than the original, the Italian version *Il Parco di Puškin* (Pushkin’s Heritage Park)⁴⁶ with its capital letters tries to preserve the idea that the term refers to something similar to a thematic park, adding for target readers the important information that it is devoted to the great poet Aleksandr Pushkin (1799-1837), whom Dovlatov knew and loved very much.

4. Conclusion

Through the analysis of the selected sample cases we can conclude that in the Italian translations of Russian literary titles a variety of elements, choices and strategies may intervene. The interpretation of the title means in fact a discussion of the entire text, and it also shows that the question/title has equally informative, rhetorical, provocative and communicative facets. As such, our examination grants it great summarizing and representational power. When all this power is given to the title as pre-text, it in essence also makes the title a ‘post-textual’ element, as stated by Mary Wesley. Moreover, as we saw in many cases editors and publishers influence or openly ‘impose’ certain titles far from the originals for marketing strategies. There is not a single, canonical orientation to guide translators, and even the well-known conceptual and practical juxtaposition between “source-oriented” and “target-oriented” versions is quite blurred today⁴⁷. As Derrida claimed, “presumably by a real author, the title still is part of a so-called literary fiction; but it does not play a role in the same fashion as what is found inside the same fiction.” (Derrida 1981: 14). In contemporary Italian versions we can notice more space for individual interpretations based on translation sciences, and this can be caught more

⁴⁴ S. Dovlatov, *Regime speciale. Appunti di un sorvegliante*, trans. and edited by L. Salmon, Palermo: Sellerio, 2002. Compare the headline of the English version, which sticks to the original: S. Dovlatov, *The Zone: A Prison Camp Guard's Story*, trans. by A. Frydman, New York: Knopf, 1985.

⁴⁵ The work has been translated in English by the author’s daughter Katherine Dovlatov (1966) with the slightly misleading title *Pushkin Hills* (Berkeley, CA: Counterpoint, 2014); the same year the translation was nominated for the Best Translated Book Award.

⁴⁶ S. Dovlatov, *Il Parco di Puškin*, trans. and edited by L. Salmon, Palermo: Sellerio, 2004.

⁴⁷ Let us also consider the importance of the numerous language loans between the two languages, which reflect the close relationships of the two cultural contexts: on this topic see Fedorova, Bolognani 2015: 74-76.

easily comparing different translations of the same work (see Remonato 2013). In general terms, in a diachronical view we can remark that contemporary translators, also favoured by the developments and the ever-growing level of refinement and specialization in the field of Slavistic research, show a deeper intercultural insight and awareness. Having the possibility to access and study a lot of materials about the authors, the compositive process and the original Russian context⁴⁸ they can deepen more on the cultural meanings underlying the writers' choices, and try to re-create in Italian similar effects. The linguistic, aesthetic, and above all stylistic peculiarities of Russian literary title lines tend to be better recreated than in the past: this is also due to the evolution in Italian linguistics and in the common, everyday usage of the language that nowadays, especially if we consider the oral expression, is more "free" and less strictly conditioned by a flattening, standardized norm. In our view, especially when title lines are composed by *realia* or other types of symbolically connotated terms, a Russian-Italian intercultural approach rooted in clear metodological principles makes the difference.

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⁴⁸ As is known, in Soviet times the information about the works belonging to the so-called "underground" or *samizdat* literature, which in some cases reached Italy and other Western countries in a clandestine and fortuitous way, was often scarce. Translations, then, had a sort of "pioneeristic" halo, while today, also thanks to the meaningful contributions in the field of translation theory and translation studies, many aspects have received proper critical attention and more effective equivalents into Italian.

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**STRATEGIES OF OVERCOMING CHALLENGES IN
TRAVEL GUIDES TRANSLATION
(A CORPUS-BASED STUDY)**

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Abstract: The action research is a parallel corpus study that delves into the translation peculiarities of translated English travel guides and a few websites. The corpus is based on Newmark's strategies which endorse the availability of effective analyses. The results of the findings have shown: (a) as a full expression of simplification, one of the translation universals, translated English tourism texts are more concise than their Armenian source texts through the omission of detailed information in listings and culture-specific information in the original ; (b) translated English tourism texts are more formal and detached in tone than that of Armenian original through the frequent adoption of nominalization; (c) translation strategies are of great avail to find out mistranslations and misinterpretations of the tourist texts. The very research instantiated intricacies between the translated English tourism texts and the source text in Armenian by highlighting the thematic and formal features of tourism discourse in translation, which may also become an essential pedagogic platform in translating tourism texts from Armenian into English.

Key words: comparative translation analysis; travel guides; translation peculiarities, translation strategies, corpora study

1. Introduction

International tourism, as one of the biggest and the most hectic industries in the world, greatly influences all aspects of social life, including language and translation. Translation is one of the most significant fields in which mediation is undoubtedly omnipresent and its prominence as a mediation tool between languages and cultures in this day and age should not be neglected. Over the years, the way translation is studied and delivered has been notified and animated by the investigation of corpus study. The

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robustness of the latter concerning translation is asserted by an empirical perspective it embraces. Corpus study, encompassing source texts and their translated versions, have conventionally supplied the most significant data for research. As regards tourism writing, which is a specific register, it differs from general writing and entails peculiar assets such as promoting and selling tourist products and services. Nonetheless, this hybrid genre hadn't been thoroughly discussed and practiced, especially regarding its translation to examine its unique peculiarities. And even though currently, tourism is one of the largest and most popular industries both in Armenia and many parts of the world, the translation of tourism texts fails to suffice in-depth analyses on comparative grounds.

Albeit there are a considerable number of theories on the translation of tourism texts (Gotti 2006: 34; Dann 2012: 59-64) they are mostly assigned to provide guidance based only on their own experience and speculation, without giving ample empirical evidence to acknowledge their standpoints relating the nature of tourism writing. The majority of the aforementioned literature is not appropriate and reliable for addressing and exploring how such translation of tourism texts can be most effective on a real basis. In this vein, Dann (1996: 2) posits that “the language of tourism transmits timeless, magical, euphoric and tautological messages which contain the circular expectations and experiences of tourists and tourism.” However, it is still vague how such translation factually implemented in the tourism industry dwells upon the features embedded in the original tourism text. In this research, we zoom on the translation peculiarities of the tourism discourse and assume as a cornerstone of Newmark's theory (1993: 25).

2. Statement of the Problem

This research thoroughly studies intricacies in tourism text translations. In general, typos can be overlooked if they do not hinder text comprehension or lead the addressee astray. As a result, a faulty translation may be acceptable if it demonstrates the intended meaning. However, it is unacceptable if the incorrect translation significantly affects the meaning. The translator must consider a variety of criteria, including lexical, grammatical, stylistic, and idiomatic considerations. Hence, in the tourism literature, drawbacks and tactics in translating tourism discourse require profound investigations.

3. Methods

To provide a reasonably objective criterion descriptive-qualitative research and embedded case study have been conducted based on Armenian and English travel guides assuming all the shifts and transpositions present in the tourism texts. A total of 20 individual travel guides were collected from Tourist Information offices in Yerevan, Armenia, 10 of which were exposed to analysis. Two tourism websites (<https://egypt.anrivatour.am/>, <https://onewaytour.com/hy/hotels/>) promoting travelling in Egypt and Armenia were also selected to be investigated. The types of brochures differ from fliers to magazine-type brochures. In several travel guides, the translation is included on the same page whilst others possess a separate brochure for various language versions. In collecting the data, the researcher applied three techniques. They are (1)

direct observation; (2) comparative analysis carried out on travel guides according to Newmark's strategies which enable to find out various transformations and challenges of travel guides translations; and (3) interview which aims at exploring the information deeply related to the perception of the translation quality which is presented by total 25 respondents (10 Armenians and 15 foreigners). The selected translation passages are chiefly directed from Armenian into English.

4. Strategies of Translating Travel Guides

From the standpoint of translation, the most adopted strategies for translating tourism discourse vary in diverse language pairs and depend greatly on the target language. Translators apply various methods or strategies to transfer the core of the original text. For translating texts from one culture into another it is vital to choose appropriate translation procedures, namely domestication and foreignization. Domestication aims at making the text acknowledged and thus bringing the foreign culture closer to that of the readers in the target culture, whilst foreignization intends bringing closer the reader to the foreign culture and make him or her feel the linguistic and cultural diversity. It gives rise to a translation practice in which features of the foreign are preserved as much as possible within the translated text. In any translation framework, the initial selection between which procedures to acknowledge, either a domesticating or a foreignizing one, may impact the whole translation process, leading either to a TT that is easily recognizable and thus accessible to the target readership or to a text that continuously prompts target readers of cultural diversity (Zare-Behtash 2009). In this study, Newmark's classification is implemented as the framework to analyze the translation strategies used in travel guides.

The subsequent translation methods for comparison are:

- *transcription/ transliteration* – graphical rendering of either form or sound of the term;
- *calque* – literal translation of a term;
- *transference* – retaining terms in their source form without any adaptation;
- *gloss* translation – explanatory remarks, often in the form of footnotes
- *functional* equivalent – any previously existing in TL term denoting the same or similar concept;
- *neutralizing* – translation using general lexis;
- *zero* translation – term omission;
- *addition* – adding a term in TT instead of the general lexical unit from the ST.

4.1. Selected Categories of Specialized Tourist Texts

To assess the degree of specialization of diverse types of tourist texts a total of 60 tourist texts were studied, Armenian texts as the source text and English texts as the target ones. The selected texts comprise three essential types (20 texts in each type): They are as follows:

- *description* (tourist texts, descriptions of a destination, a sight, type of holiday, involving destination description, e.g. countries, areas, regions; vacation descriptions, e.g. beach vacation, sightseeing holiday; tour description.)
- *information* (tourist texts, general information on facilities, appliances and services used and offered, embracing hotel descriptions, cruise ship descriptions, excursion itinerary, terms and conditions of service, visa and documents information, etc.)
- *professional communication* (tourist texts, tend to communicate information between tourism professionals, including price lists, application forms, reservation systems, ticketing terms and conditions, booking manuals, etc.)

5. Data Analysis

The selected patterns under consideration will clearly pinpoint the effectiveness of incorporated translation strategies and the challenges encountered. The parallel Armenian and English tourism text corpora were applied through CATMA 3.0 software.

Sample 1-Description type of text

Source Language:

Երևան - Գամնի - Գեղարդ - Երևան

Նախաճաշ հյուրանոցում: Կայցելենք մեր տարածաշրջանի միակ հեթանոսական տաճարը: Տաճարը հելլենիստական շրջանի ճարտարապետությանը բնորոշ պերիպտեր տիպի կառույց է [պերիպտեր չորս կողմից սյունաշարերով եզերված աղոթասրահ]: Կանգնած է բարձր պատվանդանի վրա, որի գլխավոր մուտքի առաջ ունի ինն աստիճանից բաղկացած քարե սանդուղք: Եռանկյուն ճակտոնը [հյուսիսային ճակատ] եզերված է ասամնաշարի և բուսական ու երկրաչափական քանդակների հարուստ համադրությամբ: Երկթեք տանիքը ծածկված է բազալտե սալիկներով՝ միացված արձձով ամրացված զամերով: Տաճարի այցելությունից հետո միասին կճաշենք գյուղացիներից մեկի տանը: Այնուհետև կայցելենք ժայռափոր Գեղարդավանք: Վանական համալիրը կառուցվել է վաղ միջնադարում՝ մի վայրում, որը նախաքրիստոնեական շրջանում եղել է որպես սրբատեղի: Այն հայտնի էր որպես «Այրիվանք»: Մեկ այլ՝ «Գեղարդավանք» անվանումը պատճառաբանվում է նրանով, որ այնտեղ 500 տարի պահվում էր սուրբ Գեղարդը՝ այն նվիրական նիզակը, որով Գողգոթայում հռոմեացի հարյուրապետը խոցել է խաչված Քրիստոսի կողը: Գեղարդավանքում կհանդիպենք տեղի քահանային: Հետո արձի ճանապարհին կունենանք կանգառ Չարենցի կամարի մոտ, որտեղից հրաշալի տեսարան է բացվում դեպի Արարատ լեռը: (One-way-tour brochure)

Գիշերակաց: Երևան

Yerevan - Garni - Geghard - Yerevan

Breakfast in the hotel. Tour to Garni, the only pagan temple left in Armenia. It is a blend of Greco-Roman and Armenian styles built by King Trdat I in the first century A.D. and dedicated it to the God of Sun. Then we will keep our way to Geghard. Geghard monastery

[13th century] carved out of the adjacent mountain and initially called Ayrivank [the Monastery of the Cave] is included in the World Heritage Site. Due to the fact that the famous spear, with which the Roman soldier wounded Jesus, was kept here for 500 years, the monastery was called Geghardavank [the Monastery of the Spear]. Here we will have a meeting with the priest. On the way back to Yerevan we will have a stop near memorial arch made in honor of a prominent Armenian writer Yeghishe Charents can be seen. A magnificent view of Ararat and Armenia opens from the arch.
Overnight: Yerevan

In the analysis of the source text translation strategy (elimination of redundant information while preserving emotiveness and expressiveness of the text) is realized by applying several translation techniques. Noteworthy is the fact that considerable attention is given both to syntax, because it is the structure of the sentence that illustrates the translator's professional proficiency in grammatical transformations, the ability to use them appropriately and reasonably, following the norms of the target language and functional equivalents. Furthermore, this is quite acceptable since conveying most of the words descriptive and functional equivalents of their own would most likely unnecessarily increase the amount of text in translation, thus possibly decreasing attraction. On the other hand, the translator translated the word combination *մեր տարածաշրջան* as *Armenia* using a culture-neutral word. There exists an omission of a whole paragraph about the Temple of Garni, the sentences referring to the outer description and history of Garni are not translated into English. Moreover, another omission of a sentence, which contains very important information is unavailable too. The sentence “*Տաճարի այցելությունից հետո միասին կճաշենք գյուղացիներից մեկի տանը.*” is omitted. It is a very fundamental part in the tour description, to some tourists it can be very tempting and admiring, to others it can be a reason not to take this tour. So the omission of such an important fact was not relevant. The translator has also applied the methods of gloss translation and transliteration while translating the proper names *Գեղարդավանք* [the Monastery of the Spear] and *Այրիվանք* [the Monastery of the Cave]. There is also an addition in the translation. The translator has added some information about Yeghishe Charents, to clarify the point to whom the arch is dedicated. And another mistake made by the translator is the omission of the word *լեռը* in the following sentence- “*Հետդարձի ճանապարհին կունենանք կանգառ Չարենցի կամարի մոտ, որտեղից հրաշալի տեսարան է բացվում դեպի Արարատ լեռը.*” It is translated into English as “*a magnificent view of Ararat and Armenia opens from the arch.*” In this connection, it should be stated that this translation might give rise to ambiguity for the target language reader.

Sample 2-Information

Ժամանում - Քաղաքային շրջայց - Էջմիածնի Մայր Տաճար - Զվարթնոց - Երևան Վաղ առավոտյան դիմավորում օդանավակայանում և տեղափոխում հյուրանոց: Կարճատև հանգստից և նախաճաշից հետո կսկսենք այսօրվա տուրը: Նախ կայցելենք Մատենադարան, որտեղ պահվում են մոտ 18.000 ձեռագիր մատյաններ, որոնք համարվում են ՅՈՒՆԵՍԿՕ-ի ժառանգություն: Թանգարան այցելությունից հետո կքայլենք դեպի Հրապարակ: Ճանապարհին կանգ

կառնենք Կասկադ համալիրի մոտ, որտեղից գեղեցիկ տեսարան է բացվում դեպի Արարատ լեռը: Այնուհետև կուղևորվենք դեպի Էջմիածնի Մայր Տաճար: Եկեղեցին կառուցվել է չորրորդ դարի սկզբին՝ 301-303 թվականներին՝ քրիստոնեությունը որպես պետական կրոն ընդունելուց հետո, Հայաստանի հովանավոր սուրբ Գրիգոր Լուսավորչի կողմից: Կառուցվել է նախապես գոյություն ունեցող տաճարի տեղում՝ խորհրդանշելով հեթանոսությունից քրիստոնեության անցումը: Ներկայիս կառույցի հիմնական մասը կառուցել Վահան Մամիկոնյանը 483/4 թվականներին՝ պարսկական ներխուժման ժամանակ խիստ վնասվելուց հետո: Կառուցումից մինչ հինգերորդ դարի երկրորդ կեսը տաճարը Ամենայն Հայոց Կաթողիկոսների նստավայրն էր: Այստեղ կհանդիպենո հոգևորականի հետ: Այցից հետո կվերադառնանք Երևան, ճանապարհին կանգ կառնենք Զվարթնոցի Տաճարի մոտ: Երեկոյան ողջույնի ընթրիք՝ հայկական ազգագրական երգեր և պարեր: (One-way-tour brochure)
Գիշերակաց: Երևան

Arrival - Yerevan city tour - Etchmiadzin Mother Cathedral - Zvartnots Cathedral - Yerevan

Transfer from the airport to the hotel. Breakfast in the hotel. Observing city tour in the capital of Armenia. During the city tour you will get acquainted with the main streets and the main buildings of Yerevan, will visit the depository of the manuscripts, Matenadaran, where 18000 pieces of works are kept. These works are included into UNESCO World Heritage. Tour to Etchmiadzin, during which we will visit the Mother Cathedral, will have a meeting with the priest. Tour to Zvartnots Cathedral, which is a 7th-century cathedral. Now in ruins, it is located at the edge of Etchmiadzin. Cathedral and Churches of Etchmiadzin and the Archaeological Site of Zvartnots are included in the UNESCO World Heritage List. Back to Yerevan. In the evening we will have welcome dinner in a traditional Armenian restaurant with national songs and dances.

Overnight: Yerevan

While analyzing the translation of these two texts we came across lots of additions, omissions and different transpositions. Firstly, the proper name *Զվարթնոց* is translated into English as *Zvartnots Cathedral*. The translator has made this addition intentionally to make clear to the target language reader that Zvartnots is a cathedral. It is also worth mentioning that some omissions made in the process of translation- *վաղ առավոտյան, կարճատև հանգիստ* and so on, are meant not to miss some crucial information. In this connection the translator applied the method of *compensation*, that is to say, he/she compensated for the loss of meaning in one sentence from the other one. The translator has also omitted some proper names such as *Կասկադ համալիր, Հրապարակ* and instead supplemented the phrase *main streets and buildings*, presumably taking into consideration that these words would be unknown and incomprehensible to foreigners. A few sentences related to Etchmiadzin Mother Cathedral's history and Vahan Mamikonyan are also omitted, perhaps the translator found them too meticulously depicted, afterwards extra information about Zvartnots Cathedral was noted to make the image more vivid. Studying the translation it becomes obvious that the method of transposition of sentences is implemented as well. The nominal sentence *Երեկոյան*

ողջույնի ընթրիք՝ հայկական ազգագրական երգեր և պարեր: is translated into a full declarative sentence- “*In the evening we will have welcome dinner in a traditional Armenian restaurant with national songs and dances.*” There is also an addition of the phrase *Armenian traditional restaurant* to make the atmosphere of the anticipated dinner more evident. Overall, it can be deduced that in contrast to addition and transliteration usage, which are available throughout the translation procedure, the omission is the prevailing strategy in the aforementioned translation, and what regards the equivalence it is preserved on the text level.

Sample 3-Professional communication

Որպես Air Cairo ավիաընկերության պաշտոնական ներկայացուցիչ Հայաստանում՝ Անրիվա-Տուրը տարիներ շարունակ կազմակերպում է ճանաչողական այցելություններ տուրիստական ոլորտի մասնագետների համար դեպի Եգիպտոս: Մենք կարևորում ենք, որպեսզի մեր ենթագործակալները լավածանոթ լինեն Եգիպտոսի ուղղությանն ու հանգստավայրերին, տիրապետեն հյուրանոցների հնարավորություններին, էքսկուրսիոն ծրագրերին: Սա կարևոր է, որպեսզի տուր-մենեջերը կարողանա ճիշտ և գրագետ առաջարկ ներկայացնել Եգիպտոսում հանգստանալ ցանկացող զբոսաշրջիկին: Մեկ շաբաթվա ընթացքում տուր-մենեջերներն այցելեցին գրեթե 3 տասնյակ հյուրանոցներ, մասնակցեցին տարբեր էքսկուրսիոն ծրագրերի՝ բացահայտելով Եգիպտոսում հանգստի բոլոր առավելությունները: (<https://egypt.anrivatour.am/index.php?m=medianfamOne&pid=16>)

As the official representative of Air Cairo in Armenia, Anriva-Tour periodically organizes FAM tours for tour managers to Egypt. We pay attention to ensuring that our partners are well prepared and know all about Egypt - hotels, excursion programs. It is important for a tour manager to be able to offer the right and competent offer for a tourist who wants to rest in Egypt. During the week, tour managers visited about three dozens of hotels, participated in various excursion programs, learning about all the benefits of a holiday in Egypt.

Comparing SL translation with the TL it becomes evident that the translator neglected the phrase “տարիներ շարունակ” and transferred it into “periodically” whilst the Armenian translation pinpoints years and frequency. In the second sentence, we witness the implementation of omission strategy such as “Եգիպտոսի ուղղությանն ու հանգստավայրերին, հյուրանոցների հնարավորություններին” which are not available in the English version. In the third and fourth sentences, functional equivalents are omnipresent, which are direct indicators of relevant translation.

	Transcription/transliteration	Calque	Transference	Gloss translation	Functional equivalent	Neutralizing	Zero translation	Addition
1st type, descriptions	10,2%	8%	2,5%	12,9%	33,9%	5,5%	14%	13,9%
2nd type, information	15,4%	5%	1,3%	9,7%	10,8%	2,5%	41,3%	15%

3 rd type, professional communication	8,9%	6.2%	8%	5,7%	26.8%	5,2%	25%	14.2%
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Table 1: The results of the data analyses are depicted in the table above.

6. Data Analysis of Corpus-based Study

The data analysis of our action research has shown that in the first type of tourist text the prevailing strategy is functional equivalence whilst calque and transference hold the lowest rate. The translation of the second type of text illustrated a high percentage of zero translation in the target text, whereas the third type of text highlights the prevalence of zero translation and functional equivalent approaches. As a matter of fact, gloss translation occurred less frequently in the information and professional communication types of texts, perhaps, due to their verbosity. Typically though, gloss translation is more frequently utilized in the description type of target texts in which the texts offer necessary tourist information, thus requiring more explanatory details. Furthermore, transliteration and gloss translation are usually implemented while translating proper names, geographical names, nicknames, and so on. The translator applies the methods of addition and descriptive translation in the translation of culture-specific words and phrases i.e realia. The comparative analysis has also indicated that the original text is always larger than the translated one, due to the language features of the Armenian language (in comparison with English Armenian has longer words) and some omissions.

7. Quality Assessment of Tourist Term Translation

The issue of quality evaluation is rather vague since there are no universally acknowledged criteria to assess the quality of translation. As a matter of fact, the type of the text, genre, source text and target language conventions are to be taken into account firstly for the target reader is considered to be the driving force for the translation decision-making process and a performer as the decision-coordinating factor. In regard to this point, Cabré points out that “conciseness, accuracy and adequacy are the most relevant criteria” (2010: 361) to evaluate specialized discourse. Neglecting the delicate nature of translation appropriateness on the text level we tend to assess the mistakes on a word level. For this purpose, we applied to combined approaches brought up by Newmark and Kelly (1993: 23; 1997: 45) who justifiably divide mistakes into the following categories.

- *Mistranslations* (grave mistakes, leading to the breakdown in communication)
- *Misinterpretations* (relatively easy mistakes, triggering the lessening of communicative effect)
- *Non-translations* (context-dependent/ can be either grave or easy)

Mistranslations of tourism terms can impede substantial breakdown in communication. According to our research, it is detected that conceptual problems or lack of linguistic competence can become triggers of these mistakes.

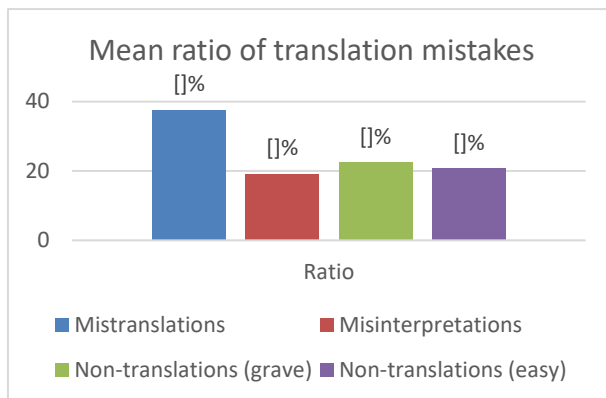
What regards misinterpretations they decrease the communicative effect of the source term because of either conceptual deficiency or shortage of knowledge whilst the third category can generate both the communication breakdown and lessen the communicative effect.

	Source text	Target text
Mistranslation, grave	պատվանդամ	Mountain
	հարյուրապետ	Soldier
	լավածանոթ լինեն	Offer
Misinterpretation, easy	Տարիներ շարունակ	periodically
	Ընտրիք	Traditional Armenian restaurant
Nontranslation, grave	Էքսկուրսիա	magnificent places
	ներխուժում	Attack
Nontranslation, easy	Խաչված Քրիստոս	Jesus
	բացահայտել	Learn
	Տեղական քահանա	Priest

Table 2: above introduces several cases of translation mistakes encountered in tourist texts. The target text column shows the English term.

According to the table, we can assume that few translation mistakes are spotted in the analyzed tourist text. The illustrated patterns of mistranslations are considered grave because of conceptual non-equivalence. The word “պատվանդան” can hardly be replaced by mountain or likewise, soldier always stands for զինվոր, not հարյուրապետ. Nevertheless, non-translation of Խաչված Քրիստոս, տեղական քահանա are regarded as easy since they lessen the communicative effect mistake. In contrast to non-translation of the terms, magnificent places and attack are deemed as grave mistakes, since the target text fails to explain the meaning of excursion which cannot necessarily be related to magnificent places or attack, which is quite different from ներխուժում-invasion.

What concerns misinterpretation of the term տարիներ շարունակ as periodically and ընտրիք as traditional Armenian dinner give rise to the misleading information in the target text. The reader would get implicit information that the restaurant provides only traditional Armenian food whereas the source text term implicates mostly the inclusion of dinner. Therefore, the mean ratio of translation mistakes is as follows:



The aforementioned data analysis did not show the correlation between the patterns of proper translation and mistakes. This topic is reserved for further research.

8. Results and Discussions

To understand how productive the translation of tourism texts is and to what extent the equivalence is preserved, we have conducted qualitative research through interviews based on Kelly's (1997:30) translation mistakes theory. The focus groups involved in this action research comprised 10 Armenians and 15 foreigners from different countries. In this section, we attempt to explore to what extent the participants get the picture of the selected texts from the brochure of "One Way Tour," and what translation challenges might trigger comprehension of both Armenian and English tourist texts which had been delivered beforehand. The selected material for the focus groups is attached below.

9. Patterns

ONE WAY TOUR company invites you to enjoy Armenian beautiful nature and get acquainted with its flora and fauna via non difficult and pleasant hikings. During this [group tours in Armenia](#) you will get acquainted with the Armenian nature and historical monuments, will enjoy the beauty of the largest fresh water lake in Armenia, will walk in the forests of "[Armenian Switzerland](#)." And that's not all. During the tours we will visit "[Tonacuyc](#)" National Theatre, where we will get acquainted with Armenian food and ceremonies. If you are interested in ancient culture, national cuisine, nature and hiking, then this tour package is for you

Garni - Geghard - Yerevan

After breakfast in the hotel we will drive to Geghard Monastery. On the way we will have a stop near Charents' Arch. One part of Geghard Monastery is carved in the cliff. It is included into the list of UNESCO Heritage. We will take part in the baking of, [lavash](#) in Armenian [tonir](#). Our next stop will be Garni pagan temple. We will start our

walking from the temple to the Symphony of the Stones, which is located in Azat gorge. Back to Yerevan.

Yeghegnadzor - Tsakhats Kar - Smbataberd – Yeghegnadzor

After breakfast in the hotel we will take our way to Tsakhats Kar Monastery. The monastery was constructed in the 10th century. Tsakhats Kar was a medieval educational center, where painting was taught. Then we will keep our way to Smbataberd fortress which has high and wide walls built with huge stones and mixture from clay. The fortress is protected with deep gorges of Artabuni and Yeghegis. Dinner and overnight in Yeghegnadzor.

Sevan -Dilijan - Jukhtak - Matosavank – Alaverdi

After breakfast we will take our way to Dilijan. Dilijan is a small spa city which is also known as Armenian Switzerland. After the city tour we will keep the way to Monastery Jukhtak. It is mentioned as Petros' Monastery and Gisheravank Monastery in the stone scripts. It consists of two separate churches [here comes the meaning of the monastery- "jukht vank" - "two churches"]. Then we will walk to Matosavank. The church was constructed in 1205. Then we will take our way to Alaverdi. The dinner and the overnight in Alaverdi.

Name, Surname	Country	Age	Gender	Perception of the text[%]
Alana Hoornsman	The Netherlands	22	Female	75
Alexander Avila	Mexico	23	Male	80
Alsu Mukhametova	Turkmenistan	25	Female	95
Antea Goolsby	Croatia	22	Female	80
Beshoy Khairy	Egypt	21	Male	70
Birte Barkow	Germany	27	Female	90
Christin Gogche	Austria	25	Male	75
Sebastian Markos	Spain	24	Male	85
Natalia Peshkova	Russia	23	Female	75
Ekaterina Khlebnikova	Russia	27	Female	90
Dan Sintri	Poland	23	Male	80
Chris Dee	Germany	29	Male	85
Svetlanna Sergeevna	Russia	26	Female	80
Mariusz Kus	Poland	20	Male	73
Iris Weng	Taiwan	22	Female	70
Average	---	24	---	82

Table 3: introduces the perception of focus group of foreigners.

Name, Surname	Country	Age	Gender	Perception of the text[%]
Hovhannisyan Gor	Armenia	36	Male	95
Meliqyan Tatev	Armenia	29	Female	100
Vardumyan Lilit	Armenia	38	Female	97
Gevorgyan Tuxik	Armenia	60	Female	100
Hovhannisyan Gegham	Armenia	34	Male	99

Petrosyan Gohar	Armenia	61	Female	98
Ayvazyan Mariam	Armenia	19	Female	100
Mayilyan Edmon	Armenia	21	Male	99
Bulghadaryan Artyom	Armenia	20	Male	100
Kochinyan Gayane	Armenia	40	Female	97
Average	---	36	---	98

Table 4: presents the perception of focus group of Armenians.

As the results of Table 3 have shown the average perception of the text among target language readers is 82%, and the perception of the same text among SL readers is 98% [Table2]. It is quite obvious that in the process of translation of this tourism text 16% of information is not preserved and certainly, some misinterpretations are available too. While commenting on the text most of them mentioned that some words especially proper nouns such as *Tsakhats Kar*, *Yeghegis*, *Yeghegnadzor* and so on, were rather impossible for them to read and they did not understand whether it was a city, village, church, monastery or another place. They have also separated several words and expressions that were incomprehensible and sounded strange and could not be depicted in any way. Among these words and expressions are *Armenian Switzerland*, *Tonacuyc*, *Charent's Arch*, *Symphony of the Stones*, *Armenian Vatikan*, and so on. Furthermore, almost all of them mentioned particularly two words- *lavash* (lavash is Armenian national bread, soft, thin unleavened flatbread, which is baked in a special tonir) and *Armenian tonir* (*tonir is an underground "oven" made of clay which is used for making different dishes and baking bread*), which sounded weird for them. These aforementioned words are culture-specific words, in other words, realia, and are very complicated to translate into other languages. Frequently while translating realia translators apply two different methods- transliteration and gloss translation, but in this case, the translator applied only the method of transliteration without any reasoning, and therefore, it impeded some misunderstandings among TL readers. They have also pointed out some obvious spelling mistakes (MonastAry, cliff, fortres), which provide evidence of amateur work, lack of knowledge or attention. It is certainly true that these errors do not violate the understanding of the text, but they negatively affect the consumer's expectations. Anyway taking into account that 84% of information was preserved, we can deduce that the translator, clearly understanding the task and having a well-formed operational competence, was able to create a text that will function accordingly to attract new customers.

10. Conclusion

The current study has led us to deduce that Newmark's strategies were the most effective means to analyze translation challenges of both SL and TL due to which the translators omit, change, and reformulate certain parts of the ST to fit the target context. Consequently, the translators incorporate various strategies in an attempt to decrease the gap between the SC and the TC to escape message distortion. Based on the research of the analysis of the travel guides and their translations we can infer that:

- the differences between the Armenian and English versions of guides are obvious, the terminology implemented in Armenian travel guides is distinctive and culture-bound,
- most of the errors found in the translation are connected with the translation of culture-specific words, which are just transliterated without any descriptive or gloss translation.
- the most frequently applied methods and strategies in translating tourism texts are omission, addition, transliteration, gloss translation, and descriptive translation.
- results of a parallel corpus-based analysis have shown that both omission and addition are broadly used strategies in all the travel guides under consideration.

To wrap things up, it should be stated that translation of tourism texts is of great difficulty because of its specialized vocabulary and various cultural references, thus the translator of travel guides should have profound and skilled translating competencies and be aware of all possible translating strategies and techniques.

11. Limitations of the Research

This study was confined to a relatively small sample of brochures and it only focused on brochures and a few websites translated from Armenian into English. On the other hand, the size of the corpus is still relatively small. This may make for the illustration of the findings, for we have reason to ask: Will quantitative information accumulated to a certain level affect the qualitative outcome? Therefore, it is believed that future studies with expanded corpus size and enhanced material sources can initiate results that are more groundbreaking and of better validity.

12. Recommendations

This action research can be informative for Tourism organizations and website proprietors in order to focus more profoundly on the content of their translations to make sure that the translated texts are perceivable and persuasive enough for their audiences from various parts of the world with diverse cultures and backgrounds.

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**“ERA IL DISCRIMEN TRA SOCIO DOC, ELEGANTIARUM MAGISTER...” OR
TRANSLATING CODE-MIXING FROM ITALIAN INTO RUSSIAN. THE CASE OF
7 UOMINI 7. PERIPEZIE DI UNA VEDOVA BY SILVANA GRASSO**

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Abstract: This paper examines the translation problems related to multilingual issues in the literary text. In particular, we will consider the translation from Italian into Russian of the short novel *7 uomini 7. Peripezie di una vedova* by the contemporary Sicilian writer Silvana Grasso. The main issue lies in identifying, along the translation path, a continuous lexical and stylistic compromise for the purpose of not losing the expressive effect desired by the author through the use of code-mixing. Starting from the theoretical framework provided by Katharina Reiss e Hans Vermeer focused on the Skopostheorie, there will be an analysis of the translation of the mentioned book and, consequently, translation proposals in Russian, yet analyzing the results on their validity. Therefore, it will be set as a further objective to investigate the solutions related to the linguistic-cultural contrast generated by code-switching and the way to apply specific translation methods focusing on the target reader. The scarcity of documentation and studies pertaining to translating code-mixing highlight the importance of this research which arises from the need to fill the gap inherent in the diatopic aspect of the Italian language in the translation field.

Key words: Sicilian dialect, code-mixing, diatopic varieties, short novel, neologisms

1. Introduction

Code-mixing can be considered one of the most challenging issues in translation studies. Thus, this paper aims to provide a new point of view on a problem in lack of a framework and only a few studies nowadays. The paper will present a translation into Russian of the Italian short novel by Silvana Grasso, containing extensive use of the Sicilian dialect, neologisms and the use of ancient Greek and Latin. The case here presented is unusual since the mixing of codes we will consider includes several diatopic varieties of the same language and other languages at once. Therefore, it seems challenging to translate from a language with a variety of codes (Italian) into another language that does not contain

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dialects as such in its everyday life (Russian). The literary work we will focus on is a storehouse of cases of mixing linguistic codes, which is the reason why we choose to consider it in our study. The process of translation of the short novel *7 uomini 7. Peripezie di una vedova* identified some problems that subsequently determined the use of certain translation transformations – lexical, grammatical, lexico-grammatical, as well as stylistic – due to the lexical heterogeneity of the text. In addition to transformations, the central translation strategy of this work was the Skopostheorie, which streamlined the translation process and helped to bring to the fore all those tasks that would later help with recreating the source text (ST) in the target language (TL).

The result of this study will be a translation of the novel from Italian into Russian and a post-translation analysis of the strategies used. In addition, this paper will provide a theoretical outline of the translation of texts with diatopic variety and multiple linguistic codes to apply when translating from languages rich in dialects.

2. Skopostheorie as Valuable Theoretical Framework

Skopostheorie was developed as the basis for a general theory of translation that can capture beliefs about particular languages and cultures. Initially, this theory was developed in the late 1970s by two linguists, Hans Vermeer and Katharina Reiss (Vermeer and Reiss 2013), and was later supplemented by the work of Christiane Nord and others. *Skopostheorie* started from a non-schematic and non-rigid concept of “equivalence”: within this framework the criterion of equivalence does no longer pertain linguistic structures but rather consists in the purpose of the translation act, which rose to the apex of the translator’s decision-making hierarchy.

Skopostheorie must be introduced by considering it in a broader communicative context. To contextualize it, let us look at the statements of some scholars who have investigated the link between communication theory and translation. Hellmut Riediger (2018: 10-11) argues that translation is an integral part of the wide range of human communication phenomena. Reiss emphasizes that interlingual translation can be defined as a bilingual mediated communication process, which usually aims to produce a text in the target language that is functionally equivalent to a text in the source language, and where the translator becomes a secondary sender. According to Reiss the source text is “a measure of everything in the translation” (Reiss 1998: 70) both from a textual and lexico-grammatical point of view. Reiss emphasizes the importance of initially identifying **textual genre** to maintain the functional equivalence of the text, meant as a unit. In order to explain what equivalence means, Reiss recalls Fritz Güttinger’s “result-oriented translation” theory, which states that any translation aims to obtain the same communicative result of the source text, which implies reproducing its meaning in the target text effect (on the reader). Therefore, wishing to clarify further what has been argued, Katharina Reiss’ theory of equivalence and *Skopostheorie* are closely united by a link of mutual functionality, where the latter responds to the idea that the target text must have the same functions as the source text and its culture. In contrast, the former theory deals with the translation’s mere linguistic and stylistic rendering.

Therefore, Reiss underlines the importance of the source text and defines it as the basis for recognizing the linguistic means used fulfilling the particular communicative purposes and, finally, proceeding to the pragmatic construction of the text itself: "... *the establishment of the text varieties [is] of decisive importance for the translator, so that he may not endanger the functional equivalence of the TL text by natively adopting SL conventions*" (Venuti 2012: 116).

It must be said that, the problem of the relationship between language and culture has always been a topic of interest for linguists.

3. Diatopic Varieties and Their Role in Translation Theory

3.1. The Case of Sicilian Dialect

A language is a verbal tool that constitutes an essential part of culture since all its structure and functioning characteristics can be considered cultural manifestations of the corresponding linguistic collective (Königs 2000: 1-17). This relationship has always aroused the interest of linguists and scholars in other related fields, including sociolinguistics and psycholinguistics.

We must bear in mind that languages are not homogeneous entities. There are diatopic varieties, that is, the lexical and structural varieties of the same language that change depending on the geographical location. In the Italian language, these varieties are represented in regional dialects in their macroscopic form, but the languages can often also have peculiar characteristics at the local level and are spoken only by a small group of people. The development of these varieties has favored exceptional mobility of forms and structures reaching, through the dialects, the local varieties of Italian and, consequently, the standard language: thus, for example, the lexical dialectal elements, purified by more characters distinctly local, they have become Italianized and, in some cases, adopted by the entire national community (De Mauro 1972: 142).

In this article, we will focus on the Sicilian dialect, which occupies a special place in the linguistic context of Italy. The awareness of the significant differences between the Italian language and the Sicilian dialect is reflected in popular culture. Sicilian dialect is widely used in its most authentic form and often influences the dialectics of those who use the Italian language. According to some scholars, it could be counted among the languages rather than retroceded to a dialect (Čelyševa 2001). The condition that makes this dialect special resides in its rich literary tradition and draws its origins from the union and mixture of many languages belonging to the Mediterranean basin whose speakers have colonized the island over the centuries (Moreschini 1984: 139-160, 267-280).

Sicilian was the language of the first courtly poetic school in the Apennines, which greatly influenced the formation of Tuscan literature and the correct Italian literary language (first half of the 13th century). The prestige of literature in the Sicilian language, particularly poetry, was relatively high, even after the diffusion on the island of the Italian literary norm (Čelyševa 2001: 142).

Sicilian belongs to the dialects of the extreme south, and in the dialectological plan, is divided into three zones: western, central and eastern. From the point of view of internal unity, Sicilian is a large group of dialects, often with significant structural differences, so the term "Sicilian dialect" is rather generic and arbitrary. The differences within the Sicilian dialect are determined by the influences of diverse peoples and their cultures, such instance as the Greek influence on the Doric and Elymian dialects, which influenced the southern and eastern parts of Sicily and whose imprint has persisted until today, and the influence of the Anatolian peoples, especially for the areas of southern Sicily (Moreschini 1984: 13-54).

After the sixteenth century and the stabilization of the standard Italian language based on the Florentine dialect, the use of Sicilian dialect in literature decreased more and more. That is why the subsequent recourse was called "voluntary dialectism." To this movement belonged writers such as Giovanni Verga, Luigi Pirandello, Giuseppe Tomasi di Lampedusa, Andrea Camilleri, etc., whose works are presented in standard Italian with the addition of dialectal forms and syntax. The contemporary writer Silvana Grasso adopts "voluntary dialectism" in some of her literary works. It must be interpreted as a stylistic choice, since the skillful mix of Italian and dialect immediately immerses the reader in the precise social, cultural and geographical context sought by the writer.

3.2. Translating Dialects

Usually, authors opt to insert dialects in their literary work for stylistic reasons: dialects are used to mark the social and cultural void between interlocutors or to introduce the subjective comments of the author themselves (Čelyševa 2019: 215-228). Translating such texts, requires a solid knowledge of translation theories and strategies, which will support and guide the translator in making linguistic and stylistic choices. These strategies do not find harmonization in a single theory devoted specifically to code mixing translation but are still an emergent and ongoing research topic. Scholars do not have a unanimous view on the approach to be used for translating dialects. Some linguists, including John Catford (1965), Juliane House (2009), Eugene Nida (2003) claim that the dialect of one language can be translated into the dialect of another language, while other linguists, such as Rosa Rabadán (2007), tend to translate the dialect into the standard language, marking the translation as "said in the dialect." Others advocate a compromise between the two currents of thought; they propose to translate the dialect into the target language by altering the lexical or stylistic elements or the register, analyzing case by case, without transforming the entire message of the source text.

4. Short Novel *7 uomini 7. Peripezie di una vedova*

In 2006, the first Sicilian edition of the long story (or short novel) *7 men 7* came out, and in 2019 its second edition was published, accompanied by the literary essay by Marco Bardini. The novel represents an autobiographical story concerning an exhilarating experience lived by the writer Silvana Grasso. The satirical book bordering on the unreal describes a fascinating period of a woman's existence after her husband's untimely death.

The fear triggered by her sudden and early widowhood pushes her acquaintances, especially women, to a hasty and ironic search for a new partner for the writer who can protect their precious husbands from clandestine relationships. The protagonist presents herself as a woman belonging to high society; describes in detail the nautical club “The Mussel” (It. “La Cozza”), of which she is a member and which has taken precedence over all the members of the “high” society she frequented, the bad habits and virtues of the members, and the retrograde mentality of a small town.

To contextualize the book *7 uomini 7. Peripezie di una vedova* by Silvana Grasso, it would be inappropriate to use these translation strategies since, first of all, the deliberate use of dialect, its allocation within the text, the dialect tokens and the suggestive expressions flaunted to highlight the social separations in the community in which the novel is set must be taken into consideration. Secondly, the specific characteristics of the book do not allow the use of the low register exclusively in the case of dialect because of the alternation of the use of low and high register in the Italian language operated by the author in the original work, so any use of the low register could damage the semantic integrity of the source text. Third, in addition to the Sicilian dialect, the text contains intertextual inserts of Greek and Latin mythology, often in their original language, knowledge of which implies a certain level of erudition and, therefore, the dialect translated into a low register in Russian would constitute a sharp and inappropriate contrast in the text of the translation.

Different strategies from the one mentioned above would not have generated the same sensations in the Russian-speaking reader, preventing them from immersing themselves in the Sicilian social and cultural context. It was decided to adopt the strategy of “estrangement” considering the cultural differences between the characters and highlighted within the text through the change of register the use of the Latin and Greek idioms. This stylistic choice has generated a text saturated with intertextuality and idiomatic expressions borrowed from ancient Greece and Latin, Sicilian regional variants, and neologisms that overwhelm every book chapter.

This paper is centered on a proposal for translation into Russian, made with the help of several translation techniques, which will be forwarded to the publishers for evaluation of publication. Some works by Silvana Grasso have already been translated into other languages, but the story *7 men 7. The adventures of a widow* is an exception that came out only in the Italian language.

4.1. Translating Sicilian Dialect

Many translation techniques allow transferring a text from one language to another while maintaining quality and adequacy. According to Peter Newmark (1988), any attempt to translate a regional dialect would be too artificial and tends to identify the function performed by the dialect within the original text by neutralizing the language and maintaining the expressive effect. The dialect is a unique linguistic phenomenon that occurs due to various historical and linguistic processes; consequently, it can have particular connotations in one culture and not have in another.

The dialectal discourse absolutely cannot have a semantic load or be an essential element for creating the characteristics of the characters and in the description of the environment. If the dialect plays an important role, the translator usually uses the standardization strategy, also called neutralization, or tries to make it adequate in the target language through dialectal forms (if any) or by lowering the register.

As we will notice in the following example, the use of the word “**buttanona**” appears entirely in dialect, used mainly in Sicily. Given the phonetic similarity, it was decided to adopt the calque technique so that a Russian reader could fully perceive the meaning of the lemma. The first consonant was doubled, in the translation phase, to obtain a more substantial alienation effect. Furthermore, the word “**rossodiavùli**” was created through univerbation to create a chromatic similarity, and the dialectal form is always linked to the element on which the descriptive comparison is established.

“Quello che, invece, si sapeva era che ero rossa (avevo i capelli **rossodiavùli**, nonostante il lutto!) **buttanona** per designazione ufficiale e che recitavo greco, anche centinaia di versi, in strofa saffica, alcaica, anacreontica... versi gliconei ferecratei docmiaci. Recitavo anche stasimi odi epitalami giambi.”

“То, что, знали наверняка, так это что я была рыжей (у меня были **дьявольски-рыжие** волосы, несмотря на мой траур) **ббутаной**, для официального обозначения, и что декламировала на греческом, даже сотни отрывков, сапфической строфой, алкеевой, анакреонтической... гликонической строкой, анапестом, дохмием.”

A similar strategy is also used in the following lines with the word “**annacare**,” or neutralization. On the contrary, in the second and third cases, with the word “**ruttandola**” the compensation strategy is used, in particular the stylistic compensation, translating with a word in the Russian language belonging to a very colloquial register, thus restoring the nuance of the regional dialect.

“Infungiare le labbra, scarciofare la bocca, triplettare lo sguardo – incielando la pupilla, roteandola destrasinistra, sinistradestra, **ruttandola** – **annacare** la testa con torsione fulminea del collo e acrobatico trapezio delle vertebre cervicali.”

“Надуть губки, делать их бантиком, **строить глазки** (возводя вверх зрачки, глаза вправо-влево, влево-вправо, вытарашивая их), **наклонять** голову с молниеносным вращением шеи и акробатической трапецией шейного позвонка.”

Therefore, we can define that the dialect can be translated either using the neutralization strategy due to the absence, generally, of the dialects in the target languages, and it can be rendered in the target language using a low register where possible, or use the descriptive strategy or by putting references in the footnotes.

4.2. Translating Neologisms

Neologisms and the allogenic and regional layers form the writer's primary lexicon. Among the neologisms used in this book, we can distinguish between dialect-based and Italian-based neologisms.

Let us analyze the following dialect-based neologisms:

“Dopo mezz’ora sospettai che dormisse, forse s’era **alluppiato** allo **sfrantuìo** lieve dell’onda.”

“Спустя пол часа я заподозрила, что он задремал, может он был **усыплен** легким **шумом** прибора.”

One of the meanings of the Russian word above is ‘to be put to sleep with pharmacological help,’ which was used keeping in mind the semantics of the original word, i.e. ‘to be put to sleep through the use of opium’. The word “**alluppiato**” comes from the dialectal verb “alluppiari,” meaning ‘to anaesthetise’ (from opium), and was created using suffixation. Another word used in the sentence above is “**sfrantuìo**,” which was presumably created from the word “frantumare” by adding the typically Sicilian suffix “-io” and making the word onomatopoeic. So, as we can see, there are both dialect-based and Italian-based neologisms within a single sentence (Castiglione 2009: 67).

“**Infungiare** le labbra, **scarciofare** la bocca, **triplettare** lo sguardo – inciellando la pupilla, roteandola destrasinistra, sinistradestra, ruttandola – annacare la testa con torsione fulminea del collo e acrobatico trapezio delle vertebre cervicali.”

“**Надувать** губки, **делать** их **бантиком**, **строить** глазки (возводя вверх зрачки, глаза вправо-влево, влево-вправо, вытаращивая их), **наклонять** голову с молниеносным вращением шеи и акробатической трапецией шейного позвонка.”

The translating challenge in the above-mentioned example consisted in finding a lexical and semantic correspondence to the words “infungiare,” “scarciofare,” and “triplettare” in the Russian language. The difficulty stemmed from the metaphorical origin of the words, two of which were based on the names of vegetables: “infungiare,” which derives from “fungo,” that is “to set the lips in a shape of the mushroom,” and “scarciofare” which derives from “carciofo,” which, as we can all imagine, has a shape of the flower that opens layer after layer. In the Russian language, it was impossible to come close in morphology to the original and, consequently, the locutions used in Russian to describe various actions performed with the lips were chosen, thus maintaining the meaning but inevitably losing the form.

In the example described below, we can observe the formation of the neologism “*archailogism*” through the composition of the two Greek roots “*archèo-*” and “*-logos*.” Consulting the dictionary “Treccani” (2022), we see that “*archèo-*” [from Gr. ἀρχαῖος ‘ancient’] is the first element of compound words, derived from Greek or formed modernly, in which it means “ancient, primitive.” Subsequently, “*-logos*” (λόγος ‘word, speech, reason’) is a Greek noun variously used in philosophical and theological language. Therefore we can deduce that the word’s meaning is “ancient word” or, in standard Italian, “archaism,” which is obsolete. The strategy used here is the transliteration of the word “*archailogism*,” which, in turn, creates a neologism in the Russian language.

“L’Assemblea dei soci era un ring di contumelie, risse, neologismi e **arcailogismi** della volgarità.”

“Собрание акционеров было рингом оскорблений, драк, неологизмов и **архаилогизмов** пошлости.”

4.3. Strategies for Translating Greek and Latin Idioms

The book *7 uomini 7. Peripezie di una vedova* is particularly unique from the point of view of language, not only for dialectal forms, realia, and neologisms but also for the presence of vocabulary belonging to languages and cultures different from the original language. This typology of texts, called "mixed texts," represents the phenomenon of multilingualism whereby, within a text, several linguistic codes meet, both at the word and sentence level. The mixed text, as it is defined by Sergej Vlahov and Sider Florin (2019) and Pierangela Diadori (2012), can represent the so-called "local spot of color" (*code-mixing*) and the phenomenon known as *code-switching*. The difference between these two phenomena lies in using one or more languages. The phenomenon of *code-mixing* is obtained by inserting, within a sentence, words that do not belong to the current linguistic code, while in the case of *code-switching*, alternating the current linguistic code with the foreign one.

Whereas *code-switching* has already been studied, translation theories on the phenomenon of *code-mixing* are still developing, and the translation strategies are to be adopted.

According to Pierangela Diadori, this multilingualism in translation can be maintained or lost, flattening into the monolingualism of the metatext, according to the translation strategy adopted and the rules that regulate its use in the various textual genres (Diadori 2012: 43).

In the following examples, we can see that the Greek words have remained intact. The reason for this choice lies in maintaining the form of the prototext. Otherwise, the translation of the Greek words would have brought an immense loss of the particular style of the work and the meaning implied in the use of Greek words.

Furiosamente, dunque, possedetti il Greco, tutti i suoi paradigmi, i suoi verbi politematici, gli aoristi cappatici, le forme più insolite e frastornanti per gli stessi docenti, del tipo **dedia** perfetto terzo da **deido** (con omega finale).

Поэтому я яростно овладела Греческим, всеми его парадигмами, его политематическими глаголами, капатическими аористами, самыми необычными и запутанными формами для тех же учителей, глаголом третьего лица совершенного вида **dedia** от **deido** (с омегой на конце).

In the translation of the text, each Greek word is accompanied by a footnote reference if the author herself has not already indicated the meaning within the text, as we can see in the following examples:

Essere buttanona e la consacrazione nei Lincei della più comune buttanaggine, ne è il Nobel, **un *mignumi*** (dal greco mescolare) di genialità e stregoneria.

Быть ббуттаной означает посвящение в ряды наиболее общих распущенности, является ее Нобелевской премией, ***mignumi*** (с греч. смешивать) гениальности и колдовства.

[...]

C'era una sorella zitella ***inlocabilis*** (aggettivo latino, significava impossibile da maritare) con un piede 35 e un girovita 160 cm almeno.

Была одна сестра – старая дева, ***inlocabilis*** (латинское прилагательное, которое означало невозможность выйти замуж) с размером ноги 35 и размером талии, как минимум, 160 см.

Some phrases are mostly entirely obscure for the Russian reader, but they add a touch of foreignness that gives the text a certain charm.

“***Tu quoque***” dicevo al foglio bianco come Cesare al suo assassino.

“***Tu quoque***” я говорила белому листу, как Цезарь говорил своему убийце.

Considering that Grasso's language consists, for the most part, of a specific lexicon, which includes both the dialectal/regional layer and the allogenic layer, the strategy of neutralisation adopted in these segments would have meant the loss of the uniqueness of Grasso's language. If the phrase highlighted above had not been maintained, the initial reference and semantic load would have been lost. Neutralisation would have nullified the historical reference in its entirety, and the strategy of estrangement would not have been respected.

5. Conclusion

This paper emphasizes the translator's responsibility when working on literary works, as they often face challenges in terms of lexical and stylistic choices that are difficult to resolve. Translating a text is a complex process, which requires the analysis of various linguistic and extralinguistic factors belonging to both the source and target languages and cultures. The act of translation is not based exclusively on the search for lexical equivalents; on the contrary, it is necessary to give value to the different cultural factors that characterize the text. For this reason, it is essential to analyze the original text in its particularities, but even more important is to carry out an analysis of the author's biography by mean of their narrative style, which allows us to identify their personality and ideas. One can conclude by emphasizing the importance of maintaining the presence of multilingualism in the target text to preserve the unique cultural traits of the original text. In the presence of the phenomenon of multilingualism, the translator must consider themselves "a messenger" and is responsible for reproducing not only the style but also the culture of the languages which are present in the source text.

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REV. HENRYK PAPROCKI'S CONTRIBUTION TO POLAND'S ORTHODOX TRANSLATION¹

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*Dedicated to the Ukrainian Warriors,
whose faith and fire defend us
against the Russian invasion of 2022.*

Abstract: The article discloses the history and state of religious translation in Poland via the prism of one confession (the Polish Autocephalous Orthodox Church) and of one translator (Rev. Prof Henryk Paprocki). Although the translation history of the Orthodox Liturgy in Poland is not so short, its achievements centred around the Liturgy of St John Chrysostom and prayer-books, while the large-scale program of translating Orthodox liturgical texts into Polish is still a one-man enterprise. This state of arts postpones the time of possessing the full Polish-language corpus of Orthodox liturgical texts, but it also means that the academic and ecclesiastical reception of these translations is slow and sporadic, and in many cases, the translator remains alone in shaping translation strategies for highly authoritative texts as those for liturgical praxis.

Key words: religious translation, liturgical translation, Orthodox believers, Catholic milieu, translation personology

1. Introductory Remarks

Religious pluralism and tolerance are not only grounded on common ethical views and behavioural practices. The life of texts or books can be strongly influenced by the patterns of political and societal ethos, but texts and books can also greatly impose on these patterns.

The aim of the paper is to clarify the position of a religious translator as a subject of religious translation and an object of cultural and historical process. The scene of action is Poland, a predominantly Roman Catholic country. During the Christian history of

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Poland, Orthodox communities predominantly kept a minor place in the dominant political and religious narrative, but their ethnic calls stimulated interesting projects even in liturgical translation.

2. Background from Translation History

Liturgical translation for Orthodox believers in Poland is mainly traced from the 19th century when some sporadic attempts were made during Poland's incorporation in the Russian Empire where Russian Orthodoxy 'reigned.' In 1823, the Warsaw censor permitted the publication of the Rite of blessing water during the feast of Epiphany (Obrządek 1823). This little book contains no preface nor any other notes about the publisher, its circulation and data about translation of other rites which might have been possible. The title page reads that it was a translation from Russian, but most of all, it means Church Slavonic.

When A. N. Muravyov published his bestselling collection "Letters on worshipping in Eastern Catholic Church" (1836), he did not imagine that he could contribute to the Polish Orthodox translation as well. Parts of his collections were translated by Emilia Jarocka (though K. Estreicher claimed it was Prof. Feliks Jarocki) and published as two separate Polish-language manuals: "A Description of the Holy Mass Celebrated by a Bishop of the Eastern Catholic Church" (1841) (Muravjov 1841), and "An Explanation of the Holy Mass Celebrated by a Priest of the Eastern Catholic Church" (1850) (Muravjov 1850). The titles are misleading: readers should not refer to any Greek-Catholic Church as being part of the universal Roman-Catholic Church. References to the Most Holy Governing Synod (Muravjov 1850: 42; 54) make it clear that it is the Mass of the Russian Orthodox Church. The contents of the books are the retelling of the canon of the Mass while the prayers and hymns were quoted in Polish translations and in Church Slavonic originals (albeit written in Roman characters).

The proclamation of Poland's independence (1918) changed the social and political conditions for religious translation. After the annexation of Belarusian and Ukrainian territories, Poland was inhabited by a large number of Belarusians and Ukrainians whose presence stimulated the establishment of the Polish Autocephalous Orthodox Church (1924). The existence of the independent Polish Orthodox Church helped its authorities to reconsider the usage of languages in liturgy. The Ukrainians opted for their national language to be used in liturgy and achieved some promising results. The prominent contributor was Ivan Ohiyenko, an exiled minister of the Ukrainian National Republic and a professor at Warsaw University. He elaborated the theory of liturgical translation and translated the Liturgy of St John Chrysostom, Vespers and Matins, the Service for Pentecost and a prayer-book (all in 1922), the Easter Canon (1927), the Office of the Dead (1935). Although he translated into Ukrainian and for the Ukrainians, the scope and preparation of these translations instigated the Polish Orthodox Church to supplement its worshipping in Church Slavonic with some Polish-language editions. The first was a Polish-language Orthodox prayer-book for general public (Modlitewnik 1927). The next edition was a manual with prayers for school pupils (Modlitwa 1931). A number of hymns were translated in the manual for teaching Orthodox faith (Nauka

1932, republished in 1934, 1938). Finally, the main liturgical text of Eastern Christianity was published in 1936: the Liturgy of St John Chrysostom (*Święta liturgia* 1936). It was paralleled by the translation of the Office of the Dead (*Pannichida* 1936). A special edition of the prayer-book for Orthodox soldiers appeared in 1937 (*Przyjacieli* 1937) (2nd edition in 1939). These translations were blessed and approved for official use by Metropolitan Dionisii (Valedinsky).

The start of the active period of Orthodox translations in Poland was interrupted by the Second World War. After the collapse of the Polish State, Polish Orthodox Soldiers served in army formations around the world. Liturgical translation travelled with the soldiers, and a Polish-language Orthodox prayer was published in the Kenyan city of Nairobi (*Modlitewnik* 1944). It summarized translation activities of Rev. Michał Bożerianow, a Belarusian priest who serves for Orthodox soldiers in Polish battalions. Afterwards, it was only the philological translation by Prof. Witold Klinger under the revision of Serafin Korczak-Michalewski in 1963: the Liturgy of St John Chrysostom (*Liturgia* 1963). So, the achievements of Polish-language Orthodox liturgical translation were rather limited when Henryk Paprocki entered the scene.

3. Personality and Principles

Rev. Prof Henryk Paprocki (b. 1946) is a Polish Orthodox priest, graduate of the Catholic University in Lublin (1972), Doctor of Theology (1978, the St Serge Orthodox Theological Institute in Paris) and a very active member in the Polish Autocephalous Orthodox Church. Having received a profound education, he is a speaker of Polish and a good connoisseur of Old Greek, Church Slavonic, French and Russian.

The principles used by Paprocki in his translations are briefly discussed by himself in the reviewing article of 2012 (Paprocki 2012). Despite its brevity, they are very precise, embrace all the facets of liturgical translation and pose deep methodological questions which each liturgical translator should cope with. The principles can be summarized in the following statements:

1) Each translation is done from the Greek original but sometimes it is necessary to refer to the Church Slavonic text which can contain some local dogmatic differences or expressive deviations from the initial Greek prototext. In addition, a translator should be very careful with the Church Slavonic text which is full of interlingual homonyms which easily distort the message of a textual fragment.

2) The Greek text is poetic, and its aesthetics is founded on complicated and sophisticated vocabulary as well as fanciful syntax, but it remains a piece of poetry with its aims and scope of influence.

3) Each translator should keep in mind the biblical lexis which is the foundation of later liturgical expressions, and staying in the pincers of two variants, the option of the biblical origin is bound to be decisive.

4) Religious terms are present in religious texts of various genres. Terms of Eastern Christianity and Greek origin already function on the Polish-language space, but they are non-understandable and require more descriptive paraphrases. This claims for the

revision and introduction of new terms into Polish Orthodox discourse instead of tradition loan words.

The only point left without discussion was the perception of Orthodox texts by Catholic believers and their mental substitution of Orthodox phenomena for Catholic ones when the terms are identical in both traditions.

Interestingly, but all Byzantine liturgical books were completely translated into only one West-European language: French, which can also help other translators to search for relevant translation strategies. Paprocki translates from originals, though in religious praxis sometimes it is difficult to differentiate between an original and a real translation. Most Orthodox liturgical texts came from Byzantium in the Greek language, but local churches amended them according to their needs and dogmatic visions. Thus, today's texts in Church Slavonic but from different churches may differ or contradict. This is a pitfall for translation quality assessment: the analysts must remember the affiliation of a translator to a liturgical tradition and correctly identify the original. Rev. Paprocki worked with the Greek-language originals but when necessary, he opted for the variant accepted in the Church Slavonic texts which are used in the Polish Autocephalous Orthodox Church and remain identical to those in the Russian Orthodox Church.

4. Translations and Their Reception

The translations done by Rev. Henryk Paprocki from 1974 onwards constitute a well-designed program of presenting the writings of Eastern Christianity for Polish speakers, despite the fact that its character looks like a one-man enterprise. The initiation was the translation of all the liturgies connected with the text of St John Chrysostom, namely: liturgical prayers from the liturgies of St John Chrysostom and St Basil the Great as well as the Liturgy of Presanctified Gifts (Jan 1974: 7-151). It was published by the Academy of Catholic Theology, but Patristic writings are equally accepted by both Western and Eastern Churches, so the connection between the translated author and the publisher is not surprising.

The similar collection was published in 1988 under the title "Mystic Supper: Eucharistic Anaphoras of Christian Orient" (Wieczerza 1988). Paprocki collected and translated various liturgical anaphoras of three types – Alexandrian, Antiochian and Syriac Eastern – which influenced Coptic, Ethiopian, Byzantine, Antiochian, Maronite, Armenian and some other liturgical traditions. This academic edition of translations with a profound introduction and comments opened the heritage of Eastern Christianity for Polish readers.

The cult of St Mary is especially strong in Poland. In religious perspective, it covers composing hymns as well as researching Marian poetry. The latter aspect produced a fundamental multi-volume edition "Texts about Mother of God" dedicated to Marian writings in different rites where Paprocki contributed as well: for the volume "Orthodoxy," he translated the Office of the Annunciation of the Blessed Virgin Mary, the Office of the Dormition of the Theotokos as well as Symeon the Logothete's Canon of the Crucifixion of our Lord and the Lamentation of the Most Holy Theotokos (Teksty 1991: 1; 17-52) and the Office of the Entrance of the Theotokos into the Temple and

the Rite of the Burial of the Most Holy Theotokos (Teksty 1991: 2; 7-50); for the volume "Pre-Chalcedonian Churches," these were anaforas in honour of the Theotokos from the Ethiopian and Armenian Churches (Teksty 1995: 27-36, 137-144).

The liturgical translations usually pass a long way to their readership because of long churchly bureaucratic procedures of approval and approbation. This is why some translations were published as separate editions before entering liturgical praxis, but these editions are 'individual' or 'authorial' where the work of the translator and perhaps an editor is visible. When a liturgical text goes through the ecclesiastical approbation, the translator's text is adjusted according to the collective view of church censors who can deviate from the translator's initial norms and kind of distort the translation. However, the text after such consideration is viewed as 'institutional' or 'authoritative.' The 'authorial' editions of Paprocki's translations are:

1995 – "Let us pray with the Eastern Church: Prayers of the Liturgy of Hours" (Modlimy 1995);

1997 – "Prayers before and after the Holy Eucharist" (Modlitwy 1997);

2000 – "The Great Canon of Repentance" by St Andrew of Crete (Andrzej 2000) (reeditions in 2015, 2019, 2021);

2003 – "Liturgies of the Orthodox Church" (Liturgia 2003) (2nd edition in 2014);

2003 – "The Holy Week and Pascha in the Orthodox Church" (Wielki 2003);

2006 – "Akathist Hymn to the Theotokos, the Inexhaustible Cup" (Akatyst 2006).

This publishing activity prepared the foundation for recognizing Paprocki's translation not only horizontally (among wider circles of various readers like academia and clergy) but also vertically (in the hierarchy of religious reading communities) when his translations became 'authoritative texts' of the Church.

The first churchly recognition of his translation was the publication of the Liturgy of St John Chrysostom in the official herald of the Polish Autocephalous Orthodox Church (Liturgia 1982). However, his experience of translating liturgical texts was really recognized at the turn of the 21st century when the Polish Autocephalous Orthodox Church blessed and approved of their publication for its liturgical praxis²: the Liturgy of St John Chrysostom (2001), the Liturgy of St Basil the Great (2005), the Liturgy of Presanctified Gifts (2006), a collections of hymns for Vespers and Matins (2006), the Archieratikon (2011), the Synaxarion (2016-2021, 6 vols., uncompleted), the Euchologion (2016, 4 vols.), the Psalter (2016, 2020). The rest is published online.

One more church which acknowledged Paprocki's translations is the Ukrainian Greek-Catholic Church (Ukrainian Catholics of the Byzantine Rite). The public position of this Church's clergy is that the liturgical texts of the Ukrainian Orthodox Church and those of the Ukrainian Greek-Catholic Church are the same. This vision made it possible for the Ukrainian Greek-Catholic eparchies and parishes in Poland to deploy the Polish Orthodox translations. The bilingual Ukrainian-Polish edition of the Liturgy of St John Chrysostom (Bozhestvenna 2004) (2nd edition in 2013) contained the main text along with the anaphora from the Liturgy of St Basil the Great in translations by Paprocki.

² For the exact bibliographical descriptions of these editions, see the bibliography of publications by Rev. Henryk Paprocki (Kolbaia 2021).

As of today, he has translated all the biblical and liturgical texts required for worshiping in church as well as some texts for worshiping in monastic praxis. Who is the receiver of these translations? The overwhelming part of Orthodox believers in Poland are Ukrainians and Belarusians (whose quantity was much larger before WW2 and greatly diminished after the territory and population exchanges in the aftermath of WW2). During the course of interaction between different ethnic communities (like mixed marriages), a little group of Orthodox Poles emerged, as well. Besides, due to generations-long life of ethnic minorities in the Polish state, its members were partially or gradually assimilated, so new generations (especially descendants in mixed families) are more included in the mentality of the Polish language. Finally, the third group is a random one: these are guests who came to celebrate the Liturgy on a special occasion, and they need to have an understandable text to follow and participate even if the very worshiping is in a different language.

The fundamental aim of translation criticism is declared to analyze the translated text in order to suggest recommendations for making it better and more accurate. The painful experience of a general translator is that nowadays criticism does not perform this function, and editing is mainly the exclusive domain of the very translator and their publisher without involving various strata of specialized and general readership. According to Kolbaia's bibliography (Kolbaia 2021), some of Paprocki's translations were successful to be reviewed. Although reviewing is present, it is shallow from the viewpoint of translation quality assessment, and, thus, it does not contribute either to the criticism of liturgical translation or the translator's personality and artistry.

5. Concluding Remarks

Rev. Henryk Paprocki is a figure in the history of liturgical translation whose history is very similar in other national histories of translation. His liturgical translations are a one-man program which still managed to overcome the borders or restrictions of one Church. They can be called ecumenical, as they are (or were) practiced in churches of nominally opposite confessions belonging to Orthodoxy and Catholicism. In this perspective, these texts worked for eliminating mutual non-acceptance which emerged in different difficult periods of common history or neighbouring histories, especially in Poland.

The way of translations from the translator to the public goes sometimes not only through the publisher, but also through the censorial institutions. This is why the same liturgical text can be considered either 'ecclesiastical' (and used for public worship) or 'academic' (and used for private reading, but not for public worship) or both. Historically, these 'academic' and 'ecclesiastical' periods in the life of a book are not always contradictory, but the Church is usually a slow receiver of this high-authority product.

The most important thing in the enterprise Paprocki started is who will continue his initiative. Right now, there are no disciples and followers who could satisfy the request of further translations of texts which have not been translated into Polish or which can be retranslated according to 'higher' standards. A lot depends on the Church's abilities

to deploy and popularize the texts already existing for creating interest and need in further translations.

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