Strategies of Rendering Realia in Mediated Literary Translation

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Abstract: Literary texts contain a variety of culture-specific elements, requiring specialized background knowledge on the part of translators. In particular, the issue of realia translation poses distinct challenges in mediated literary translation, when the translator grapples with transferring the source message into the target language through an intermediary text. The investigation focuses on exploring the notion of realia and identifying strategies of their accurate conveyance in translation through an intermediary language. The findings of the article suggest that mediated translation may sometimes complicate the challenge of ensuring adequate cross-cultural interaction between the writer and the reader. The intermediary language inevitably interferes with this process, leaving its imprint on the final target text. The corpus selected for this paper comprises the Russian translation of J.D. Salinger's "The Catcher in the Rye," the Armenian mediated translation from that Russian version, and the Armenian translation from the original. The following methods have been applied in the present investigation: a comparative analysis to identify similarities and differences in the translators' application of various translation strategies, and a contrastive analysis to study various transformations made in the process of translation to achieve equivalence in rendering realia.

Keywords: realia; mediated translation; culture-specific elements; literary translation; equivalence; translation strategy

1. Introduction

Unlike ordinary monolingual communication, translation involves three actors: the message sender, the message recipient, and a third actor, namely the translator serving as an intermediary. In fact, this third actor, the intermediary, acts as both a message recipient and a message sender. In mediated translation, we deal with an intermediary text, i.e. a translation, already done from an original language into another language which is going to become the source language in the process of mediated translation. Consequently, in mediated translation, the translator has to transfer the source message into the target language through an intermediary text, which becomes a source text in

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another translation process. That's why mediated translation is also called secondary or indirect translation (Semyonov 2013: 224).

Any translated literary text is a means of studying culture, as well as a source of cultural knowledge and information, as the language used by an author is a way of expressing their culture and individuality. Hence, the notion of culture is essential to considering the implications in translation. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the source language and the target one and concludes that "differences between cultures may cause more severe complications for the translator that do differences in language structure." (Nida 1964:130) The term *realia*, as defined by Vlakhov and Florin (1980), refers to words and word combinations denoting objects peculiar to the life, culture, social, and historical development of some nations and unfamiliar, alien to others. They do not have any direct correspondences or equivalents in other languages and require special approaches to their translation.

2. Problem Statement

Adequate rendering of realia is an indissoluble component of the translation process in any form of interlingual and cross-cultural communication in general and mediated literary translation, as a variety of communication, in particular. In literary translation, the intricacy of realia rendering consists in the fact that literary texts contain a great volume of various culture-specific elements requiring certain background knowledge on the part of translators, and the issue becomes even more complicated in the case of mediated translation. Here the translator acts as a "double intermediary" transferring the source message into the target language through an intermediary text, which, on the one hand, is a target text itself, i.e. a result or a product of a specific translation process, and, on the other hand, it becomes a source text with its own linguo-stylistic features. The latter should be transferred equivalently into the target language and requires the application of specific translation strategies. And the translator, as a rule, does not have any command, or at least a good command of the original language of the text (otherwise why would he have to translate from an intermediary language?). Thus, mediated translation, though formally bilingual, because two languages are employed in the process, actually becomes a sort of multilingual communication, as the intermediary language inevitably interferes with the process and often affects the result. As a result, the intermediary language may occasionally complicate the task of ensuring adequate interaction between the writer and the reader as it inevitably interferes with it complicating the cognitive process.

3. Defining the Notion of Realia

The Russian linguoculturologist Vorobyov (1997) proposes the concepts of cultureme and linguocultureme. A cultureme is an element of reality inherent to a particular culture, while a linguocultureme is to be understood as its projection in the linguistic sign, thus uniting both linguistic and extra-linguistic factors. In doing so, the

linguocultureme represents the correlation between the form of the verbal sign, its semantic content and cultural sense. From a structural standpoint, the linguistic form of linguocultureme may include words, phrases, or sentences. Linguoculturemes can be verbalized by a culture-specific lexicon reflecting a national mentality and thus having no linguistic equivalent in other cultures. This kind of linguistic units include anthroponyms, toponyms, names for rituals and holidays, food, measurement and money, culture-based phraseological units, paroemia (proverbs), various culture-specific speech forms, etc. (Vorobyov 2008).

The notion of realia, first suggested by the Bulgarian scholars Vlakhov and Florin (1980), is a unified expression of the concepts of cultureme and linguocultureme. It refers to words and word combinations denoting objects peculiar to the life, culture, social, and historical development of some nations and unfamiliar, alien to others. Hence, realia do not have any direct correspondences or equivalents in other languages and require special approaches to their translation (Vlakhov & Florin 1980: 47).

The classifications of realia proposed by various scholars, such as Denti (2012), Newmark (1998), Tomakhin (1988), Tkachuk (2017), and others, are essentially similar and mainly include the following categories: a) anthroponyms; b) geography including toponyms, flora, fauna, climate, etc.; c) ethnography including concepts referring to everyday life, work, art and culture, ethnic characterizations, measures and money, etc.; d) politics and society including names for administrative divisions (region, province, county, department, state), organs and functions, military concepts, education, religion, mythology, etc. These are culture-specific elements that frequently pose difficulties and become one of the most challenging tasks for translators due to the fact that they are peculiar to the source culture and may not have equivalents or even be understandable in the target culture.

4. A General Overview of the Strategies for Rendering Realia in Translation

As argued by Timko (2007: 74-77), there are three main translation traditions in terms of transmitting culture through translation: 1. free translation, which consists in excessive linguocultural adaptation of the source text with too much focus on the target reader; 2. literal translation, which consists in insufficient linguocultural adaptation without taking into consideration the target reader; 3. translation proper, in which the content of the original is conveyed into another language by means of creating a communicatively equivalent text.

To overcome the challenging problem of translating culture-specific items in a text, a number of translation strategies may be applied depending on the translation unit in question. Harvey (2000: 6) has suggested the following major techniques for translating culture-specific items: functional equivalence or employing a term in the TL, whose function resembles that of the source language term; formal equivalence or word-for-word translation; borrowing or transliteration of the original term; and descriptive or explanatory translation, which employs general terms to transmit the meaning.

After examining several realia translation strategies suggested by different scholars, including Harvey (2000), Afrouz (2022), Newmark (1998), and Vinay and Darbelnet (1958), we identified the most commonly employed ones:

1. *Generalization*: it refers to the process of providing a more general word that covers the core meaning of the target language unit.
2. *Specification*: it consists of using a word of more specific or narrower meaning in the target language.
3. *Omission*: it takes place when semantically spare linguistic units, which are useless or meaningless in the target language, are omitted.
4. *Cultural Equivalent*: it consists of replacing a SL cultural unit by a TL cultural item that is familiar to the target language readers.
5. *Descriptive Equivalent*: it refers to the process of making the meaning of a word or phrase easier to understand through *explicitation* by using other words or phrases.
6. *Borrowing*: in this strategy, the source language foreign word is directly transferred into the target language.
7. *Loan Translation (Calque)*: the translator copies or borrows the structure of the SL word or phrase through literal word-for-word or root-for-root translation of the cultural unit components.
8. *Modulation*: it consists in changing the semantic point of view of the source language word or phrase.
9. *Using a Loanword from a Third Language*: this strategy seeks to find an equivalent belonging to a third language; the translator uses a word or phrase from a third language to translate the corresponding word or phrase from the source language and express it in the target language.
10. *Compensation*: it involves recovering the loss of a linguistic unit in the source text by using another linguistic unit in the target text, either in the same passage as in the source text or in another place in the target text.
11. *Using Several Strategies Simultaneously*. The translator often combines two or more strategies using them coincidently in the same sentence.

5. Mediated Translation of Realia in Salinger's "The Catcher in the Rye"

As it was said above, literary texts contain a significant amount of various culture-specific elements, posing certain challenges for translators; the issue becomes even more complicated in the case of mediated translation.

In the scope of our research, we examined various realia from J. D. Salinger's "The Catcher in the Rye" (first published in 1951), which were of great interest, especially in the light of mediated translation. We conducted a comparative analysis, first between the English source text and its Russian translation, followed by the Armenian mediated translation derived from the Russian version, and finally, the Armenian counterpart translated directly from the original. The investigation enabled us to arrive at the revelations of some curious regularities in terms of rendering realia.

There are several Russian translations of the novel. The first, so-called 'classical' translation of the novel into Russian was done by Rita Wright-Kovaleva in 1960. This

translation served as the source text for the mediated translation of the novel into Armenian, conducted by Amalia Ghukasyan and published in 1978. The Armenian translation directly from the original was provided by Astghik Atabekyan and published in 2013.

As mentioned earlier, the notion of realia encompasses various categories of proper names: anthroponyms, toponyms, names of periodicals, organizations, etc. This kind of realia is usually transmitted through the strategy of *borrowing*, employing either the method of transcription or that of transliteration. The type of translation, where the correlation between units of the source and target languages is established on the level of phonemes, is called *transcription (հնչյունապատճում)*. If the correlation is established on the level of graphemes, i.e. based on the graphic form or spelling of an outgoing word, and not of its ronunciation, we speak about *transliteration (գրադարձում)*.

Let us consider the following proper names from the original, their translation into Russian, as well as the direct and mediated translations into Armenian:

	Original	Russian translation	Mediated translation from Russian	Arm. transl. from the original
1.	Holden	Холден	Հոլդեն	Հոլդրն
2.	Thurmer	Термер	Թերմեր	Թրրմեր
3.	Mrs. Spencer	миссис Спенсер	միսիս Սպենսեր	տիկին Սֆենսեր
4.	Mr. Spencer	мистер Спенсер	միստր Սպենսեր	պարոն Սֆենսեր
5.	New York	Нью-Йорк	Նյու-Յորք	Նյու Յորք
6.	McBurney School	школа Мак-Берни	Մակ-Բերնի դպրոց	ՄաքԲրրնի դպրոց
7.	Saxon Hall	Сэксон-холл	Սեքսն-հոլլ	Սեքսն Հոլ
8.	Thomsen Hill	гора Томсон	Թոմսոն սար	Թոմսեն բլուր
9.	the Atlantic Monthly	«Атлантик мансли»	«Ատլանտիկ Մանսլի»	«Աթլանթիկ Մանթլի»
10.	Elkton Hills	Элктон-хилл	Էլքստոն-հիլլ	Էլքթոն Հիլզ
11.	David Copperfield kind of crap	дэвидкопперфил-довская муть	Դավիթ Կոպպերֆիլդյան շլան	դեյվիդքոփֆերֆիլ-դյան զիբիլը

Table 1. The table presents instances of proper names for their further discussion.

As we can see from the examples, the strategy of borrowing has been applied differently by the three translators. In the mediated translation of the novel, the translator mainly employs the method of transliteration from Russian (Հոլդեն, Թերմեր, Մակ-Բերնի, «Ատլանտիկ մանսլի»), whereas in the Armenian translation, proper names have been conveyed through the method of transcription, – representing the way these words are pronounced in English (Հոլդրն, Թրրմեր, ՄաքԲրրնի, «Աթլանտիկ Մանթլի»).

Another noteworthy feature in the mediated Armenian translation is the transference of consonant sounds in the proper names considered. As we know, Russian consonant sounds lack aspiration; the phenomenon of aspiration does not exist in the Russian sound system. Conversely, the Armenian language features both

aspirated and non-aspirated forms for the same sounds: *պ-փ, տ-թ, կ-ք.* In the mediated translation, the translator conveys proper names (*Spencer - Սպենսեր, McBurney - Մակ-Բերնի, Atlantic – Ատլանտիկ, David Copperfield - Դավիթ Կոպպերֆիլդյան*) using the non-aspirated forms of the consonants as they are given in the Russian text. On the other hand, in the Armenian translation the same transcription method is applied, but this time from the English original, thus incorporating the proper application of aspirated consonant sounds: *Սփենսեր, ՄաքԲըրնի, Աթլանթիկ, դեյվիդքոպուֆիերֆիլդյան.*

Another indicator of the Russian influence in the mediated translation is the phenomenon of word hyphenation. In the case of proper names like *New York, McBurney School, Saxon Hall, Elkton Hills*, the Russian translator hyphenates them. *Hyphen,* as a punctuation mark used to join words or to separate syllables of a single word, is quite peculiar to the linguistic norms of the Russian language. As stated by Lopatin (2006) in his "Rules of Russian Orthography and Punctuation," foreign names starting with *Mac* and similar prefixes, as well as names combining a proper noun with a common noun, should be hyphenated according to the rules of the Russian language. In the Armenian mediated translation, this hyphenated form is directly transferred, even though it is not acceptable for the Armenian language. On the other hand, the Armenian translation from the original presents equivalent translations of the given proper names without unnecessary hyphens.

In examples 3 and 4, we can see contractions like *Mrs.* and *Mr.*, which are used in etiquette to show respect to women and men (*Mrs. Spenser, Mr. Spenser*). They are preserved in the Russian translation and given in their full form, as it is customary in the Russian translation tradition for the works of Anglophone literature – (*миссис Спенсер, мистер Спенсер*). In the Armenian mediated translation, the translator employs the strategy of borrowing and directly transfers these foreign forms of address. However, unlike the Russian language, this is not customary for the Armenian translation tradition. Consequently, in the Armenian translation from the original, the translator provides cultural equivalents for these units: *տիկին Սփենսեր, պարոն Սփենսեր.*

The last example – '*David Copperfield kind of crap*' – is clearly an *allusion*, although not unfamiliar to Russian and Armenian readers. "David Copperfield" is a novel by Charles Dickens narrated by the main character, detailing his adventures from infancy to maturity. Allusions involving proper names are also regarded as culture-bound units that appear in almost all literary texts. According to Leppihalme (1997: 41), "allusion is commonly manifested by a frame, which is a combination of words that is accepted in the language community as an example of preformed linguistic material." In the case of the Russian and Armenian translations of this allusion, we observe a clear example of employing several strategies simultaneously: borrowing + naturalization. Here, the translators have used a word formation process called compounding, combining the proper nouns *David* and *Copperfield* to make an attributive phrase for the nouns *муть* in Russian and *զիբիլ* in Armenian - *дэвидкопперфилдовская муть, դեյվիդքոպպերֆիլդյան զիբիլը*. These attributes are written with lowercase letters in accordance with the spelling rules of Russian and

Armenian. In the Armenian direct translation, the method of transcription is employed, –wherein the translator transfers the way the word sounds in the source language. As for the mediated translation into Armenian (*Դավիթ Կոպպերֆիլդյան շիլան*), it is evident that the translator has violated compounding rules by adding an adjective suffix to the second part of the proper name without joining the two parts. In addition to this, the translator has naturalized the English name *David*, providing its Armenian variant (*Դավիթ*), and borrowed the Russian non-aspirated consonant form (*Կոպպերֆիլդյան*)*.* Besides, the choice of the Armenian word *շիլա* (*porridge* in English) as an equivalent for the Russian *муть* is not successful either.

In the following example, we can observe the use of the strategy of omission by the Russian translator:

> There were pills and medicine all over the place, and everything smelled like Vicks Nose Drops. (Salinger 1951: 5)
> Везде стояли какие-то пузырьки, пилюли, все пахло каплями от насморка. (Salinger 1960: 16)
> Շուրջն ամենուրեք սրվակներ ու հաբեր էին դրված, հարբուխի դեմ գործածվող կաթիլների հոտ էր տարածվել: (Salinger 1978: 15)
> Շուրջը հաբեր ու դեղամիջոցներ էին, և ամեն ինչից Վիքս քթի կաթիլների հոտ էր գալիս: (Salinger 2013: 12)

The Vicks company was established in the United States in the 1890s by a pharmacist called Lunsford Richardson. For over 100 years, it has been the no 1 selling cough and cold brand in the USA. In the Russian translation, this realia has been omitted by the translator, and consequently, it is not present in the Armenian mediated translation, unlike the Armenian translation from the original. In our opinion, the strategy of omission in this case is quite justified as this brand is unfamiliar to both Russian and Armenian readers.

In general, the strategy of *omission* has been applied quite often by the translators, and not only in the Russian and mediated Armenian translation but also in the Armenian translation from the original:

> It cost him damn near four thousand bucks. (Salinger 1951: 2)
> Выложил за нее чуть ли не четыре тысячи. (Salinger 1960: 13)
> Մոտ չորս հազար է տվել: (Salinger 1978: 9)
> Համարյա չորս հազար է տվել: (Salinger 2013: 5)

Here we can see the omission of the word 'bucks,' which is an informal reference to the US monetary unit that may trace its origins to the American colonial period when 'deerskins' (or 'buckskins') were commonly traded for goods. This cultural item has been omitted in all the given translations, though there are colloquial equivalents for it both in Russian ('четыре тысячи баксов') and in Armenian ('չորս հազար կանաչ').

In the following example we can observe the usage of several strategies simultaneously:

Old Selma Thurmer --she was the headmaster's daughter-- showed up at the games quite often, but she wasn't exactly the type that drove you mad with desire. (Salinger 1951: 3)
Дочка нашего директора, старика Термера, часто ходит на матчи, но не такая это девчонка, чтоб по ней с ума сходить. (Salinger 1960: 13)
Մեր դիրեկտորի՝ ծերուկ Թերմերի դուստրը, հաճախ էր գալիս մրցումներին, բայց դե նա այնպիսի աղջիկ չէր, որի համար հնարավոր լիներ գժվել: (Salinger 1978: 11)
Մեր տնօրենի՝ ծերուկ Թըրմերի դուստրը՝ Սելման, հաճախ է գալիս խաղերին, բայց նա այն աղջիկներից չէ, որոնց համար կարելի է գժվել: (Salinger 2013: 7)

In the given example, the attribute 'old' is used for the headmaster's daughter Selma to show certain affection for the girl. However, in the Russian and, consequently, the Armenian mediated translation, the proper name has been omitted. The Russian translator has applied the strategy of compensation and introduced the name of the headmaster with the attribute 'старик' before the headmaster's name, which can be regarded as a functional equivalent for 'old' in informal English.

Compensation is the act of making up for the loss in translation of a stylistic effect in the source text by introducing the same or another stylistic effect in the target text, either in the same location as in the source text or in another part of the text. In the Armenian mediated translation, we can observe the application of the same strategy along with the use of a loanword from a third language: 'Մեր դիրեկտորի՝ ծերուկ Թերմերի դուստրը.' The noun 'դիրեկտոր' is a loanword from Russian that was widely used in Armenian during the Soviet times but is now considered outdated. In the Armenian translation from the original, we see that Selma's name is mentioned, but without the original attribute. Here we can observe the same strategy of *compensation*, with the usage of the headmaster's name along with the attribute 'ծերուկ' to make up for the stylistic loss.

As for the strategy of *using a loan word from a third language*, another interesting example can be presented:

That isn't too far from this crumby place. (Salinger 1951: 2)
Это не очень далеко отсюда, от этого треклятого санатория. (Salinger 1960: 13)
Դա այստեղից, այս երիցս անիծյալ սանատորիայից այնքան էլ հեռու չէ: (Salinger 1978: 9)
Այնքան էլ հեռու չէ այստեղից՝ այս զզվելի վայրից: (Salinger 2013: 5)

At first glance, it may seem that the original sentence does not contain any realia. However, the word combination 'crumby place' is conveyed in Russian as 'треклятый санаторий,' which can be viewed as an application of the strategy of *modulation*, i.e. changing the semantic point of view of the source language word. The main character of the novel, Holden, is undergoing treatment in a mental hospital or sanatorium while he tells his story. By saying 'this crumby place' he is undoubtedly referring to the sanatorium. The Russian translator simply replaces 'crumby place' with 'треклятый санаторий,' thus introducing a culture-specific element in the translation. The Armenian translator provides a loan translation of the word combination, copying the structure and giving a literal translation for its first component, while also borrowing

the word 'սանատորիա' from Russian. Thus, in this case, the strategy of using a loan word from a third language is employed. As for the Armenian translation from the original, the translator simply gives the *formal equivalent* of the SL unit, i.e., its literal translation.

Now let us consider another strategy for translating realia, namely the strategy of *descriptive equivalent* or *explicitation*:

I'm not going to tell you my whole goddam autobiography or anything.
(Salinger 1951: 2)
Да я и не собираюсь рассказывать свою автобиографию и всякую такую чушь.
(Salinger 1960: 13)
Ես մտադիր էլ չեմ պատմել կենսագրությունս կամ նման դատարկ-մատարկ բաներ: (Salinger 1978: 9)
Չեմ պատրաստվում ձեզ պատմել իմ ամբողջ կենսագրությունը:
(Salinger 2013: 5)

The informal word *goddam*, used as an adjective modifying the noun *autobiography*, serves an intensifier expressing anger or frustration. In the given example, the Russian and Armenian mediated translators apply the strategy of descriptive equivalent and fully convey the meaning of the original English text (*всякую такую чушь/ դատարկ-մատարկ բաներ*). However, in the direct translation, this realia has been omitted, resulting in a certain loss of the stylistic coloring of the original. The preservation of this kind of realia is important, as speech characteristics and reflection of the speaker's personality constitute a significant part of the original's cultural content.

The following is another instance of applying the *descriptive translation* strategy:

Now he's out in Hollywood, D.B., being a prostitute. (Salinger 1951: 2)
А теперь мой брат в Голливуде, совсем скурвился. (Salinger 1960: 13)
Իսկ հիմա եղբայրս զլխովին ծախվել է Հոլիվուդին: (Salinger 1978: 10)
Դ.Բ.-ն իրեն ամբողջությամբ նվիրել է Հոլիվուդին: (Salinger 2013: 6)

Here, the word *prostitute* refers to the reality and conditions of working in Hollywood, and we observe the use of the strategy of Explicitation in all three translations. In fact, the variant offered in the mediated translation (*զլխովին ծախվել*), being a phraseological unit used by the translator as an equivalent for the Russian word *скурвился*, fully conveys the meaning of the original. This cannot be said about the Armenian direct translation. Here, the word combination *զլխովին ծախվել*, which means *to be fully dedicated or completely devoted* does not accurately convey the notions of venality and depravity that feature the life in Hollywood and that are implied by the word *prostitute* in this context.

In the next example, we deal with the strategies of *modulation* and *generalization*:

I remember around three o'clock that afternoon I was standing way the hell up on top of Thomsen Hill, right next to this crazy cannon that was in the Revolutionary War and all.
(Salinger 1951: 3)

Помню, в тот день, часов около трех, я стоял черт знает где, на самой горе Томпсона, около дурацкой пушки, которая там торчит, кажется, с самой войны за независимость. (Salinger 1960: 13)

Հիշում եմ, այդ օրը ես մոտ երեք ժամ կանգնած էի աստված գիտե թե որտեղ, ուղղակի Թոմսոն սարի գլխին, այն հիմար թնդանոթի մոտ, որ տնկված է այնտեղ, կարծեմ, ազատագրական պատերազմից ի վեր: (Salinger 1978: 10)

Հիշում եմ այդ օրը՝ մոտ ժամը երեքին, կանգնած էի Թոմսեն բլրի գագաթին՝ ճիշտ այն հիմար հրանոթի կողքին, որը մասնակցել էր Հեղափոխական պատերազմին: (Salinger 2013: 6)

The American Revolutionary War (April 19, 1775 – September 3, 1783) is also known as the American War of Independence, in which American forces under George Washington's command defeated the British, establishing the independence of the United States. The Russian translator uses the strategy of modulation and renders the realia as 'война за независимость.' We observe the application of the same strategy in the Armenian mediated translation: 'ազատագրական պատերազմ.' In the Armenian translation from the original, the translator uses the strategy of loan translation or calque (Հեղափոխական պատերազմ), but this variant of translation is not very successful and requires additional background knowledge from the Armenian reader. Hence, the mediated translation variant (ազատագրական պատերազմ) is much more effective in this case.

In the final example of our paper we shall examine an interesting instance of the use of the strategy of *cultural equivalent*:

They gave me frequent warning to start applying myself -- especially around midterms, when my parents came up for a conference with old Thurmer -- but I didn't do it. (Salinger 1951: 3)

Меня сто раз предупреждали – старайся, учись. А моих родителей среди четверти вызвали к старому Термеру, но я все равно не занимался. (Salinger 1960: 14)

Հարյուր անգամ նախազգուշացրել էին ինձ՝ աշխատի՛ր, սովորի՛ր: Ծնողներիս քառորդի կեսին կանչել էին ձերուկ Թերմերի մոտ, բայց միևնույն է չէի պարապում: (Salinger 1978: 12)

Երբ ծնողներս եկել էին ձերուկ Թրրմերի մոտ՝ խորհրդակցության, ինձ հարյուր անգամ զգուշացրին, որ սկսեմ պարապես միջանկյալ քննությունների համար, բայց չլսեցի: (Salinger 2013: 8)

In these days the educational system in Armenia follows the Western model, and there is no need to explain the meaning of the English word 'midterm.' Therefore, we see that the translator provides its proper equivalent in the Armenian translation from the original ('միջանկյալ քննություններ'). However, in the Soviet times, the academic year at school was divided into four periods called 'quarters.' As the concept of midterm examinations did not exist in the Soviet school system, the Russian translator used the strategy of cultural equivalent substituting 'midterms' with the word 'quarter' ('четверть'). The same word is used in the Armenian translation ('քառորդ'), proving evidence of a literal translation from Russian.

6. Conclusion

In examining various culture-specific elements in "The Catcher in the Rye" and the diverse methods of their conveyance in the Russian translation, the Armenian mediated translation from the Russian version and the direct Armenian translation, we found out that the influence of the intermediary Russian language was quite evident in the mediated translation of the original realia. Hence, we can state that indirect translation somewhat estranges the final target text from the original.

On the other hand, it should be noted that in some cases, the conveyance of realia in the mediated translation was more successful than in the translation from the original. Generally speaking, the effectiveness of the translation hinges on the talent and skills of translators, as well as their linguistic and extralinguistic knowledge.

Based on the current research, a number of strategies have been identified and described as the most effective ones for rendering realia in the process of both direct and indirect translation. The most widely used strategy for transferring proper names was *borrowing*, in the forms of either *transcription* or *transliteration*. Cases of transcription in the mediated translation apparently reflected the impact of the intermediary language, whereas in the direct translation from the original, the use of this translation method resulted in a more adequate conveyance of the source units. The strategies of *omission* and *descriptive equivalent* should also be given special consideration as the most productive ones, abundantly employed in both direct and mediated translations.

In conclusion, it should be acknowledged that despite distancing the final text from the original work, mediated translation fulfils a very significant intermediary function, connecting three culturally different peoples. Why three? Because the third intermediary culture can be inevitably traced in the final product of the mediated translation process.

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Conflicts of Interest
The author declares no ethical issues or conflicts of interest in this research.
Ethical Standards
The author affirms this research did not involve human subjects.