THE ROLE OF MEDIATED TRANSLATION IN CHILDREN'S LITERATURE FROM CROSS-CULTURAL PRAGMATICS STANDPOINT: GIANNI RODARI'S *ADVENTURES OF CIPOLLINO* IN RUSSIAN AND ARMENIAN

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Abstract: The current essay zooms in on how the concept of cross-cultural pragmatics can bring forth a theoretical background for mediated translation practice, particularly taking into account equivalence. Nowadays, the criteria for highlighting translation pragmatics of literary texts embrace vast practical experience, insights into the translation theory, and cross-cultural similarities and dissimilarities set in the mediated translation of children's literature.

The article attempts to uncover crucial cross-cultural elements of the present-day and past translations of children's literature via mediated language from the translation pragmatics perspective. In the research, we mainly projected a plethora of latent lingua-stylistic nuances of the author's style through intermediary language. The data analysis was conducted based on the descriptive-comparative method, which assumes semantic and pragmatic strategies suggested by Chesterman as a cornerstone.

Keywords: mediated translation; pragmatics perspective; semantic and pragmatic strategies; children's literature

1. Introduction

In the second half of the 20th century, the issue of translation played a pivotal role in cross-cultural communication and has become the focus of research for a considerable number of linguists and scholars. In this regard, mediated translation is not an exception and has been a highly vulnerable and controversial phenomenon as "a necessary evil" (St. Andre 2008: 189) for many theorists. Moreover, mediated translation has enticed much debate and discussion, particularly concerning its being a

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creative process, whether negatively or positively, since translating a literary text using an intermediate language may trigger aesthetic and semantic loss, which can be the reason for distortion and misunderstanding because of the variety in the cultures of the translated texts. In fact, the recipients absorb new ideas and cultural "hues," which either detach them from a certain perspective or junk them with definite ideas, values, and beliefs (Pięta 2019: 81).

A variety of terms is used to define the phenomenon of "translating a text through a language other than the original one," such as indirect, secondary, relay, pivot, intermediary, and mediated translation (Dollerup 2009; Hekkanen 2014; Proshina 2005). For instance, Rigmar and Dollerup state that there is a distinction in terminology between "relay" and "indirect" translation. The latter term depicts a process comprising an intermediate translation performed through three languages. Conversely, *relay translation* involves a translation with a genuine audience in the first target language. He adds that relay translation is a complex manifestation of indirect communication and remains untrapped. In contrast, St. Andre (232) claims that mistakes made in the original translation are shifted to the relay translation, in that more distortions and errors are "borrowed" from the original. Proshina (2005: 518) uses *intermediary translation*, which serves as a secondary source text for a new translation meaning that what lies behind the translation chains the originals seeming to fade as new ones might turn up.

2. Mediated Translation and Cross-cultural Aspects

There is no doubt that translation has been critical to cross-cultural communication. The latter has become a fostering platform for the flourishing of many cultures throughout history. Many challenges are available in translation from one language into another, but these complications are multiplied when doing so across languages that have nothing in common. Two distant languages, such as Italian and Armenian, have been exposed to intercultural translation exchange. Nevertheless, adopting a pivot language (in this case, Russian) to mediate between these two languages (Italian and Armenian) has contributed to both translations and any barrier that might arise. Albeit a plethora of issues might appear in the process of mediated translation, they can be easily resolved by collaboration between the translators and the writers, as was the case with the Italian-Russian children's translation attempt.

The current article casts light on the role of mediated translation in cross-cultural communication in the framework of translating children's literature from Italian into Armenian through pivot language, namely Russian. The current research discusses some of the challenges encountered by the translators, particularly in the work "Le Avventure di Cipollino" ("Adventures of Cipollino") by Gianni Rodari.

3. Benefits and Drawbacks of Mediated Translation

Translation is a cultural fact that presupposes cross-cultural communication because the latter enables language to cross borders and contributes to intercultural exchange

and perception (Calvo and Buesa 2010:67; Evans and Ringrow 2017:54). The diversity and complexity of cultures and languages, the empire of quantity, makes it impossible for an individual to cope with even principal references of literary or scientific research in the scope of various languages. For these reasons, bicultural translators and interpreters are in great demand to translate across different languages and cultures, to perform as mediators across cultures, and as necessary intercultural communicators in a world where language access has become protected by international laws in all parts of the world.

Mediated translation is mainly associated with negative connotations and is frequently deemed a poor copy of a copy, which is inclined to entail a loss of detail with each successive passage along the process (Ringmar 2012: 32; Hadley 2017: 184). Furthermore, its negativity stems from the idea that if a translation is an inferior reproduction of the original source text, then one could acknowledge that the translation of an already translated text would be an even worse reproduction. While this line of thinking is not without its merits, it has most likely developed as a result of the scant academic attention indirect translation has received. Because of the existing lack of interest, the area of indirect translation research has not been able to advance to the point where it could change public perception and demonstrate the advantages of indirect translation as a form of translation. Nevertheless, studies have shown that retranslation can also result in positive feedback.

Initially, some scholars contend that if this practice had not existed, some classic works of world literature from distant cultures might not have been circulated in languages with so-called weak diffusion (or, at the very least, their inclusion might have been postponed) (Shuttleworth & Cowie 1997; Landers 2001). For instance, if Russian had not been utilized to translate Italian children`s literature (in this case, "The Adventures of Cipollino") into Armenian, they would not have been made available to the Armenian-reading audience until the 1990s (Pięta 2014). Because of this, indirect translation could be the best and, in some cases, the only way to include cultural items from minor civilizations. Additionally, indirect translation offers writers and scholars' groundbreaking incentives to retranslate original works straight from the original language, particularly after realizing that a translation was inaccurate and had numerous issues. Based on the popular phrase 'traduttore traditore' (the translator is a traitor), though very frequently rejected by translators, can be best performed in the process of mediated translation. Thus, mediated translation disregards the principle of faithfulness since the end translation is not rendered from the original text (which is concealed from the receptor) but from a translated text. However, in many patterns, the faithfulness of the meaning is distorted and sometimes results in controversial translations. Instances of untranslatability or the 'sound incorrect' translation (Liddicoat 2016: 347), such as cultural differences, lexical gaps, figurative language, etc., failure to give 'the closest natural equivalent to the message of the source language' (Nida 1959:19) mainly depend on the translator's application of a wrong equivalent for a word and/or expression. In this vein, meaning can be distorted 'naturally' and in 'normal' translation processes.

4. Challenges of Translating Children`s Literature Through Mediated Language

A growing number of scholars worldwide are interested in comprehending the quirks of the intricate process of translating a work of literature from one language to another. This explains why a large number of academics have become deeply involved in carrying out research projects that illustrate the translation process from a cognitive standpoint.

An interdisciplinary connection between translation and cognition has been established by the integration of cognitive science into translation studies. The study's ability to integrate translation and cognition allows it to establish a strong empirical foundation that supports the development of a reliable cognitive translation model. The uneven focus on producers and receivers in cognitive research, however, has been taken into consideration and reveals that the literature has overlooked the significance of examining how the translated texts are reconstructed each time the product is read, viewed, and received (Chesterman 1997: 57-60).

According to an outline of Chesterman's explanation of how translation affects the reader, cognitive processing analysis is crucial in understanding how translation is received. In this regard, Chesterman's model of local translation strategies has emerged as a key component of this study. According to Chesterman's book "Memes of Translation," the taxonomy of translation tactics could, in its most basic form, consist of just one category: change anything. He claims that a translator frequently discovers, for a variety of reasons, that their initial translation of a particular passage of text is insufficient. Chesterman divides local translation techniques into three categories: pragmatic, syntactic, and semantic. Local methods known as syntactic strategies modify the grammatical structure of TT in relation to conveying the author`s intended meaning (Chesterman1997: 101-104).

The following subcategories of pragmatic and semantic techniques were used in the framework of our study:

- ✓ Semantic strategies -*Synonymy, Trope Change, Hyponymy*
- ✓ Pragmatic strategies -*Cultural Filtering, Explicitation, Addition*

It is well acknowledged that translating children's books gives the translator more latitude than translating adult literature, therefore adaptation tactics frequently win out. For instance, House (1997; 2015) proposes that translators of children's literature 'filter' the information and values found in the source text for kids who are part of the target market. This filtering is frequently accomplished using domestication techniques that modify the source material to fit the norms of the target culture (Thomson-Wohlgemuth 2009: 226).

The plot, setting, characterization, theme, viewpoint, and style of children's literature can all be unique. Overall, even though these traits are not very dissimilar in many circumstances, they are meant to serve and satisfy the demands of the young reader as opposed to those of others. The goal of writing children's literature must also be as evident in its translation as possible. There are many characteristics involved in translating for children; in particular, developmental phases must be considered. According to Lathey (2006), "translators should be aware of the stylistic features and

modes of address appropriate for different age groups," Fortunately, the unique requirements of translating for children are currently being discussed and debated in both professional and academic circles.

Klingberg (1986: 10) cites two primary justifications for translating children's literature: to make it accessible in a different cultural setting and to advance the global recognition of young readers. Nevertheless, within these main motives, the author's and the translator's intents are linked and may include amusement and/or social, political, or didactic objectives. Per se, translating is a difficult task, regardless of whether the intended audience is adults or children. There may be many of the same issues and difficulties, whether translating literature for children or adults. Determining the intended audience for all texts and scenarios is also highly beneficial for the translator. Children's literature has quite different educational goals and objectives than adult literature. As a result, in the case of mediated translation of children's literature, the source texts may occasionally be "manipulated" to achieve specific goals. It has been established that children do not form a homogeneous group, and as a result, children's literature frequently targets a diverse audience with a range of needs and abilities (Thomas 2016). Now that this statement has been confirmed, it is worth considering textual and non-textual characteristics of children's literature, with a special emphasis on the difficulties they pose for translators. Children's literature translation is not commonly recognized as a professional specialty, necessitating unique knowledge. This is because children's literature is frequently mistakenly believed to consist of relatively 'simple' or 'uncomplicated' writings. It will hopefully be possible to better grasp how translating a text indirectly might affect several parts of an ST by locating, examining, and comprehending these terms. It will also be acknowledged that translating children's literature is a profession that requires specific knowledge. Children's literature translators can significantly benefit from a scientific grasp of their area of expertise, particularly the unique characteristics of children's literature, the difficulties it can present in translation, and various translation techniques.

5. The Purpose of the Research

In the current article, we have attempted to cast light on the role of mediated translation in cross-cultural communication in the frame of translating children's literature from Italian into Armenian through the pivot language, i.e., Russian. Nevertheless, adopting a pivot language to mediate between these two languages (Italian and Armenian) has contributed to both translations and any barriers that might arise. Albeit a plethora of issues might appear in the process of mediated translation, they can be easily resolved by collaboration between translators and writers, as was the case with the Italian-Russian translation attempt.

The current research aims at:
- illustrating the impact of the mediated language on the adequacy and equivalence of the TT
- identifying inconsistencies in the process of translation
- finding out culture-related features from the lingua-stylistic and pragmatic standpoints

- conducting a comparative analysis in ST and TT through Mediated Text, particularly in the fairy tale "Adventures of Cipollino" by Gianni Rodari

6. Method

A comparative analysis was carried out to examine the differences between Italian ST, Russian MT, and Armenian TT based on the semantic and pragmatic strategies suggested by Chesterman. When comparing the Italian ST and the Russian MT, we are apt to investigate culture-related cases and linguistic aspects. Cultural aspects in this study refer to objects or phrases that could trigger difficulties among readers of the TT. Precisely, this is conducted with the tendency to analyze the same novel but from the perspective of how it is written by the translator, the traces that another language leaves in translation, and how they influence each other. It will hopefully be possible to better grasp how translating a text indirectly might affect several parts of an ST by locating, examining, and comprehending these terms, which are of paramount significance for readers of the TT.

7. Analyses

One of the most powerful tools in the socialist education of the new generation was children's literature. Thus, in order to study children's literature in the Soviet Union, it should be acknowledged that it is a marginalized system that exists on the periphery of society (Thomson-Wohlgemuth 2009: 4) and plays a central role in the ideology of young Soviet citizens. The simplest way to adapt children's literature to the demands of socialist education was to encourage the publication of novels and original children's books by contemporary Soviet authors. Translations of contemporary children's literature writers from capitalist countries were rare. The Adventures of Cipollino by Gianni Rodari (Il Romanzo di Cipollino), published in Italy in 1951 and almost immediately translated into Russian, is one notable exception. The translated edition gained popularity quickly, assimilating into Soviet society and being one of the most well-beloved books in the USSR for decades. The following analyses the factors that contributed to the success and contrasts two Soviet translations of the book: the 1953 Russian version, translated by Z. Potopova and edited by Marshak, and the 1983 Armenian version, translated by S. Harutyunyan.

7.1. The Adventures of Cipollino

The fairy tale is about a happy and energetic young onion named Cipollino who lives in a pleasant but impoverished peasant society of fruits and vegetables subject to the dictatorial reign of the local tyrant, Prince Lemon, and his goons. The brave little onion and his friends resolve to oppose the evil nobleman and overthrow the antiquated feudal system after Cipollino's father is detained and given a life sentence for a minor legal infraction. The community eventually experiences a full-fledged revolution (the

author explicitly refers to the event by that name in his book), which alters the vegetal world permanently and changes it for the better. The narrative splits its characters into two categories: those who are fundamentally good (such as Cipollino's family and Little Radish) and those who are inherently evil (such as Prince Lemon, Countesses Cherry, and Knight Tomato). The majority of the fairy-tale heroes are from the peasantry, whilst the adversaries are from the upper class.

Analyzing the original text, initially, we focused on the title translations of chapters, which drastically differed in the mediated text but were adjusted accordingly in the Armenian versions. In most of the title translations, one can detect meaningful sub-dominant elements that are represented by the stylistic traits of the source text. Factually, Italian titles of the chapters are mainly characterized by simple, agile, and often relatively short and linear sentences impacting the receptive possibilities of children.

Table 1. Comparison of individual chapter titles in the original and mediated texts translations

G. Rodari «Le avventure di Cipollino»	М. Потапова, С. Маршак «Приключения Чиполлино»	Ս. Հարությունյան «Չիպոլինոյի արկածները»
Capitolo 2 Come fu che il sor Zucchina fabbricò la sua casina? Перевод: (Как получилось так, что синьор Кабачок построил свой домик?)	Глава 2 Как в первый раз Чиполлино заставил кавалера Помидора заплакать	Գլուխ 2 Ինչպես Չիպոլինոն ստիպեց կավալեր Պոմիդորին լաց լինել առաջին անգամ
Capitolo 3 Un Millepiedi pensa: che guaio portare i figli dal calzolaio! Перевод: (Многоножка «Тысяченожка» думает: что за хлопоты водить детей к сапожнику!)	Глава 3 В которой рассказывается о профессоре Груше, о Луке Порее и о Тысяченожках	Գլուխ 3 Որտեղ պատմվում է պրոֆեսոր Տանձի, Սոխ Պրասի և Հազարոտնուկի մասին
Capitolo 4 Il terribile cane Mastino è preso per sete da Cipollino. Перевод: (Как Чиполлино провел ужасного пса Мастино, который хотел пить).	Глава 4 Чиполлино одурачил пса Мастино, которому очень хотелось пить	Գլուխ 4 Թե ինչպես Չիպոլինոն խաբեց Մաստինին շանը, որը շատ ծարավ էր
Capitolo 5 Signori ladri, prima di entrare il campanello vogliate suonare. Перевод: (Господа воры, прежде чем войти «в дверь», позвоните, пожалуйста)	Глава 5 Кум Черника над дверью вешает колокольчик для воров	Գլուխ 5 Քավոր Հավամրգին դռների վրա գողերի համար զանգակ է կախում

Capitolo 6 Il barone Melarancia, con Fagiolone porta-pancia. Перевод: (Барон Яблоко-апельсин с Фасолинкой, носильщиком живота)	Глава 6 ……как много хлопот графиням доставили их родственники — герцог Мандарин и барон Апельсин	Գլուխ 6 Որտեղ պատմվում է այն մասին, թե ինչքան զլխացավանք ու տհաճություն պատճառեցին կոմսուհիներին նրանց ազգականները՝ բարոն Նարինջն ու հերցոգ Մանդարինը
Capitolo 9 Topo-in-capo perde il decoro, mentre esulta Pomodoro Перевод: (Главный Мышь теряет приличия, а Помидор радуется)	Глава 9 Мышиный главнокомандующий вынужден дать сигнал к отступлению	Գլուխ 9 Մկների գլխավոր հրամանատարն ստիպված է լինում նահանջի հրաման տալ
Capitolo 10 Una Talpa esploratrice, con finale poco felice Перевод: (Крот-исследователь с несчастливым концом)	Глава 10 Путешествие Чиполлино и Крота из одной тюрьмы в другую	Գլուխ 10 Չիպոլինոյի և խլուրդի ճանապարհորդությունը մի բանտից մյուսը

    Dwelling further on the descriptive plot and the symbolic undertones of the novel, let us consider the excerpts that pinpoint the significance of the epithet *'thick'* translated similarly into the two languages.

    1.a) *Il barone Melarancia aveva **una pancia fuori del comune**: cosa logica, del resto, perché non faceva altro che mangiare dalla mattina alla sera e dalla sera alla mattina, frenando le mascelle solo qualche oretta per fare un pisolino. (25)*

*У барона Апельсина был необыкновенно **толстый живот**. У барона Апельсина был необыкновенно толстый живот. Впрочем, ничего удивительного в этом не было, потому что он только и делал, что ел, давая челюстям отдых всего лишь на часок-другой во время сна.(41)*

*Բարոն Նարինջը արտակարգ **մեծ փոր** ուներ: Ի միջի այլոց, զարմանալու ոչինչ չկա այստեղ, նա բացի ունելուց ուրիշ ոչինչ չէր անում, և միայն քնելիս էին նրա ծնոտները մի երկու ժամ հանգստանում: (20)*

    1.b) *Donna Prima cominciò a piangere:*
- Tu non vuoi ricevere i miei parenti. Povero baroncino, tu non gli vuoi bene. (32)

Синьора графиня Старшая заплакала:
*- Ты не хочешь принимать моих родственников. Ах, ты никогда не любила **моего толстого, бедного барона!** (41)*

Սինյորա կոմսուհի Ավագը լաց եղավ:
*- Դու չես ուզում իմ հարազատներին ընդունել: Ա՛խ, դու երբեք չես սիրել իմ **խեղճ հաստափոր** բարոնին:(21)*

1.c) *Il tuo povero marito, pace al suo nocciolo, aveva parenti piccoli e magri, che quasi non*

*si vedono a occhio nudo. Il mio povero marito invece, pace al suo nocciolone, aveva parenti **grandi e grossi**, **visibili** a grande distanza. Il barone Melarancia era davvero visibile a grande distanza: a distanza di un chilometro si poteva scambiarlo per una collina. (39)*

*А у моего бедного покойного мужа - мир его праху! - родственники все как на подбор: **высокие, толстые, видные.***

И в самом деле, барон Апельсин был очень видной особой - он даже за версту казался целой горой. (45)

*Իսկ իմ խեղճ հանգուցյալ ամուսնու (աստված հոգին լուսավորի) ազգականները ունց որ ջոկածուրիկ լինեն՝ **բարձր են, հաստ ու նշանավոր**:Եվ իսկապես, բարոն Նարինջը շատ նշանավոր անձնավորություն էր. նա մի կիլոմետրի վրա էլ սարի չափ էր երևում: (21)*

1.d) *Si dovette subito provvedere per un aiutante che lo aiutasse **a portare la pancia**, perché da solo non ce la faceva più.*

*Пришлось сразу же нанять для него слугу, который возил бы его живот, - сам барон уже не в состоянии был **таскать своё внушительное брюхо**. (42)*

*Ստիպված նրա համար ծառա վարձեցին, որպեսզի նրա մեծ փորը տեղափոխի: Իսկը բարոնն ի վիճակի չէր **քարշ տալու իր հսկայական փորը**: (21)*

In the wake of the critical in-depth analysis of the aforementioned passages, we can observe that the pragmatic strategy of cultural filtering suggested by Chesterman is utilized. In the SL (Italian), the expression **'fuori del commune'** *means* extraordinary, abnormal, which is translated into intermediary language as **'thick'** (толстый). Moreover, in some passages, the word thick is intensified through the syntactical stylistic device climax. This phenomenon is visible in the Armenian version through semantic gradation **'մեծ փոր- հաստափոր- հաստ ու նշանավոր'***(big belly-thick/fat belly-thick and remarkable)* which carries cultural elements. Interestingly enough, the word **'նշանավոր'** in Armenian is directly perceived with the wealthy man or merchant, which is not evidently the case in the mediated language rather than

an adjective describing the massive size of the body. According to the categorization suggested by Chesterman as compared with the ST, the pragmatic strategy of addition *'толстый живот,' 'внушительное брюхо,' 'մեծ փոր, հաստ ու նշանավոր'(big belly, thick and remarkable)* is applied by both Russian and Armenian translators. Furthermore, a close reading of the SL (ex.2) and the target ones highlights that the Italian version is emotionally void. In the case of the third sample in the TL, the stylistic device of hyperbole is available but is surprisingly not manifested in the ST. Consequently, the impact of the mediated language, namely Russian, is undeniable: *'pancia-внушительное брюхо-հսկայական փոր'(enormous belly)*. Another important aspect regards the dominance of idiomatic expressions, which affect the general approach and basic choices in the translation processes, particularly in the ST. The below-mentioned idiomatic expression conveys the inner web of semantic and culturological references stratified in the use of given languages.

> **2.a)** *Accorreva Donna Seconda **con le mani nei capelli**:*
> *- Mandarino, che cosa ti fanno?*
> *- Non mi stirano bene le camicie, e io voglio morire!*
> *Per convincerlo a restare in vita Donna Seconda gli regalò tutte le camicie di seta del suo povero marito. (22)*
> *Помогите, умираю!*
> *Синьора графиня Младшая прибегала сломя голову:*
> *- Милый Мандарине, что с тобой?*
> *- Ах, у вас так плохо погладили мои рубашки, что мне остаётся только умереть!*
> *Чтобы уговорить его остаться в живых, синьора графиня Младшая дарила Мандарину одну за другой шёлковые рубашки своего покойного мужа. (31)*
> **Գլխապատատ վազում** գայիս էր սինյորա կոմսուհի Կրտսերը իրար հետևից Մանդարինին էր նվիրում իր հանգուցյալ ամուսնու մետաքսե շապիկները: (21)

> **2.b)** *I colpi, in realtà, erano quelli dei mortaretti che scoppiavano in onore del Principe Limone, ma la gente si spaventò tanto che **si mise a scappare da tutte le parti**. (35)*
> *На самом деле это была вовсе не стрельба, а треск праздничного фейерверка, устроенного в честь принца Лимона. Но толпа так перепугалась, **что шарахнулась во все стороны** от солдат-Лимончиков.(23)*
> *Իրականում դրանք բոլորովին էլ կրակոցներ չէին, այլ իշխան Լիմոնի պատվին կազմակերպված տոնական հրավառության ճարճատյուններ: Բայց մարդիկ այնպես սարսափահար եղան, որ **գլխապատատ փախան** այս ու այն կողմ:(28)*

As is known, idiomatic expressions reflect the mentality, habits, and customs of people. Hence, in our passages, we put stress on the idiom translation *'con le mani nei capelli'* (lit. with the hands in one's hair), which might be translated as '*throw up one's hands,*' meaning to express utter hopelessness. Similarly, the mediated language transfers the same meaning and form of the above-mentioned idiom in the target language too.

Analyzing the translations of mediated and target texts, we observe that *'con le mani nei capelli- сломя голову-գլխապատատ վազել'* depicts descriptive and explicatory translations. In Italian the word *'capelli'* means *'hair'* in plural form whilst in the Russian and Armenian linguo-cultural contexts, we have the phrase

expressed with **'head'** which evokes importance, urgency, haste, and fear of doing something immediately. In this very passage, one of Chesterman`s semantic strategies, i.e., literal translation, is applied, which maximally indicates closeness to the source language.

As for excerpt 2b, in the Italian version, the word **'scappare'** means **'to escape'** while the Russian variant is absolutely different from the source text, indicating **'шарахнулась во все стороны.'** Comparatively, in the Armenian text, the translator used the phrasal verb **'զխապատառ փախան'** underlining the scary way people ran away. In this vein, it can be noticed that cultural filtering of the semantic level is prevailing.

We have already pointed out that stylistic traits are of major importance and reflect the specific qualities of G. Rodari`s style. Hence, in another sample parallelizing three passages, we detect that a few stylistic expressive means, such as hyperbole, simile, and idiom, through which the utterance becomes more descriptive and impressive, are available. In the mediated language, the whole given sentence is coloured by hyperbole; any piece of the given information is exaggerated **'Во рту горит, а язык тяжелый, будто на него налипло фунтов двадцать замазки.'** More interestingly, the translations from the ST into MT and TTs are of great prominence. The expression **'la lingua di cemento armato'** means to have a concrete reinforced tongue, while in the Russian language, the word concrete is translated into **'замазка,'** which is void of any idiomatic expression, while **'ծյուր'** (tar)in the Armenian language is closely related to **'ծյուրի պես կպնել'** idiom meaning to stick to a person or a thing in a negative way. Furthermore, a close reading reveals a series of rhetorical transformations, namely from metaphor to simile in the target text, from metaphor-to simile from the ST to MT and TTs. In the source text and mediated texts, **'avere il fuoco in gola- во рту горит'** correspondingly are transformed into simile in the target text **'բերանիս մեջ ունց որ կրակ լինի լցրած,'** likewise in Italian the metaphor **'ho la lingua di cemento armato'** is changed into simile in Russian and Armenian texts **'будто на него налипло фунтов двадцать замазки'- 'կարծես վրան մի քանի ֆունտ ծյուր է կպել'** thereof.

    (ST) metaphor ⟶ (MT) simile ⟶ (TT) simile

3. Chissà cos'ho mangiato, questa mattina, - borbottava Mastino. - Che mi abbiano messo troppo sale nella zuppa? Mi sembra di avere il fuoco in gola e **ho la lingua di cemento armato**. (34)

"Чего это я наелся сегодня утром? - припоминал он. - Может быть, мой суп пересолили? Во рту горит, а язык тяжелый, будто на него **налипло фунтов двадцать замазки."** (23)

«Ի՞նչ եմ կերել ես այսօր, - փնթփնթաց հիշել նա, - զուգե սուպը շատ աղի՞ էր, բերանիս մեջ ունց որ կրակ լինի լցրած, իսկ լեզուս այնպես է ծանրացել, **կարծես վրան մի քանի ֆունտ ծյուր է կպել»**: (35)

In a nutshell, the semantic strategy of trope change is unveiled in this passage.

As for the presented words **'cemento- замазка- ծյուր,'** all of them are building materials. However, in three languages, the authors implemented three different words

related to the same category, each of which typically characterizes cultural perception and is easily comprehensible in each language.

8. Conclusion

To sum up, due to a closer study of the nature of mediated translation, some distinctive features and transformative qualities on different levels of the target texts were disclosed. Through the analyses of both the original and mediated and target texts on the level of fairy tale rhetoric, it becomes possible to draw the subsequent deductions:

- most of the passages from the mediated language were translated directly into Armenian,
- there exists a tendency to generalize details that were specific in the ST by using the superordinate, such as by translating *'pancia'* into *'внушительное брюхо - толстый живот-հսկայական փոր- մեծ փոր – հաստափոր.'*
- some of the phrases and tropes were equivalents from ST to MTs and accurately transferred cultural and pragmatic aspects of the pivot language,
- in some excerpts, the transformations of some tropes from mediated language, additions/explicitations particularly from Italian into Russian, and omissions from Russian into Armenian have been noticed,
- mediated language greatly impacts the target language, assuming that the source language (as it is evident in the above- given analyses of the samples) lacks expressive, emotional, and in-depth descriptive features.

Therefore, a closer understanding of translation processes could open up a conducive field for new considerations regarding the relationship between source text and mediated text translation problems and translation strategies, which, as we have attempted to highlight in this study, are a cornerstone for further research translation process.

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The author affirms this research did not involve human subjects.