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STEREOTYPICAL REPRESENTATIONS OF SIBERIA IN SEVENTEENTH CENTURY TRANSLATIONS

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Abstract: This paper demonstrates the sociocultural impact of translation by examining reports about Siberia from foreign travelers and writers in the seventeenth century. The main research method is from Jerzy Bartmiński, who founded the Ethnolinguistics School of Lublin, and his cognitive approach (Bartmiński 2009). The current study is a continuation of our extensive research related to the stereotypes that represent colloquial images of Siberia and the Cognitive Definition of Siberia among Spanish speakers on the Iberian Peninsula. This Cognitive Definition is based on linguistic units found in Spanish corpora spanning from 1736 to 2014. The aim of this paper is to trace how the translation of works by scientists who first wrote about Siberia in the seventeenth century contributed to the penetration of stereotypical ideas about this region into different cultures, particularly within Spanish culture.

Keywords: translation, stereotypes, Siberia, cognitive definition

1. Introduction

Siberia is a region frequently portrayed in both general and scholarly literature as a mysterious and elusive entity, shaped by a complex combination of historical, geographical, and political factors. Notably, references to Siberia can be found in various places in the world. There are areas called La Siberia in Mexico and in Bolivia. In Spain, La Siberia Extremeña is a region in the province of Badajoz. Its appellation draws inspiration from the adverse connotations associated with Siberia, denoting isolation and a dearth of communication routes. Indeed, certain authors have advocated for the removal of the term ‘Siberia’ due to its negative implications: “And there is nothing more to say about this region, which certainly does not deserve the name of

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Siberia, as it is commonly referred to everywhere”¹ (Vera Camacho 1960: 210 - translated by the author).

This raises questions: Why does this place in Spain not deserve the name Siberia? What distinguishes the semantic structure of this toponym? How is knowledge about a place structured? To elucidate these matters, we can consider the following example:

mandar, enviar ‘send’
a Siberia ‘to Siberia’
ir ‘go’

The first interpretation of this sentence, combining a verb of movement (*mandar, enviar* ‘send’) with a prepositional phrase of movement (*a Siberia* ‘to Siberia’), refers to an exact definition, to encyclopedic knowledge. The second interpretation of the example pertains to common knowledge, to people’s opinion, those who can probably understand Siberia as a place of exile. Thus, to comprehend this linguistic phenomenon, stereotypes prove to be useful. The general idea of what is a stereotype is based on Putnam’s proposal of linguistic meaning, a concept we will delve into in the theoretical section.

The contemporary image of Siberia in Spain, much like in other regions, took shape incrementally, through the overlap of diverse historical, political, and social events. As Alekseev (1941) points out, Spain, witnessing an economic and political heyday in the sixteenth century, was not interested in Northern Asia in the sixteenth and seventeenth centuries, but rather its gaze was aimed towards the west, south and east. This was due particularly to the infrequent diplomatic interactions between Spain and the Muscovite state. Therefore, where did their knowledge about Siberia in Spanish come from? If someone has written about Siberia, it is likely that they gained their knowledge from either original language sources, using the SL (source language) or translated books into Spanish using the TL (target language), whether directly or indirectly, via some IL (intermediary language). In Spain, Latin served as the language of education for centuries, until a significant shift occurred in the sixteenth and seventeenth centuries. Specifically, French gradually assumed prominence due to a distinct historical and socio-cultural context (Roig 1995). During this era, translation primarily involved not only French texts but also from French² itself: “In other words, with the exception of Italian and Portuguese, most modern European languages are translated, not always, but indeed many times, via the French version” (Pajares Infante 1996:166 - translated by the author). In fact, the first detailed mention of Siberia in the Diachronic Corpus of Spanish dates back to 1736, where information derived from a French dictionary was incorporated:

Let’s see if we can comprehend under this system **the bones of elephants from Siberia**, which is undoubtedly a somewhat **more challenging matter, given that the icy climate of that region is very much contrary to the temperament of elephants**, which require

¹ Citations in other languages have been translated into English by the author. Due to the limited length, we do not provide the original versions.

² French serves as the intermediary language.

warm climates, as experience teaches. [...] First of all, **Siberia is not excessively cold in all its extent**, as stated in the Great Moréri Dictionary. And the fact that **elephants can live in a cold region**, as long as it's not excessively so, is proven by the elephant that we mentioned above, which the King of Portugal sent to the King of France. This elephant, having arrived in Paris in the year 1668, did not die until the year 1681. (1736; REAL ACADEMIA ESPAÑOLA: Banco de datos [CORDE] [en línea]. Corpus diacrónico del español - translated by the author)³

The author of this fragment in Spanish is Benito Jerónimo Feijoo, who explicitly mentions the French historical dictionary *Le Grand Dictionnaire historique, ou le mélange curieux de l'histoire sacrée et profane* by Louis Moréri (1725). Feijoo considered French as the language of the modern era, serving as the conduit for modern science and new knowledge: “Two ways to achieve it: develop the teaching of French or translate fundamental works into Spanish” (Roig 1994: 36 - translated by the author).

Returning to Feijoo's fragment, it is also important to highlight the description of Siberia in Spanish. Feijoo not only shared his reflections on the climate in Siberia but also presented the stereotypical image of elephants, which were actually mammoths. Lacking modern scientific knowledge, the author placed elephants in Siberia.

This raises the question: How did Spanish authors in the eighteenth century construct stereotypical descriptions of Siberia within Spanish culture? To explore this question, we can formulate a hypothesis: Spanish writers likely relied on external sources to acquire knowledge about Siberia. Therefore, as texts by French, Dutch, German scholars, and other authors contained stereotypes about Siberia, these stereotypes must have influenced Spanish authors. Before delving into this question, it is important to gain an understanding of what a stereotype is and what the stereotypical characteristics attributed to Siberia are among Spanish speakers.

2. Theoretical Framework

2.1 Stereotype

Putnam (1975: 190) proposed to “define the ‘meaning’ by using the normal form description, similar to a ‘vector.’” He distinguished stereotypes from Syntactic Markers, Semantic Markers, and Extension. For example, the normal form description for water is presented in Table 1:

Syntactic Markers	Semantic Markers	Stereotype	Extension
mass noun	natural kind	colorless	H2O (give or take impurities)
concrete	Liquid	transparent	
		tasteless	
		thirst- quenching, etc.	

Table 1: The normal form description for water (Putnam 1975: 190).

³ In the subsequent examples, only the year and the corpus name will be provided as references.

Putnam's theory was further developed by Jerzy Bartmiński, a Polish linguist and founder of the Lublin Ethnolinguistic school. His contribution is innovative, as he defines stereotypes⁴ as a general mechanism for organizing knowledge about entities, such as objects, acts, and relationships:

A stereotype is a] kind of collection of trivial bits of information about an object, accompanied by the establishment of the place of the object's name in the lexical system of the language, gives an extensive characteristic of the subject, involves it in an extensive network of relationships, reconstructs its socially entrenched linguo-cultural picture. (Bartmiński 2009: 31)

It is important to emphasize that stereotypes are primarily considered cognitive phenomena⁵, representing a socially determined minimum set of data. Nevertheless, it is essential to recognize that linguistic communities are not homogeneous. Hence, the *division of linguistic labor* (Putnam 1975) plays a significant role. According to this theory, knowledge is unevenly distributed among community members, for example, between:

- 'experts,' who know the criteria for determining an extension;
- 'non-experts,' who only possess the minimum amount of information, including the stereotype, sufficient for understanding and using the word.

This phenomenon can be explained through the lens of distributed cognition⁶ (Sharifian 2017), the cognitive mechanism that explains the process by which elements are not equally shared among speakers of a community.

The term *stereotypes* in the Putnamian context arises from philosophical epistemology. Bartmiński has defined the stereotype while adapting it to the tasks of constructing an adequate definition and creating a new type of dictionary. It is possible to unify all the stereotypical features in what Bartmiński calls *cognitive definition*.

2.2. Cognitive Definition

The method of *cognitive definition*, employed in the Polish dictionary *Słownik Stereotypów i Symboli Ludowych* (1996-2021) by Bartmiński, significantly differs from traditional lexicographic definitions (Bartmiński 2009, 2013, 2018; Wierzbicka 2013; Mierzwinska-Hajnos 2013; Tolstaja 2015). The role of the cognitive definition is to capture semantic markers, or what Putnam referred to as 'stereotypical' elements. Thus, it consolidates all stereotypical features within a cognitive definition:

The cognitive definition aims to portray how an entity is viewed by the speakers of a language, to represent socio-culturally established and linguistically entrenched knowledge, its categorisation and valuation. (Bartmiński 2009: 67)

⁴ It is crucial not to confuse the stereotype with the prototype (Carisio 2020) and what are known as 'social stereotypes' (Carisio forthcoming)

⁵ Umberto Eco (2016 (1997)) illustrated the conceptualization process through which we form stereotypes. For instance, he examined the process of defining certain animals for the first time, such as the Cognitive Type of the horse that the Aztecs formed.

⁶ Enrique Bernárdez defines this phenomenon as synergic cognition in his work *El lenguaje como cultura* (2008).

The cognitive definition is developed in terms of facets, homogeneous blocks (semantic subcategories) that emerge from the analysis in the form of sentences. The selection and arrangement of these facets should reflect the way in which cognitive content is structured (Bartmiński 2018: 756).

3. Methodology

This analysis is a continuation of our extensive work related to the Cognitive Definition of Siberia, based on linguistic units in Spanish corpora: Diachronic Corpus of Spanish (CORDE), the Corpus of Reference of Actual Spanish (CREA) and the Corpus of the Spanish of the XXI Century (CORPES XXI). The work has so far resulted in an analysis of occurrences of *Siberia* and *siberian** in Spanish and the proposition of the Cognitive Definition of Siberia⁷ for Spanish speakers (Carisio forthcoming). The corpora provide information about the publication dates of the works or the years during which they were developed. The linguistic use of *Siberia* and *siberian** reflected in 1,112 examples in corpora have provided us with a significant number of stereotypes covering the period from 1736 to 2014. All the linguistic material has been organized with the help of the ATLAS.ti computer tool that allowed us to encode stereotypes.⁸ Based on our analysis, a simplified version of the Cognitive Definition of Siberia is:

a vast, desolate, desert and steppe terrain, very distant country, far away from everything; situated in the northern region, covering the entire territory from the Ural Mountains to the Pacific Ocean;
is a sad and inhospitable place, where exiled criminals and political dissidents, indigenous people, Cossacks, and shamans live;
the place of prison, death for many people, and punishment;
habitat of the Siberian Tiger, full of reindeer and the remains of mammoths;
rich in natural resources, minerals, and furs.⁹

Thus, the written references from corpora show the main stages in the evolution of stereotypical ideas about Siberia. Moreover, in the CORDE the first descriptions of Siberia between 1736 and 1750 contain stereotypical descriptions, such as:

- Cold
- Immense and distant
- Place of exile (Tsars)
- Inhabitants: Siberians and criminals

⁷ This was the main objective of my PhD thesis.

⁸ All the fragments about Siberia from the three corpora were loaded into the ATLAS.ti program. Subsequently, the coding process (a term employed by the program itself) was carried out, in which each code represents a stereotypical feature found in the text.

⁹ An analysis of the frequency of the stereotypical elements forming the Cognitive Definition is provided in the article “Cultural Conceptualization of SIBERIA in Spanish corpora” by Carisio (forthcoming).

- Remains of elephants
- Ivory trade
- Great flood

These stereotypic characteristics are primarily based on written references rather than direct knowledge of the linguistic community. According to the Diachronic Corpus of Spanish, as we mentioned above, the first occurrence of Siberia dates back to 1736, and in the Spanish National Library, first appears in 1740. The earlier mention of ‘Siberia’ in Google Books Ngram Viewer (Spanish corpus) is from 1672, although without specific details. For the current work, we try to trace how stereotypes about Siberia from different books and source languages were transferred to other target languages through translation. To achieve this goal, we utilize Mijail Alekseev’s book titled *Siberia as reported by foreign travelers and writers. Introduction, texts, and comments. XIII-XVII centuries* (1941)¹⁰ as our corpus. This book contains fragments of texts about Siberia from 49 European authors’ books, 28 of which are from seventeenth century books.¹¹

The oldest Western European news reports are few, as a result they are reproduced almost in their entirety in Alekseev’s book. Nonetheless, in the eighteenth century, more often we come across not individual references to Siberia but rather entire works, in the form of journal references to Siberia. In foreign literature about Siberia, perhaps the most important part is news or reports about Siberia from foreign travelers and writers. The most significant portion originates as of the eighteenth century, known as the era of the great Siberian geographical expeditions, which were primarily led by foreign scientists, most of whom were of German origin.

4. Stereotypical Descriptions about Siberia in the Seventeenth Century

As of the middle of the sixteenth century, a number of persistent people began attempting to enter Siberia. Nonetheless, almost nobody, not only in Spain but also in Europe, who wrote about Siberia had ever visited the region. Despite not personally visiting Siberia, they were able to collect interesting data about this country from literature and through oral inquiries.

Since the scope of this article is limited, we will only present a few notable fragments taken from Alekseev (1941). For example, one of the most outstanding works on Siberia at the beginning of the seventeenth century belongs to the Dutchman Isaac Massa who, despite never having been to Siberia, managed to gather valuable information about it through interviews with several people in Moscow. For instance, Massa published two articles on Russian events and the geography of the Land of Samoyeds, the latter called *Beschryvinghe van der Samoyeden Landt in Tartarien* (1612). This article was translated from Dutch into Latin (1613), from Latin into

¹⁰ The original title is *Sibir' v izvestijax inostrannyx putešestvennikov i pisatelej. Vvedenie, teksty i kommentarii. XIII-XVII vv.*

¹¹ We loaded the fragments into ATLAS.ti and analyzed them employing the same methodology used for the analysis of Spanish corpora.

French (1613) and German (1613), from German into Russian (in the eighteenth century), and into English (1625). The original text and translations contain principal stereotypes reproduced in the eighteenth century. One of these stereotypical characteristics is the place of exile: “At first, Muscovites were frightened if, having displeased someone, they heard the word “Siberia,” because they were usually sent there as punishment” (Massa cited in Alekseev 1941: 263 - translated by the author). Additionally, descriptions of nature are significant; for example, the author mentions big rivers and the connection of Siberia with America. The central focus is on the description of Samoyeds: “Samoyeds, as mentioned earlier, fed mostly on the meat of wild animals” (Ibidem).

Furthermore, it is necessary to emphasize the book *Beschreibung der muscowitischen und persischen Reise* by Adam Olearius, published in 1647. For us it is a relevant travel narrative that provides information about Siberia. Olearius kept a travel diary, recording a wide variety of data, and subsequently wrote a book that became famous as one of the best works about Russia in the seventeenth century. During his stay in Moscow in 1643, Olearius met with the Samoyeds. Their conversation provided material for a special chapter in his book, titled “Von Beschaffenheit der Nordländer und den Völkern Samojedem” (1647). Olearius not only transcribed his conversations but also researched literature about northern peoples in general. Additionally, according to Alekseev, Olearius provided a realistic interpretation of popular legend: stories of people with dog-like heads, covered in fur. These stories originated from the clothing worn by northern peoples, with fur on the outside. His book was translated into Dutch (1651), French (1656), Italian (1658), English (1666), and Russian (nineteenth century), allowing the transfer of stereotypes of a long winter, cold climate, abundance of reindeers, and valuable fur, as well as the idea that the region was inhabited by pagan Samoyeds. His book offers detailed depictions of Siberia:

[...] these countries, due **to the harsh air, long winters, and short summers**, are completely **barren** and especially **unsuited for agriculture** (both for grain and for fruit trees), such that the **inhabitants know nothing about grain**, but due **to the abundance of game and fish in vast wild places**, in rivers and lakes, they feed on these, **dress in animal skins and pay their taxes**. (Olearius cited in Alekseev 1941: 293 - translated by the author)

Another author who stereotypically describes Samoyeds is Samuel Collins:

No one but themselves understands either their **barbaric language or the laws** they adhere to in secret. It is difficult **to distinguish a woman from a man by their faces**: none of them have a beard, and all of them **have monkey-like faces**. Their **customs, language and religion are very crude**, because they worship the sun and the moon; **adoration and deification of sunlight**, however, is quite natural for them, since they use **it so little in winter**. (Collins cited in Alekseev 1941: 378)

This fragment is from Collins’s book *The Present State of Russia, in a letter to a friend at London, written by a Eminent Person, residing at the Great Tzars Court in*

Mosco for the Space of nine years. The book was published in 1671 after Collins's death and later translated into French (1679) and Russian (nineteenth century). In addition to Samoyeds, it is worth mentioning briefly that this book includes stereotypical characteristics of Siberia such as steppe terrain, an abundance of reindeers, fur and fish, as well as the crude customs, language, and religion (paganism) of Samoyeds.

Next, we can highlight the work of John Milton *A brief History of Moscovia and of other less known Countries lying eastward of Russia as far as Cathay. Gather'd from Writings of several Eye-witnesses* published in 1682. This work was not independent but rather a compilation from various sources that repeated stereotypical descriptions, including those of Samoyeds and reindeers.

Moreover, Pierre-Martin de La Martinière's book *Voyage des pays septentrionaux. Dans lequel se void les moeurs, manière de vivre et superstitions des Norvègiens, Lapons, Kiloppes, Borandiens, Sybèriens, Semojèdes, Zemblins et Islandais*, originally published in 1671, was translated into English in 1674 and also into German in 1675. This work provided stereotypical descriptions of a cold climate and desolate terrain that was difficult to inhabit:

We crossed the mountains that separate Borandai¹² from Siberia, and the trip was **very challenging and difficult** owing to **the desolation of these places**. They **cannot be inhabited** due to **their barrenness and the abundance of snow**, as well as the **excessive number of polar bears and wolves**. [...] As for those **who were born in Siberia**, they **do not significantly differ from the Samoyeds**, Borandais, and other northerners, both in character, attire, and way of life. (La Martinière cited in Alekseev 1941: 317-318 - translated by the author)

In the seventeenth century, another main stereotypical characteristic of Siberia appeared in news or reports from foreign travelers that included elephant remains. The absence of modern scientific knowledge led to the belief that these supposed elephants were present in cold Siberia. For instance, Josias Logan, the representative of the British Muscovy Company at Pechora, wrote in a letter to Richard Hakluyt:

There used to come hither in the Winter about two thousand Samoyeds with their Commodities, which may be such as we dreamed not on yet. For by chance one came to us with a **piece of an Elephants Tooth** [...]. (Logan 1611 cited in Alekseev 1941: 218)

Heinrich Wilhelm Ludolf, a German scholar, published his thoughts about elephants and mammoths in Siberia and about the Great flood that may have caused the appearance of elephants in the region in *Grammatica Russica quae continet non tantum praecipue fundamenta Russicae Linguae, verum etiam manudictionem quandam ad Grammaticam Slavonicam* (1696), translated into English in 1698:

A piece of **mammoth bone** was given to me by one of my friends, who, as he told me, received it from a Russian nobleman returning from Siberia. In my opinion, it's a **real ivory**. More informed people told me that this **mammoth bone** is actually **elephant**

¹² This is a part of the mainland between Pechora and Khaypudyr Bay (Alekseev 1941: 316).

tusks. It is likely that they were deposited there during **the Great flood** and, over a long period, became increasingly covered by earth. (Ludolf 1696 cited in Alekseev 1941: 543 - translated by the author)

The theme of elephant bones and the Great flood is repeated in the Diachronic Corpus of Spanish in the eighteenth century as discussed by Benito Jerónimo Feijoo in his *Teatro Crítico Universal* (1736), as noted in the introduction to this article.

The portrayal of Siberia often depended on whether the work was an original composition or a compilation. In the case of compilations, stereotypical characteristics about Siberia were often repeated, drawing on the evaluations of previous writers. For example, authors frequently described Siberian inhabitants as ‘a barbaric and wild tribe’ (Johann Balak 1581 cited in Alekseev 1941: 183–184); ‘these are the barbarians, Tatars, and pagans’ (Olearius 1647 cited in Alekseev 1941: 294). However, this limited perspective was influenced by an underdeveloped state of anthropology and ethnography as science. People were often marginalized, and many descriptions exhibited a negative approach and a division into categories of ‘us’ and ‘others.’

Original works, on the other hand, were based on someone’s personal observations. For instance, Samuel Collins (Alekseev 1941: 373) had a background in natural history education and a strong interest in medicine, which influenced his approach to characterizing the flora and fauna of Siberia.

5. Conclusion

Siberia is a culturally constructed concept influenced by shared information derived from written material and personal experiences. In the modern study of Siberia, current historical analysis shows how the meaning of a word is gradually enriched. Starting from the Cognitive Definition of Siberia among Spanish speakers on the Iberian Peninsula, this work allows us to trace how stereotypes from different books and languages were transferred to other languages through translation. Although it is almost impossible to precisely determine which foreign authors Spanish writers read and which translations were used, some studies suggest a connection primarily to the French language. Nevertheless, the available information on news translations suggests that some European speakers share similar stereotypical characteristics of Siberia. This commonality is rooted in their historical foundation based on original or translated literature.

For instance, stereotypical characteristics found in the CORDE from 1736 to 1750 have their sources in the works of seventeenth-century scholars. Typical stereotypes about Samoyeds are evident in the works of Olearius, Massa, Collins, and La Martinière. Massa’s work presents Siberia as a place of exile; La Martinière describes it as a desolate, immense, and distant place; Collins portrays Siberia as a steppe terrain; and Ludolf discusses remains of elephants and the Great Flood. These texts were originally written in different European languages and were translated into English, French, German, Dutch, and others.

Some of the stereotypes, originally found in seventeenth-century texts, passed into other languages through translations. Consequently, these stereotypes formed the

cognitive part of the word's meaning, as we observed in the Cognitive Definition of Siberia in the Spanish language. Shared knowledge within a collective entity is based on information derived from various sources, including historical and specific textual materials. Therefore, the knowledge of Siberia comprises a subset of characteristics that vary from one speaker to another and evolve over time, with some stereotypes being replaced by others. This study illustrates the socio-cultural impact of translation, showing how translation of seventeenth century texts created a pathway for stereotypes to influence the meaning of words in different languages. This work lays the groundwork for future advancements in exploring stereotypes within the field of translation. This involves adapting the methodology to contemporary realities and could be used, for example, to analyze the representation of war in translated literature.

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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.

THE COGNITIVE APPROACH TO THE SEMANTICS OF THE RUSSIAN VERBAL PREFIX *PERE-*: A USEFUL CONTRIBUTION TO CONSECUTIVE INTERPRETING?

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Abstract: The cognitive approach to the semantics of Russian verbal prefixes (RVPs) defines each of their meanings by virtue of a visual cognitive configuration. Since the process of note-taking in consecutive interpreting (CI) calls for the use of symbols that must be clear, evocative, and unambiguous, the aim of this work is to test whether configurations for RVPs can be effectively repurposed as CI symbols, as a way to help interpreters provide more precise translations of Russian prefixed verbs into a target language. In particular, we will focus on the meaning <TRANSFER> of the RVP *pere-* in the context of Russian→Italian CI. We will analyze examples of Russian texts that will be translated into CI symbols, using RVP configurations for *pere-*verbs; on the basis of that, these symbols will in turn be translated into Italian. This way, we hope to provide some useful guidelines for the visual language of CI symbols, so as not to alter the meaning of Russian prefixed verbs when interpreting into Italian.

Keywords: Russian verbal prefixes, consecutive interpreting, note-taking

1. Introduction

From a semantic perspective, Russian prefixed verbs are extremely specific. More often than not, this is due to the high level of polysemy of Russian verbal prefixes (RVPs),¹ which makes Russian verbs semantically very “dense.” For this reason, it is (almost) always impossible to find a one-to-one, fully corresponding equivalent for each of those verbs when translating from Russian into Italian – “two languages [that are] ‘far’ from each other, especially from a lexical point of view” (Bezkravna *et al.*

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¹ For practical purposes, we provide a list of the acronyms used in this article: RVP – Russian verbal prefix; VB – verb base; SL – source language; TL – target language; CI – consecutive interpreting; *p*-TR – the meaning <TRANSFER> of the Russian verbal prefix *pere-*; SVO – subject-verb-object; BT – back translation.

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2021: 268).² Consequently, since “prefixed verbs make up almost 90% of all Russian verbal lexicon” (Tichonov 1971: 52), a good command of RVPs and their semantics clearly plays a pivotal role in translation: translators and interpreters alike must be able to recognize and (fully?) convey the meanings of both the RVP and the verb base (VB) from the source language (SL) into the target language (TL). Consecutive interpreting (CI), with its distinctive system of note-taking that functions as a stand-alone mediating language between SL and TL, is no exception to this. Since CI calls for great cognitive effort that goes far beyond sheer translation of words and concepts, it is crucial for the interpreter to use a system of notes that is as quick, effective, and effortless as possible. This is why in this work we will investigate whether/how using RVP cognitive configurations as CI notes affects/improves the translation of Russian prefixed verbs in the context of Russian→Italian CI. To achieve that, after a few introductory words about RVP semantics and the basics of CI, we will take the RVP *pere-* with the meaning <TRANSFER> (*p-TR*) as our case study, for which examples of verbs and their translations will be analyzed.

2. Fundamentals of Cognitive RVP Semantics

Several approaches to RVP semantics have been proposed over the decades. In this study, we will consider Janda’s cognitive approach, conceived in the mid-80s, as it is the only one that defines each meaning of an RVP by means of a visual configuration. Such configurations consist of polygons and arrows, which conceptualize actions through a “trajector” that moves along a “trajectory” in relation to a “landmark.”

The meaning of the RVP *pere-* <TRANSFER> is interesting because not all sources agree on its status. Janda first conceived it as two separate meanings, <TRANSFER> and <OVER> (see Figure 1), before she defined it as one meaning “expressing movement from one point to another, often with an intervening barrier, such that the movement is often conceived of as an arc” (Janda *et al.* 2013: 66-68). More recently, Endresen proposed four related configurations that collectively make up the meaning <TRANSFER OVER/ACROSS> (see Figure 2) to highlight the “blurred semantic borders” that separate (or unite?) Janda’s 1986 two meanings. In order to be able to “read” cognitive configurations, we consider three of those proposed by Endresen (2014: 164), which conceptualize actions “where the Trajector (T) moves from one place to another place proceeding over [...], through [...], or across [...] a physical Landmark (LM),” as exemplified by some verbs of motion: “a) *perelezt’ čerez zabor* [...]; b) *perenesti čerez porog* [...]; c) *perejti ulicu*.” Depending on the context and the syntactical construction of the verb phrase, one *p-TR*-verb may refer to all these variations. In this work, while using and comparing Janda’s 1986 and Endresen’s 2014 configurations, we will refer to <TRANSFER> *sensu lato* as per Janda *et al.* (2013) by calling it “*p-TR*.”

² Translations of quotations into English are ours. Also, we use scientific transliteration for Russian texts. Since this work is mainly aimed at Russian- and Italian-speaking readers, words in those languages will not be translated into English.

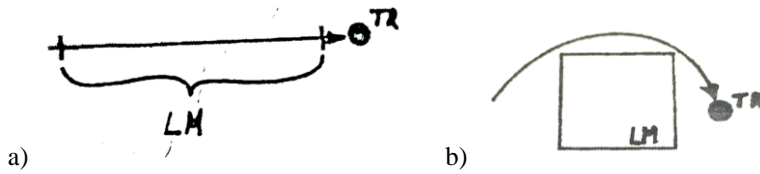


Fig. 1. Janda's configurations for <TRANSFER> and <OVER> (1986: 134; 165)

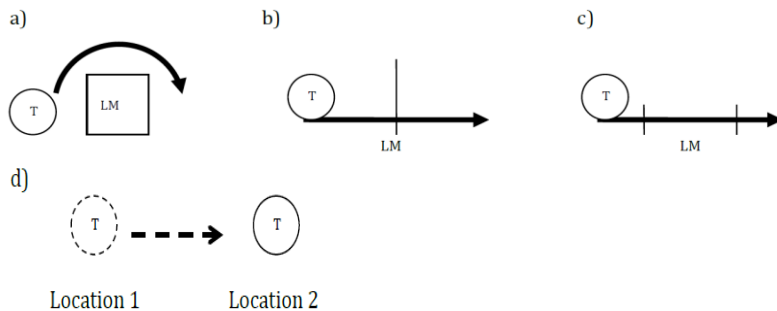


Fig. 2. Endresen's configurations for <TRANSFER OVER/ACROSS> (2014: 164-165).

3. Fundamentals of Note-Taking in CI

Unlike simultaneous interpreting, where SL→TL oral translation occurs at the same time, CI “takes place after the speaker has finished giving a portion of their speech” (Amato 2021: 3). This calls for the CI interpreter to use an effective, specific system of note-taking, which is a “fully fledged third language” that works as “some kind of *baby talk*” with “its own morphological and syntactical rules” (Amato 2021: 15; Straniero Sergio 1999: 307; Russo 1999: 252). Therefore, CI consists of two phases, a first translation from SL into notes (phase 1) and a second translation from notes into TL (phase 2). Such notes are made up of so-called “symbols,” which are interpreter-specific and do not correspond to one word, as they carry broad general meaning: they might range from stylized drawings to short English words and are used as a support to “evoke” what the speaker said. For instance, by using the English verb “get” as a symbol, one conveys the general meaning entailed by the act of “getting something,” which stands for such verbs as ‘receive,’ ‘obtain’ or even ‘buy,’ ‘take,’ etc., depending on the context. Phrase syntax is usually conveyed by placing symbols diagonally on paper (see Figure 3).

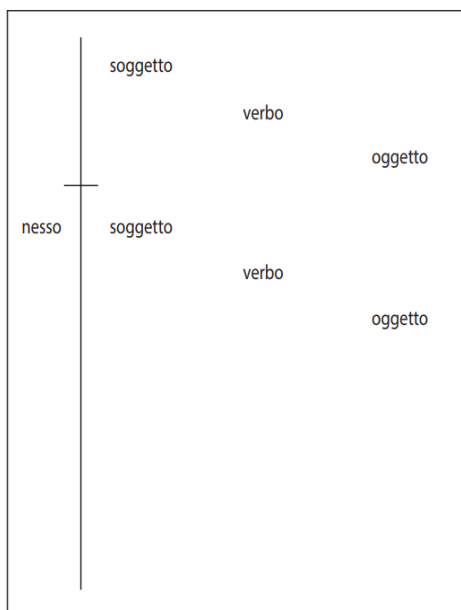


Fig. 3. The subject-verb-object (SVO) diagonal placing of CI symbols on paper, with syntax linkers on the left side (Amato 2021: 8).

4. *p*-TR in the Context of CI

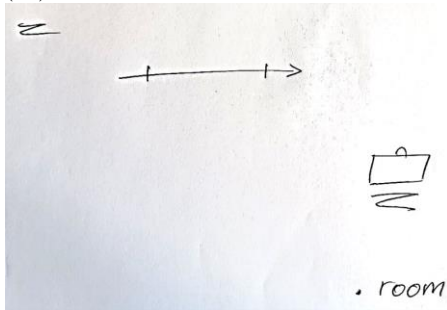
In this study, we focus on symbol semantics, although a few words will also be spent on phrase syntax when relevant. Our idea is to use RVP configurations and test whether/how their mediation between SL and TL affects (improves?) the specific case of Russian→Italian CI. To achieve this, we will take *p*-TR as our case study and analyze 4 examples with *p*-TR-verbs from Janda’s works, which we will first translate into the visual language of CI note-taking using Janda and Endresen’s configurations as symbols. We will then translate these symbols into Italian, thereby testing how effectively “evocative” they are, and try to figure out how many configurations are needed for precise renditions of *p*-TR-verbs into the TL. For practical reasons, mainly quickness in phase 1 note-taking, some configurations will be simplified. Also, since symbols are the visual translation of the RVP and the specific VBs are omitted, we will test whether the RVP symbol is enough for the interpreter to “retrieve” a viable VB in phase 2. Moreover, we will resort to back translation (BT) to verify how precise phase 2 renditions are. Each example will consist of: a) the original Russian text; b) the visual translation of the sentence into notes, using Janda’s 1986 a) configuration for the verb; c) another alternative configuration/symbol for that same verb that contributes to its more precise translation into the TL; d) a list of renditions into Italian. One further example will be provided at the end for cases of multiple *p*-TR-verbs with different VBs.

4.1 Moving an Item of Luggage

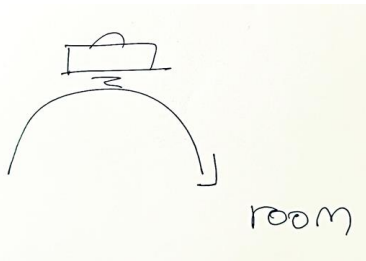
(1a)

[...] *passažir* [...] *sam* **perenes** *v komnatu svoj tjaželyj čemodan*
(Janda 1986: 139-140)

(1b)



(1c)



(1d)

[...] *il passeggero* [...] **portò / spostò / ?trasferì** (*a mano / con le proprie forze*) *la valigia pesante nella stanza*

We first use Janda's 1986 <TRANSFER> configuration, which conveys the idea of movement from one place to another. However, its two short, vertical lines might mislead the interpreter into conceiving it as <THROUGH>, a meaning of the RVP *pro-*, which yields the wrong rendition 'portò la valigia attraverso la stanza.' Even by correctly translating 'portò [...] nella stanza,' we mainly focus on the VB, as it partially overlaps with the RVP: however, BT yields *ponesti*, *vnesti*, or even *unesti*, depending on how we picture the scene in our minds. Therefore, 'portò' is vaguer than *perenes*, yet still acceptable, as the action described in (1a) is not contradicted. To avoid symbol ambiguity, we might use a stylized version of Endresen's a) configuration. Despite there being no explicit obstacles, the idea is that the item of luggage was first located in one place and subsequently lifted and placed in another specified location by the passenger. Also, the SVO diagonal order might be overcome by placing the symbol for luggage directly onto the bent arrow, with the room as the destination in the object position. This new set of symbols has fewer pen strokes and is therefore quicker to write. Also, it is more "evocative," thereby helping the interpreter find a more precise

rendition: ‘spostò’ or ‘trasferì’ could be a viable solution (although the second one is likely to sound less natural), to which ‘a mano’ or ‘con le proprie forze’ might also be added for the VB.

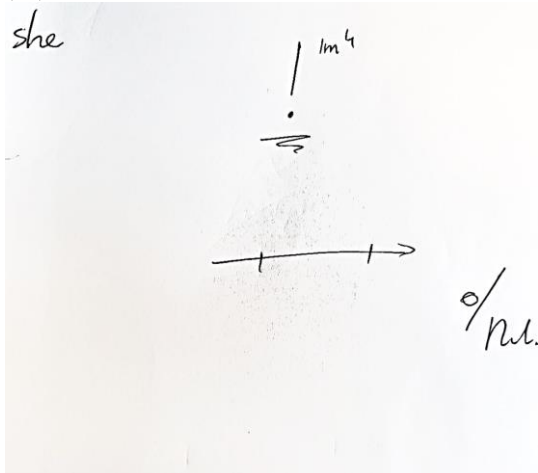
4.2 Flying to Another Platform

(2a)

Ona prikazala nemedlenno **pereletet**’ na druguju ploščadku [...]

(Janda 1986: 140)

(2b)



(2c)



(2d)

Mi ordinò immediatamente di **andare** / **recarmi** / **spostarmi** / **trasferirmi (in volo)** / **?volare** su un'altra pista d'atterraggio [...]

In this case, Janda's linear configuration might affect the way the interpreter visualizes the action in phase 2: *pereletet* is thus likely to be translated 'andare,' 'recarsi,' or 'giungere,' which, albeit not wrong, are vaguer and get stripped of the VB semantic component 'to fly.' This is confirmed by BT, which yields *pojti, poechat', prijti, priechat'* or even *dojti, doechat'*. The action described in (2a) is similar to *perenesti* in (1a), since *p-TR* involves a trajector in a static position at the beginning of the action that subsequently lifts and moves to a new final position. For this reason, Janda's <OVER> or Endresen's a) configurations better suit the purposes of (2a), as

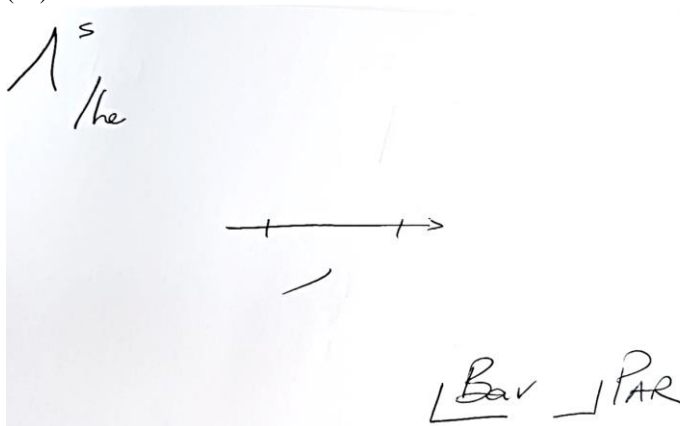
they help the interpreter recall the situation they memorized in phase 1 and translate it more precisely in phase 2. The bent arrows “evoke” the act of transfer, which can be better rendered as ‘spostarsi,’ ‘trasferirsi,’ ‘riposizionarsi.’ BT confirms it: these Italian verbs translate as *perejti*, *perechat’*, *peredvinut’sja*, or *peremestit’sja*. Despite them all being *p*-TR-verbs, it is crucial that *perejti* be excluded, as the action does not take place “on foot,” while all the other verbs (also) imply that the action occurs by means of a vehicle. Therefore, the expression ‘in volo’ can be added to fully convey all the semantic components of both the RVP and the VB of *pereletet’*. This example confirms the primary role of the RVP over that of the VB in note-taking: by using a symbol for ‘to fly’ and thereby rendering *pereletet’* as ‘volare (verso/sulla pista),’ BT yields *poletet’*, *uletet’*, *?priletet’* (which, albeit vaguer, are correct), but also *letat’* [*nad ploščadkoj*], which is wrong.

4.3 Moving to Another Country

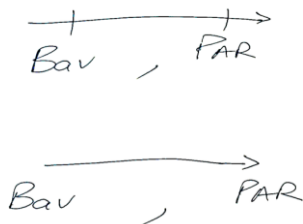
(3a)

*Ego predki **pereselilis’** v Paragvaj iz Bavarii*
(Janda et al. 2013: 69)

(3b)



(3c)



(3d)

*I suoi antenati **giunsero** / **andarono** / **si spostarono** / **si trasferirono** / **traslocarono** in Paraguay dalla Baviera*

The action described in (3a) is interesting because the syntactic structure required by *pereselit'sja* focuses on the departure and destination points. Despite beginning and ending with static positions of the subject as in the two former examples, the movement that takes place between those two positions can be cognitively conceptualized by means of a horizontal line, as we picture the ancestors moving on the surface of the Earth from Bavaria to Paraguay. Therefore, Janda's configuration is likely to be enough, although, as was the case with (1a) and (2a), such horizontal movement can be interpreted as a simple act of "going," thus affecting phase 2: once more, 'sono andati,' 'si sono recati,' 'sono giunti (dalla Baviera al Paraguay)' are not (completely) wrong, but they are less precise. However, the SVO diagonal order proves again to be redundant, as the whole action can be more quickly and efficiently "depicted" in one complex symbol in the central verb position. Abbreviations for "Paraguay" and "Bavaria" are placed directly under the two short vertical lines of Janda's configuration. These latter can also be avoided altogether, since the movement is already clearly described by the arrow that connects Bavaria with Paraguay. This way, we are using Endresen's d) configuration as a symbol, which is simpler than the first one and benefits phase 2 for its clarity. The interpreter is now likely to translate 'si sono spostati,' despite this verb yielding the already-mentioned *perejti*, *perechat*, *peredvinut'sja*, or *peremestit'sja* in BT. However, using their memory, the interpreter should be able to recall that the ancestors moved to Paraguay *for a living*, thus coming up with the more specific 'si sono trasferiti' or 'hanno traslocato.' We might also add a stylized house next to or above the symbol for "Paraguay" to make sure that the meaning of the VB is fully conveyed. The Italian verbs *trasferirsi* and *traslocare* represent a rare instance of a one-to-one corresponding equivalent of a Russian prefixed verb, as the Italian prefixes *tra-* and *tras-*, both deriving from the Latin *trans-*, have several meanings, one of which is "[moving] from one place to another," as in *p-TR* (Iacobini 2004: 135). In this case, we argue against the use of Janda's <OVER> or Endresen's a) configurations, as the bent arrow might wrongfully have the interpreter conceive a movement similar to the ones described in former examples. Since moving from Bavaria to Paraguay requires crossing the Atlantic Ocean, it might be tempting to "visualize" a flight and translate 'volarono' or 'presero un volo': without further context, this might well be the case, since *pereselit'sja* does not provide information as to what vehicle (if any) was used. However, what if the ancestors *pereplili* 'voyaged across' the Atlantic or used several means of transport? This example is thus a good reminder for the interpreter, who must not add extra (potentially wrong) information.

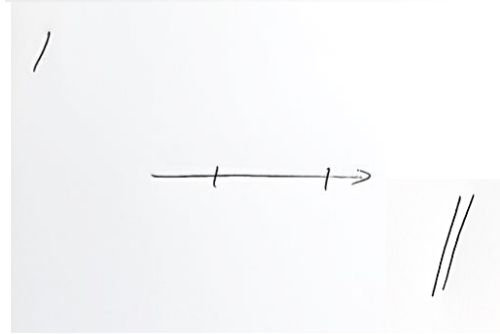
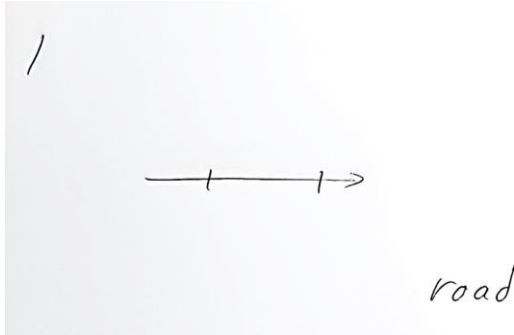
4.4 Crossing the Street

(4a)

[...] ja perebežal čerez dorogu [...]

(Janda et al. 2013: 69)

(4b)



(4c)



(4d)

[...] attraversai la strada (di corsa / correndo) / corsi dall'altra parte della strada [...]

In (4b) we propose two phase 1 translations for *dorogu*, which we render alternatively as a short English word or a stylized road. For the same reasons as in § 4.3, we regard the bent arrow configuration as misleading, since the interpreter might render it as ‘saltare (dall'altra parte della strada)’ or ‘?saltare (attraverso la strada):’ BT yields *pereprygnut'*, *pereskočit'* or *perešagnut'*, clearly not conveying the meaning of *perebežat'*. Yet again, we can overcome the SVO diagonal order. Even though the action in (4a) takes place horizontally, it differs from (3a) in that the former focuses on

a movement *across* an object. For this reason, we can place the symbol for “road” onto the straight arrow and get rid of the two short, vertical lines, thereby creating a new symbol that is very similar to Endresen’s b) and c) configurations. This new symbol basically turns into a visual stylization of the action, which is very helpful in phase 2: ‘attraversare la strada’ is probably the first solution the interpreter comes up with, with the addition of ‘di corsa’ or ‘correndo’ if they remember that the subject was running. However, this new configuration does not exclude ‘sono corso (dall’altra parte della strada),’ for which BT yields *pobežat’* or *ubežat’*: as stated before, despite being slightly different from the SL text and a bit longer in terms of words, it does not contradict what was said in the SL.

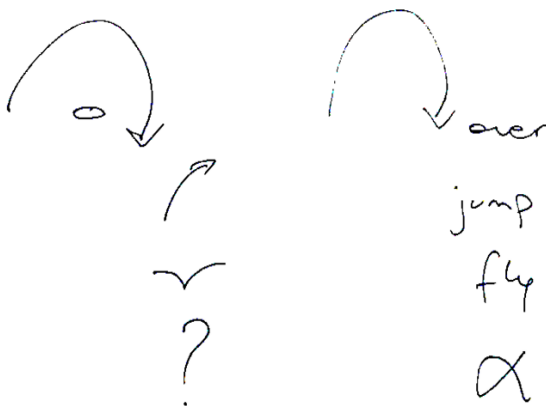
4.5 Same RVP, Different VBs

While the former examples focused on single verbs, we will now turn to contexts where more than one *p*-TR-verb is used in the same sentence, using Russian poet Vladislav Chodasevič’s 1922 verses as an example.

(5a)

Perešagni, pereskoči,
Pereleti, pere- čto chočeš’ -
No vyrvis’: [...]

(5b)



(5c)

Trapassa, trasalta,
Trasvola, Tra-fai quello che vuoi
Ma liberati: [...]

(5d)

Oltrepassa, oltresalta*,
Oltrevola*, oltre-fai quello che vuoi
 [...]

(5e)

*Passa oltre / al di là, salta oltre / al di là,**Vola oltre / al di là, fai-quello-che-vuoi oltre / al di là*

[...]

Despite the unlikelihood that the CI interpreter is asked to translate poetry, we will take (5a) as an example of a speaker's possible wordplay during their speech. If such words are said unexpectedly, and/or if the speaker has not provided the interpreter with any information or material in advance, the interpreter might deliver a generalized translation, sacrificing the wordplay. However, if the interpreter has enough time to write down notes, RVP configurations are not enough and memory is likely to be unreliable, given the number of specific VBs that call for precise translation. Therefore, we first choose the bent arrow as the symbol for *p*-TR, since the verbs clearly express movement *over* a landmark. Then, we write four different symbols for the VBs – be they stylized drawings or short English words, as shown in (5b). Once more, as in § 4.3, we might be lucky enough that *p*-TR sometimes has semantically corresponding Italian Latinate prefixes – the aforementioned *tra(s)*-, but also *oltre*- (from *ultra*-) meaning “beyond, to the other side” (Iacobini 2004: 135). Therefore, to recreate the same rhythm as in the SL text, we must bear in mind that the *p*-TR-verbs in (5a) are regularly attested in Russian, while Italian correspondents might be uncommon or understandable, yet not attested. There are, however, a few problems with *tra(s)*-. First, only at a first glance does *trapassare* resemble *perešagnut'*, as it does not semantically correspond to the latter, nor can it be cognitively represented by Endresen and Janda's configurations: BT yields *projti (naskvoz')* or *pronzit'*. Also, *trasaltare* is uncommon and sounds too similar to *trasalire*. To stick more closely to the movement embodied by the the bent arrow, we may use *oltre*-. However, since this prefix is mostly productive with nouns and adjectives, the *oltre*-verbs proposed in (5c), except for *oltrepassare*, do not actually exist (which is why they are marked with a *) and give a different flavour to the TL text. To sound more natural, we might get rid of Latinate prefixes altogether and translate the *p*-TR symbol with an adverb or an adverbial construction, such as ‘*oltre*’ or ‘*al di là*,’ as in (5e).

5. Conclusion

This study is, of course, a theoretical suggestion for a possibly new practical approach to CI note-taking. However, unlike real-life CI, where interpreters translate whole chunks of speech lasting several minutes, sentences provided here were isolated and not “surrounded” by any context, which would affect or help both phase 1 and phase 2. Despite this, we can draw some conclusions that are useful for Russian→Italian CI. From a purely linguistic point of view, this analysis confirms that *p*-TR needs to be conceptualized by means of several configurations, as suggested by Endresen (2014). Taking the needs of CI into account, we propose three stylized configurations that are also quick-to-write-down, evocative, unambiguous CI symbols (see Figure 4):

- a) a straight line for actions that involve moving *from* one place *to* another (for which symbols are written under the beginning and the end of the arrow), although a bent arrow is also possible when such actions involve moving up and then down, too;
- b) a straight line intersected by two vertical lines for actions that involve *crossing* an object perpendicularly;
- c) a bent arrow for actions that involve moving *over* an object, represented by another symbol written under the arrow.

The use of such configurations can be useful for both learners of Russian and Russian→Italian CI interpreters, especially if they make lists of *p*-TR-verbs for each configuration. By memorizing these lists in association with their configurations, the interpreter will have a ready-to-use, practical tool in their mind that will make the choice of a particular verb (more) effortless and precise in CI: this will spare them cognitive effort that can be diverted to other CI-related processes.

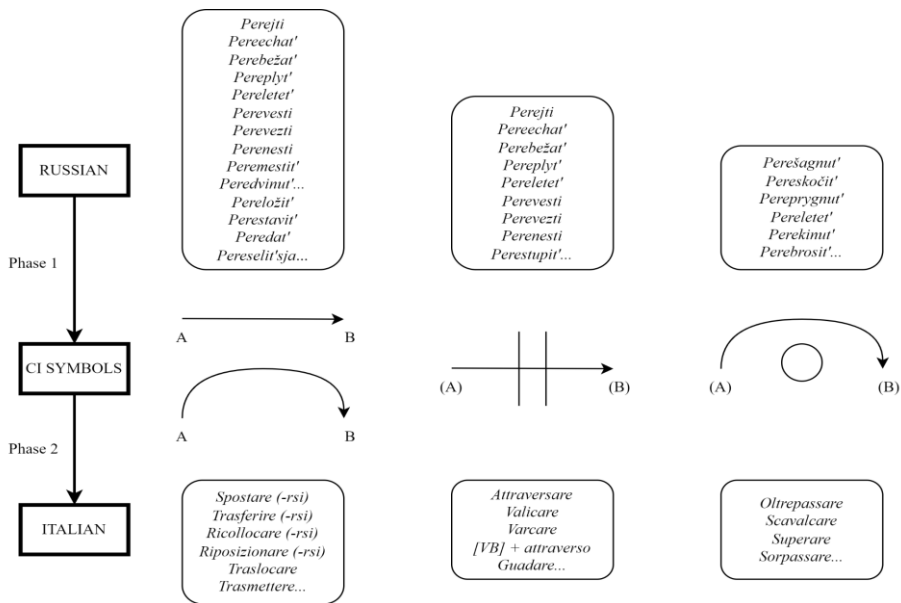


Fig. 4. A proposal for CI *p*-TR symbols and their lists of verbs.

In conclusion, from a practical point of view, it would be interesting to test these non-binding guidelines in real CI contexts, such as courses for aspiring interpreters. Also, from a theoretical perspective, it would be tempting to expand this approach to other meanings of *pere-* or other RVPs altogether. For now, however, we hope this work on *p*-TR configurations as symbols will make its little contribution to CI note-taking as a visually mediating tool between two natural languages – Russian and Italian – that are so different from each other.

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The author affirms this research did not involve human subjects.

CONTEXTUAL FRAMES OF REFERENCE IN THE TRANSLATION OF GEORGE ORWELL'S *ANIMAL FARM* TO KISWAHILI

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Abstract: This paper seeks to establish the cognitive contextual frames of references (CFRs) in the translation of George Orwell's *Animal Farm* from English to Kiswahili. The source text "*Animal Farm*" and the target text "*Shamba la Wanyama*" were used to gather the study's data. The paper offers insights on how CFRs can be employed in literary translation to domesticate the target text so that it is relevant to the target language audience. Specific word and phrase meanings were deduced from sentences of both the source text and the target text. The analyzed data revealed that the translator used organizational category shifts, textual category shifts, communicational category shifts, and socio-cultural category shifts. The most common CFRs in the Kiswahili translation of *Animal Farm* were found to be communicational category shifts. The target text is made relevant to the audience through such manipulations.

Keywords: contextual frames; Kiswahili; translation shifts; cognitive environment; culture

1. Introduction

The paper sought to analyze the translated version of George Orwell's *Animal Farm* by looking at how contextual references have been utilized in its translation from English to Kiswahili to achieve relevance to the target language audience. Context refers to part of the communication partner's assumptions about the world or cognitive environment, (Gutt 2000). This approach is grounded in a general view of human

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cognition. Human cognitive processes are geared to achieving the greatest possible cognitive effect for the smallest possible processing effort, (Sperber & Wilson, 2002). Gordon, (2013) observed that *Animal Farm* was the first book which tried, with full consciousness of what he was doing, to fuse political purpose and artistic purpose to one whole. The book was written between 1943 and February 1944, when the United Kingdom was in its wartime alliance with the Soviet Union against Nazi Germany. The translated text, *Shamba la Wanyama* by Fortunatus Kawagere, was adopted as a set book by the Kenyan government in 1994, hence it was examined in Kenya's Certificate of secondary school examination. According to Mazrui, (2017), the members of the Swahili committee took the growing momentum for political reform in Kenya in the early 1990s as an opportunity to inscribe an oppositional voice, evident in *Animal Farm*, suggesting the need not merely of a changing of the guard but of a fundamental transformation of a political order. In this paper, we examine the frames of references in line with the contextual disposition the target language audience of the translated version. It should be remembered that the setting of the Source Text (ST) in in a totally different context from that of the target text (TT) hence the need for manipulation of the language by the translator to be relevant to the TT audience.

2. Contextual Frames of Reference

In order to provide an inferential foundation for the comprehension of a speech, a body of knowledge is invoked. According to Matthews & Briggs (2008) frames make up the environment in which all interactions, including perceptions, interpretations, and communication between people, occur. Wendland (2010) argues that every visualizable word in a language conjures a particular frame based on the individual's experiences. Thus, cognitive framing is a cognitive method for actively seeing and conceptualizing the world of reality and experience in order to understand and convey it to others through spoken texts and other semiotic signal systems. One should only include in the meaning those components characterized by lexical and distribution contrasts rather than assigning to the semantic structure of the lexicon all the culturally relevant encyclopedic knowledge that exists in the culture (Nida 1975). The application of a good translation depends heavily on contextual elements.

Berman (2014) makes a connection between cognition and frames of reference and explains using the book of Ruth in the bible how the contextual frames of reference-communicational, sociocultural, textual and organizational can be used in translation as analysis tools. These frames of reference emerge during translation and can have an impact on how the renderings turn out. He draws the conclusion that in such conditions, the original source text's meaning may be misunderstood and miscommunicated. That by concentrating on the functional adjustments that take place, awareness of these influencing elements may help to create a well-adjusted understanding of shifts in translation. We focus on category shifts that occurred in the translation of *Animal Farm* from English to Kiswahili at the socio-cultural, organizational, communicational, and textual contextual frames of reference.

A broad introduction to the idea of frames—distinct, culturally-conditioned cognitive views that direct all of our observation, appraisal, integration, and

arrangement of the data—is given by Wendland (2008). He examines the sociocultural, institutional, situational, and textual frames of reference as four conceptual domains and how they must be evaluated during the recomposing activity of bible translation, first when analyzing the source text for meaning and when extracting this from its linguistic form in order to generate it in a new communicative environment and cultural setting. They go on to say that a collection of overlapping socio-cultural, organizational, and situational cognitive orientations is used to conduct a progressive study of this complex process of intercultural, interlinguistic communication in order to broaden and deepen the field of vision. These contextual variables offer a wider frame of reference for studying and presenting the original scripture in a brand-new, modern context of transmission and reception. This idea is equally applicable to translation studies, particularly when translating literary writings. For instance, when translating *Animal Farm* from English to Kiswahili, the sociocultural, organizational, and situational cognitive orientations were employed to examine how they connect to context and cognition.

Translation units are understood within a specific context rather than being translated in a vacuum (Lopez 2002; Mudogo 2018; Khachula et al. 2021)). Given this, context can be understood as a psychological construct that exists in the speaker's mind from a cognitive perspective. This cognitive perspective on context does not require fully ignoring other elements. Instead, it shifts the focus away from the variables' actual content and onto the data they offer and their mental accessibility throughout the interpretation process. The context of the target text, *Shamba la Wanyama*, was examined in the current study to see how cognition and relevance were achieved. Further, the physical surroundings, knowledge that can be accessed from our mental archives, and information that can be inferred from the preceding two sources make up the cognitive context (Lopez *ibid.*). She aimed to simplify the translator's labor by utilizing a model based on the interaction between the text and the knowledge structures of the text interpreter in her study, which presented frame semantics as a way of analysis. According to this model, the translator's role is to adapt analysis to the comprehension process by projecting the source language (SL) frames into target language (TL) linguistic elements that activate knowledge that should be semantically, pragmatically, and stylistically equivalent to that activated by the ST elements. Therefore, readers can only be able to make the appropriate contextual inferences using their frame-based knowledge if the TT linguistic components activate the necessary frames for the interpretation of the text.

Different sociocultural contextual frames of reference, according to Croft and Cruse (2004), indicate the different cognitive worlds that underlie the source language and the target language under study. The sociocultural frames of reference in the ST and TT are identified. This study identified the several cognitive worlds in the translation of *Animal Farm* from English to Kiswahili using Croft and Cruse's idea. The contrasts between the source language's and the target language's cognitive worlds, which according to Croft and Cruse (2004), tend to create translation changes. This is due to the fact that, in terms of cognition, words and experiences encountered in a translation situation are probably going to prompt the reactivation or remembrance of certain bodies of information that influence translation decision making. They claim that in

order to fully comprehend a notion, a translator, like all humans, must draw on their expertise.

By defining the context as a frame of reference of the source text and the target text, this study was able to distinguish the different socio-cultural elements between *Animal Farm* and *Shamba la Wanyama* and explain the category changes between the two works. It examined and contrasted the many cultures that were depicted in both texts and explained how these discrepancies led TT translators and readers to misread the ST. In order to properly assess the meaning of the ST and look at how the meaning of the TT contrasts with it, it also employed the situational frames of reference. Our investigation of contextual frames is based on a number of observations, the most significant of which is that languages differ structurally from one another. We pinpoint the category changes that emerged as a result of the absence of linguistic units like words and sentences.

3. Contextual Frames of Reference in the Translation of *Animal Farm*

The initial goal was to provide contextual frames of reference for the Kiswahili translation of *Animal Farm* from English. Even though the study's goal was to look at nonequivalence at the word and phrase levels, it was necessary to determine the context in which the study's items were used by extrapolating the meaning of the words and phrases from sentences or even phrases in the ST and TT. Contextual frames of reference were found, and utilizing the non-equivalent words and phrases in the ST and TT, an analysis was done. Translators may employ a variety of techniques with varying weights based on the contextual elements in both the ST and TT. The translation of *Animal Farm* to *Shamba la Wanyama* resulted in category modifications at the sociocultural, organizational, communicational, and textual contextual levels. Structure shifts, class shifts, unit shifts, and intra-system shifts are the four sub-types Catford (1965) distinguished between when describing category shifts. The category changes of the texts' contextual frames of reference are shown in the following subsections:

Socio-Cultural Category Shift

It was observed that culture played a significant role in the translation of *Animal Farm* into *Shamba la Wanyama*. According to Wendland (2008), a culture's system of shared cognitive frames gives analysts a heuristic tool that enables them to more precisely investigate and enhance instances of group interactive behavior. This is where the potential utility of the various socio-culturally related distinctions lies. This section looked at and examined socio-cultural frameworks that have changed category in the ST and TT. As shown in the following cases, non-equivalent components of culture-specific ideas were extracted for use in the analysis:

1. SL: Mr. Jones of the Manor Farm (page 1)

TL: *Shamba Ibura lilikua mali ya Bwana Mtiki* (page 1)

Mr. Jones and Manor Farm are two proper nouns that have experienced intra-system category changes in the aforementioned phrase. This is because the translations choose words that are not equivalent in the TL systems. The TL translation has utilized

more common nouns since the SL things are socioculturally alien to the TR. A big rural home with property is referred to as a manor in English. The target readers would not have been more interested in the text if it had read "*bwana Jones aliyemiliki shamba na jumba kubwa.*" Now called *Bwana Mtiki*, which means master, Mr. Jones. Since he owned the farm, all of the animals had to abide by his rules. Manor Farm is now known as *Shamba Ibura*, which means something amazing that happens infrequently. This is due to the fact that in the narrative, the farm animals performed an exceptional act by rebelling against their owner and driving him from the property. In the Second Life, Mr. Jones is a victim of the uprising that takes place on his farm and is thus forced to flee. Even in the TT, this is still the case. The activities continue to take place as they did before the sociocultural translation.

2. SL: Old Major, the prize middle white boar (page 1)

TL: *Peusi, askari aliyekuwa nguruwe dume* (page 1)

On the farm, Old Major was a well-liked pig. It was his fantasy that sparked the other animals' uprising. Old Major, if translated as *mzee Meja*, would not make sense in the target language because there is no culturally appropriate name in the TL for this proper noun. Furthermore, the target text's context does not depend on the term Old Major, hence the proper noun was translated to *Peusi*. *Peusi*, which is not referenced elsewhere in the original text, is a Swahili word that meaning "black in color." Old Major, on the other hand, is supposedly a white boar rather than a black one. The translator opted to characterize the character as being the color black rather than using the adverb old.

The term "boar" has been rendered as *dume* in the excerpt above. Boar is the word used in English to refer to a male pig. However, there isn't a hyponym for the word *nguruwe*, which means pig, in Swahili. As a result, the translator decided to translate the word "boar" to mean "male pig," or *nguruwe dume*.

3. SL: Bluebell, Jessie, and Pincher, the three dogs, arrived first (page 2)

TL: *Mshale, Paku na Mwelu, walifika kwanza* (page 2)

The obedient dogs on Animal Farm, Bluebell, Jessie, and Pincher, always carried out Napoleon's orders. The translations for these are *Mshale*, *Paku*, and *Mwelu*, respectively. Kiswahili words for an arrow, a sharp nail, and light include *mshale*, *paku*, and *mwelu*. These dogs were vicious in the book, and they had nine puppies that Napoleon raised as his personal army. These canines are strong and vicious, yet they do not try to revolt against the cunning pigs. To demonstrate how quickly they followed their master's instructions, they are shown in the TT as foolish loyalists.

Organizational Category Shifts

According to Wendland (2014), organizational frameworks can be used externally in relation to translation policy. The translation style has been planned to lie somewhere in between. In other words, is the version now being produced intended to be somewhat literal in nature, foreignized or suitably idiomatic, i.e. domesticated? These frames are cognitive in nature, just as sociocultural frames. According to Wilt and Wendland (2008), institutions have distinct cultures that reflect their preferences, ambitions, attitudes, regulations, traditions, and methods of interacting with translators,

among other things. These are the characteristics that might easily limit a translator's ability to make decisions when translating. The TT's organizational structures are seen in the excerpts below.

4. SL: Lamp sugar and linseed cake (page 12)

TL: *Vibonge vya sukari*, (page 14)

Moses the raven used to tell the animals of a lovely area where they could eat linseed cake and lamp sugar all year long. Both lamp sugar and linseed cake contain a lot of sugar. The TL items lacked a distinct hyponym, based on the excerpt above. The two terms' definitions were included in the translation by the translator. The cake made with linseed and sugar is symbolized by the term *vibonge vya sukari*. The Swahili word for sugar, *sukari*, has come to stand in for sweet and sugary meals. In the TT, organizational category alterations were also evident. For instance, the terms lamp sugar and linseed cake have been merged to generate the phrase *vibonge vya sukari* in extract 4 above, showing a unit shift from word to phrase.

5. SL: Pigeons cooed among the elms and black birds whistled in the bushes (page 29)

TL: *Hata Ndege Waliuimba Katika Miluzi* (page 32)

The animals of Animal Farm created a song, an anthem, during their uprising, which they taught to the animals on the other farms. Every animal that heard it continued to sing ceaselessly. In extract 8, the organizational contextual frames of reference (CFR) follows a word-for-word rendition of the TT, while the word *ndege* in the SL signifies blackbirds and pigeons, generating a change. The birds in the SL have been divided into their many species, including pigeons and black birds. Thus, the words 'bird' in the two are hyponyms. Organizational frameworks in Shamba la Wanyama were there since they related to technique, but in the TL the language lacks the precise hyponyms to characterize the species; as a result, the author just classed the two as 'birds,' *ndege*. According to Makutoane and Naude (2009), techniques are frequently entrenched within a historical time frame and are organizationally agreed upon or assumed.

Additionally, it should be noted that in this organization, insulting terms have been omitted from the TT translation in order to better suit the readers. Wilson and Sperber's (1986) relevance theory states that a text can only be relevant if it is altered to fit the target audience's cognitive environment. In extract 9 below, as an illustration.

6. SL: Mollie posed the most ridiculous questions of all (page 11)

TL: *Maswali ya kuchekesha Zaidi yaliulizwa na farasi jike mweupe aliyemitwa mjinga* (page 13)

Mollie asked the question of whether there would be sugar after the uprising during one of the meetings that took place in the barn a few days later. The meeting's circumstances made this question extremely foolish. Being dumb means having a serious lack of common sense. As can be seen above, the translation of the term dumbest, which has a unit category shift from word to phrase, into, *kuchekesha Zaidi*, results in a change in the expressive meaning of the word. *Kuchekesha* is a playful word that may make people chuckle. The ST's intended meaning is not what you just

read. *Swali la kijinga Zaidi*, is the literal translation of this sentence, however the translator picked a different way to describe it.

Textual Category Shifts

According to (Berman 2014), Textual frames are formal, semiotic and cognitive frames of the ST and TT. The study of textual frames stems from several observations, the most important of which being that languages are structurally different from each other hence the ST and TT segments are likely to cause shifts when paired together. According to Toury (1995), it is possible to examine the problematic facets of the ST and TT's textual frames of reference that might result in a translation shift using the CFR model. It would then be hypothesized as to why they differ after mapping the ST segments against their corresponding TT segments.

Textual category changes occur in *Shamba la wanyama*. For instance, in the extracts below, several meanings of words and phrases have been changed due to these shifts.

7. SL: Boxer refused to take even a day off work (page 81)

TL: *Mwenge alikataa kenyekenye kushinda bila kufanya kazi* (page 86)

Boxer was a very loyal animal on the farm. He worked so hard, doing hard job for extremely long hours, unattended. When the animals were rebuilding the windmill, Boxer refused to take even a day off work, despite being sick. In extract eleven above, the word refused has been translated as *alikataa kenyekenye*, which is a phrase. This sentence could have been translated literally as *Mwenge alikataa kuchukua siku ya mapumziko*. The word could have only been transferred as *alikataa* but the addition of the word *kenyekenye* brings a difference in the intensity of refusal.

8. SL: He would acknowledge in private (page 81)

TL: *angemung'amia* (page 88)

There has been a textual unit shift from a sentence to a single word in extract twelve, with the sentence, he would admit privately simply being translated into the word, and *angemunga'mia*. This is because the act of confessing privately has been lexicalized in the target culture as *kung'amia*, even if the source culture doesn't. However, since *faragha* means privately, the translator could have chosen to translate the entire sentence literally as, *angekubali kwa faragha*. However, he chose to use a different translation method by condensing the entire sentence into a single phrase.

9. SL: The end of the following summer (page 82)

TL: *wakati wa kiangazi mwakani* (page 87)

It is possible to translate the following year as, *mwaka uliofuata*. However, in extract thirteen, this sentence has simply been translated as, *mwakani* in the TT. change from a phrase to a single word represents a unit category shift. The term, the next year, is not lexicalized by a single word in the source culture. However, the lexicalization of the same as, *mwakani* in the TT has led to a difference in expression.

Communicational Category Shifts

According to Wendland and Wilt (2008), communicational frames are concerned with the immediate physical and temporal circumstances around the act of

communication, including the medium, codes, roles, and objectives of the participants and recipients. They are factors that come from the immediate communication contexts of the ST communicator and the TT translators (Evans & Green, 2018). Only cognitive processing in a particular context of usage can interpret meaning. According to Geeraerts (2006), lexical, syntactic, and extralinguistic contexts can be distinguished from communicative situational context. Lexical contexts pertain to the summarized meaning of the word observed by itself, syntactic context considers the meaning of the word in relation to other words in the same sentence, paragraph, chapter, book, or corpus by the same author and extra linguistic context pertains to socio cultural or life application information associated with the word or construction.

It was discovered that communicational frames of reference were used in the translation of *Animal Farm* to *Shamba la Wanyama*. This is mostly due to the translation technique of omission, which the TT extensively employed, as shown in the excerpts below.

10. SL: Snowball was a livelier and more innovative pig than Napoleon, but was not seen to have the same depth of character (page 10)

TL: *Mzushi alikuwa Mchangamfu Zaidi. Pia alikuwa msemaji bora mwenye mipango mingi, ingawa hakudhaniwa kuwa mwenye sifa* (page 13)

Vibrant and appealing are synonyms for vivacious. The translation of this is, *mchangamfu zaidi*. The term's emotive meaning is altered with the inclusion of the word *zaidi*. The word "same depth of character" has been translated as, *sifa*, in extract 16 above using the tactic of omission. This is a unit shift in which the term "depth" has been removed from the phrase "depth of character." Simply translating the TT as, *sifa*, and leaving out the word depth fails to convey the significance of the character in issue because it ignores the word's meaning in connection to the other words in the sentence. The entire sentence has changed from being a sentence to the phrase, *msemaji bora*, which is quicker to speak and more creative. The sentence's meaning also changes. Inventive in Swahili is, *mvumbuzi*. The phrase is really translated as, *mwenye haraka katika usemi na mvumbuzi zaidi*, but the translator opted to simplify it to, *msemaji bora*.

11. SL: They met in the barn in secret (page 11)

TL: *walifanya mikutano katika jumba* (page 13)

The animals began meeting in secret at night in the barn after their first encounter with the elderly Major to make plans for the revolution. They had secret meetings in the barn, from extract seventeen, has been rendered as *walifanya mikutano katika jumba*, with an absence of the term secret. However, this intentional omission might easily result in a mistranslation by the TA because the reader won't be aware that this meeting wasn't intended to have taken place in the first place due to the sort of meeting that isn't specified. Translation of the term "barn" is, *jumba*. A barn in English, refers to a location where animals sleep. Since the TL doesn't have a hyponym for this word, it lacks a corresponding term. *Jumba*, which refers to all forms of dwellings, has been employed by the translator as a more comprehensive translation technique. The ST and TT now have distinct meanings as a result. *Faragha* means "secretly" in Swahili. The

phrase could have been rendered as, *walifanya mikutano ya faragha*, in its literal form. However, the word was omitted by the translator.

12. SL: Mollie concurred but didn't seem all that persuaded (page 11)

TL: *Mjinga Alikubali Shiningo Upande* (page 14)

Kushawishika, is the Swahili word for 'convinced.' This statement might have simply been translated as, *Mjinga alikubali ingawa hakuonekana kama yule ambaye ameshawishika*. Despite the fact that she didn't sound very thrilled in extract 18, she was translated as, *shingo upande*, a Swahili word that means 'reluctantly,' in that passage. This translation has accomplished a unit shift from a sentence to a phrase. *Shingo upande*, has been translated into a completely different form from the ST text. The translator has still communicated with the TT despite leaving out the word persuaded and instead it with the aforementioned statement. The relevance theory states that a translator might make other assumptions in place of the author's intended ones, which would result in a mistranslation. (Gutt, 2000). However, an effective translation translation can help readers understand the material more clearly. just as in the next clause (Baker 1992; Bell 2007).

4. Conclusion

The paper has examined organizational shifts in translation and used those shifts to pinpoint the contextual frames of reference that are present. When translating a text, translators must overcome several obstacles. For instance, the settings for the ST and TT are quite distinct, with a wide range of cultural influences. There are no TT analogues for the ST cultural elements. When identifying the CFR present in the target text, it became clear that the translator chose to drastically reduce the ST items in order to effectively communicate with the TRs owing to the different cultures of the two texts. The analysis found that the most prevalent category movement was the unit shift from one class to another.

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Conflicts of Interest

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Ethical Standards

The authors affirm this research did not involve human subjects.

LOST IN “TRANSLATION”: EXPLORING THE IMPACT OF MACHINE TRANSLATION AS AN INTERMEDIARY TOOL IN DETECTING ARMENIAN HATE SPEECH

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Abstract: As the pervasive spread of hate speech continues to pose significant challenges to online communities, detecting, and countering hateful content on social media has become a priority. Social media platforms typically use machine translation to identify the hateful content of the posts made in languages other than English. If this approach works effectively in identifying explicit hateful content in languages that are predominantly used on social media, its effect is almost insignificant when it comes to Armenian.

The present research investigates the effectiveness of machine translation as an intermediary tool in accurately identifying and addressing instances of Armenian hate speech posts retrieved from social networking websites. The study of hate speech posts and comments made by Armenian users in Armenian helps identify that it is often the absence of intricate cultural and linguistic nuances, as well as insufficient contextualized understanding, that impede with hate speech detection in Armenian.

Keywords: machine translation, hate speech, NLLB, hostile comments, reporting, social media

1. Introduction

The advent of the new millennium brought the emergence of social media platforms like MySpace, Twitter, and eventually Facebook or Meta. This transformative era witnessed a shift in dynamics, as individuals transitioned into social media users and started sharing updates about their personal lives and experiences and engage in discourse on topics including business, politics, social movements, education, entertainment, and even science.

When engaging in social media interaction, users tend to express a range of positive and negative sentiments depending on the context and the topic under discussion. Positive sentiments may include but are not limited to expressing joy or happiness over others' accomplishments, supporting initiatives, extending congratulations, complimenting people on their achievements, etc. In this research, I call this

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communication geared towards supporting other users *cooperative* communication. On social media, cooperative communication is usually manifested through expressive speech acts, like compliments, expressions of love and support, encouragement, praise, or positive reinforcement.

Conversely, when users use social platforms to critique the phenomena or behaviour that they find disagreeable, they engage in a type of communication that is marked by the absence of cooperation. In the context of this research, this communication is referred to as *non-cooperative*.

While supportive communication can help people build a sense of community and connection, non-cooperative communication may not only hinder effective communication but may also lead to behaviours that are intentionally negative, aggressive, or threatening. In these instances, non-cooperative communication may escalate into a discourse intended to hurt and intimidate the recipient, incite violence, and create an unsafe environment. Examples of non-cooperative communication include hate speech or discriminatory language towards a specific group or an individual, cyberbullying, cyberharassment, cyberhate posts and comments intended to inflict harm on others.

Social media platforms have come up with different policies and regulations to combat cyberhate posts and comments. For instance, Facebook prohibits hate speech and content that incites violence or discrimination against a particular group of people. Twitter and Instagram bar users from posting hate content that can promote harm against individuals or groups. When users violate these rules, their content is removed, and their user accounts may be terminated or suspended. To help users identify instances of hate content on social media, platforms are implementing features like content moderation, reporting posts and comments that comprise offensive language, in this way allowing social media users to block content that violates their community standards. When evaluating posts made in other languages than English, social media platforms use automatic translation to check the post for hate speech and offensive language.

The present study investigates how effective machine translation is as an intermediary tool in accurately identifying instances of hate speech posts and comments made in Armenian on social media. The research is entirely based on 50 samples of data retrieved through manual collection, given the absence of any hate speech detecting software in Armenian.

The research findings of the present study can further contribute to the linguistic studies unfolding in the field of hate speech linguistics and discourse, as well as may be invested in developing algorithms and tools to detect and flag hostile content posted in Armenian. All the posts and comments for the study are written in Armenian. The research data have been retrieved in the form of screenshots. User handles and the names of the targets have been removed from the examples presented in the paper out of ethical considerations. English translations are provided throughout.

2. Research Background

A recent study by Hootsuite indicates that 90% of social media users engage in social interaction with others on various platforms, including liking or commenting on posts, direct messaging, or following other users (Hootsuite 2022).

When observing users' behaviour online, clinicians and researchers noticed people doing and saying things in cyberspace they would not normally do in real life (Joinson 2001: 177; Suler 2003). John Suler refers to this phenomenon of individuals becoming less restrained and more open in their expression when engaging online as *disinhibition effect* and believes it to operate in two seemingly contradictory manners (Suler 2004: 321). He describes individuals demonstrating generosity, feeling enthusiastic about sharing very personal aspects of their life, and refers to this behaviour as *benign disinhibition*. Examples of benign disinhibition may include but are not restricted to divulging secret personal information, wishes and fears, or going out of one's way to help others.

However, the disinhibition effect also has its dark side, often manifested in the offensive language, harsh criticism, anger, or even hatred people demonstrate when engaging in online interaction. Suler tentatively labels this aspect of disinhibition as *toxic disinhibition* (ibid.).

Both types of disinhibition are believed to stem from a set of factors including dissociative anonymity, invisibility, asynchronicity, etc. Anonymity was first discussed by Plato in his myth of the Ring of Gyges, where the philosopher posits how a person is likely to act immorally when they know they will not be caught, and can get away with the crime (Plato 2017). Although the idea was put forward in a Socratic dialogue back in 375, it still holds true for modern times. Building on this, Suler argues that *anonymity* is the principal cause behind the disinhibition effect, since it extends the individuals an opportunity to reveal those sides of their identity online they would usually keep under guard in real life. This detachment from real life leads to a reduced sense of vulnerability and provides a sense of security, as individuals feel they do not have to own up to their behaviour in the context of online interaction and will not be punished for their hostile behaviour on social media. In fact, what happens quite often is that social media users feel emboldened to engage in a more open, at times antagonistic interaction and produce offensive language they would refrain from in real life interaction.

Research supports the role of anonymity in cyberhate crimes (Huang et al., 2020; Udris, 2014; Wachs et al., 2019; Wu et al., 2017).

Cyberhate crimes are defined as the crimes committed through the use of electronic communications technology to spread anti-Semitic, racist, bigoted, extremist or terrorist messages or information. These electronic communications technologies include the Internet, user-generated content, dating sites, blogs, online games, instant messages, and e-mail, as well as other computer and cell phone-based information technologies, such as text messages and mobile phones. Examples of cyberhate may include flaming, cyberbullying, stalking, sexting, etc. (Willard, 2007).

As indicated above, social media platforms have developed their own toolkit to fight hate speech and to discourage users from posting it. Meta, for instance, regularly

updates its policies and algorithms to adapt to modern challenges, including hate speech.

3. Discussion

Most of us may have been ‘guilty’ of reporting hatred on social media at some stage in our life. However, there might have been situations, when reporting a comment that one thought to be explicitly hateful, we received a notification that the post did not go against community standards and is not subject to removal.

This happens because social media platforms do not always succeed in recognizing offensive content and labelling it as appropriate. This may be due to a range of reasons.

First, there might be some reluctance on part of the social platforms to take steps against hate speech due to certain political circumstances or their desire to maintain some level of free speech. For instance, back in March 2023, Meta platforms were reported to have made a temporary change to their hate policy permitting certain expressions of violence against the Russians and the Russian army in the context of the Russian invasion of Ukraine. Calls like ‘death to Russian invaders’ that would previously be considered unacceptable by Meta community standards were temporarily allowed unless they contained other targets, like political prisoners.

Language is another barrier. Until July 2022, most social media platforms, including Facebook, used statistical machine translation to identify the hateful content of the posts made in languages other than English. Statistical machine translation (SMT) uses statistical models that are trained on large bilingual corpora to generate translations. In phrase-based SMT, as introduced by Koehn, Och, and Marcu in 2003, translation units consist of consecutive sequences of a limited number of words, which may not necessarily be linguistic phrases. Hierarchical and syntax-based SMT, proposed by Chiang in 2007, involves modeling translation using context-free grammar. In SMT, models analyse a range of options and patterns to come up with the most possible translations. This would work with the so-called ‘celebrity’ languages, like Spanish, English or Russian, but was not very effective in case of low-resource languages.

In response to an investigation by the human rights group Global Witness, which revealed Meta's failure to adequately moderate harmful content in various languages, including Amharic (the predominant language in Ethiopia) and Burmese (spoken in Myanmar), Meta implemented a significant change to its translation system in July 2022. The new system, known as NLLB-200, is powered by artificial intelligence. “No language left behind” indicates Meta’s attempt to invest heavily in identifying hateful content not only in most widely spoken languages but also in low-resource languages (see Meta webpage). NLLB supports 200 languages and goes through the stages of automatic dataset construction, training, and evaluation. The final stage implies detecting and filtering out profanity and offensive content. Meta builds ‘toxicity lists’ typically comprising offensive and harmful words and/or phrases for supported languages. These lists help identify and flag potentially offensive language within a corpus of text data.

Based on my analysis of factual data, the NLLB-200 tools exhibit heightened proficiency in recognizing explicit hateful content within low-resource languages. However, their effectiveness appears limited when it comes to detecting the implicit hatefulness embedded in the content. Let me illustrate this through an example based on a comment that was made on an Armenian reporter’s page. The comment was initially posted in Armenian, and the English direct translation of the comment is provided.

Example 1

«Մարդուդ» հիմիկվա տեղը ավելի անվտանգ ա:

English Translation

Your “man” is in a safer place now.

If one considers this comment without knowing the circumstances under which it was generated, one can notice no hostility in its message. However, when probing further into the historical background of the context, one learns that the target of the comment, is an Armenian reporter and a human rights advocate who has always been defending the rights of life-termers. Back in 2013, she married a life-terminer, who is still serving in prison. When the couple failed to publicise their marriage, there was a barrage of criticism against the journalist for falling in love with a man, who was labelled as a life-terminer and a criminal. It has been more than fifteen years that the journalist has been trying to prove that her husband deserves pardon after having served about thirty years in prison.

The comment is hateful because it comprises an implicit threat; the comment maker implies that if the woman’s spouse comes out of prison, he is most likely to face harm.

Does the English translation of the sentence “Your man is in a safer place now,” convey the threat? It does not. In Armenian, especially when we consider the context, under which the post was generated, the post sounds like a threat. Languagewise, it features an extremely informal tone through the use of an informal possessive pronoun “մարդուդ”, although the user addresses a woman they presumably have not met and do not know. It is also interesting to note the use of the word “man”/ մարդ/ rather than ‘husband’ /սամուսիւ/, and the fact that they placed the word in scare quotes. The target reported the comment but since its hatefulness was lost in translation, Meta decided that it did not go against their community standards and refused to delete it.

Apparently, some users producing hostile posts and comments are well aware of these technical impediments and deliberately employ strategies to have their posts and comments “survive” hate speech filters in the media. Let us consider a pertinent example, where the user resorts to transliteration to post an offensive comment on YouTube.

The English translation of the comment is provided below the example with its original spelling and punctuation retained.

Example 2

այս վիրուսին թեկե արել մօխիտ լիճնել աղստեւ ցետ տօխ գնա սնի գազախ, Իր արկիր
English Translation
 This virus should be set on fire the ashes should be dropped into aghstev let her go
 to gazakh, Her country.

As we can see, the comment writer refers to the reporter as “a virus”. The use of the word “virus” in the context of 2023, the year succeeding almost three years of pandemic filled with pain and despair, makes the comment sound even more offensive. The comment clearly comprises a violent call to action, which is to kill the reporter by having her set on fire. Moreover, the writer suggests dropping her remains to Aghstev River. This reference is not accidental, either. The Aghstev is a transboundary river in Armenia and Azerbaijan. One of the cities it flows through is Qazakh, a city and the capital of the Gazakh District in Azerbaijan. In her reference to Gazakh, the writer implies that the reporter must be of Azeri descent. This example is a good illustration of an explicit call to violence combined with implicitly expressed ethnic slur.

As it has been mentioned, the comment survived a removal by YouTube Community Standards because of the use of transliteration in crafting their message, a strategy that makes it hard for social media algorithms to recognize and identify the text as an expression of hate speech for the simple reason that they could not translate it.

The study of the retrieved examples shows that in some cases, it is the use of idiomatic expressions or colloquial language in the posts that makes it challenging for artificial intelligence tools to identify the meaning of the message, let alone its hatefulness.

Let us consider the following example, the English translation of which was made by the AI.

Example 3

Աչքիս մի չորս անգամ պատվաստված ա մեր քուրը, բան չի ջոզում:
AI translation
 My eye has been inoculated four times with our scabies, but nothing is working.
Human translation
 Our sis must have been vaccinated four times. She doesn't get anything.

When the AI-generated translation appears nonsensical, the human translation reveals an offensive comment directed towards a woman. Moreover, the comment makes assumptions about her mental capacity solely based on her vaccination status. The comment not only contains offensive content but also has the potential to contribute to conspiracy theories related to vaccination, posing a threat to public health and safety.

4. Conclusion and Recommendations

Apparently, it is often the absence of intricate cultural and linguistic nuances, as well as insufficient contextualized understanding that impede with hate speech detection in Armenian. Improving the quality of translation of Armenian hateful content on social media is a complex task that involves both technological and policy considerations.

To begin with, social media sites should recognize the evolving nature of nature and invest in refining their translation models to ensure more accurate rendering of content.

As the listed examples show, hatefulness of the message may often rely on the subtleties that are lost in translation. Hence, it is also important to focus on improving the contextual understanding of the translation.

Encouraging user feedback and reporting mechanisms is another vital aspect of addressing translation challenges. Social media community should feel empowered to have their own investment in identifying and removing inappropriate content.

Finally, it would help to have a team of human translators working with AI tools to make a more reliable evaluation of content for potential harm and offence.

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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.

TRANSLATING TRAUMA NARRATIVES: THE CASE OF SEPETYS' NOVEL “BETWEEN SHADES OF GRAY” AND ITS CINEMATIC ADAPTATION TITLED “ASHES IN THE SNOW” BY MARKEVICIUS (2018)

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Abstract: The twentieth century witnessed an abundant number of traumatic events related to dark history, like exiles and repressions by the Soviet regime in Lithuania in 1940-1953. In a single week of June 1941, the Soviets exiled 2% of the entire Lithuania's population, while the total number reached nearly 14%. At the time, when it was allowed to speak about the unspeakable events of travelling to and surviving imprisonment in different concentration camps, numerous important works of various genres were published.

The first historical novel in English - *Between Shades of Gray* - was written in 2011 by Ruta Sepetys, the daughter of a Lithuanian refugee. The novel was translated into 30 languages. In 2018 Marius A. Markevicius adapted the novel into a film titled “Ashes in the Snow.”

The aim of the research is to discuss trauma and its reflection in literature and cinema, focusing on translation as screen adaptation. The novelty of the paper lies in the topic of (re)focalization when dealing with screen adaptation in relation to collective or personal traumas embodied in literary works. The concepts of conventional translation and adaptational translation by Henrik Gotlieb (2017: 52) are also discussed. The analysis of trauma is based on Cathy Caruth's ideas who defines traumatic memories as non-verbal, so filmmakers have to find a way to express trauma when language becomes inaccessible and inadequate (Caruth 1996: 3-6).

Gerard Genette's three types of focalization, - zero, internal and external, - as well as visible and invisible narrator in the story, offer a new approach to the study of audiovisual translation from the perspective of screen adaptation according to the external and internal position of the focalizer in the narrative: perceptual, psychological and ideological.

Keywords: trauma narratives, translation, adaptation, (re)focalization

1. Introduction

The concept of trauma is complex and has been used in the modern world in a variety of discourses - from the personal to the global one. Trauma is not always experienced directly, as traumatic events and their victims are also reported on television or in the

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press. Miscellaneous specialists, literary critics and writers look back to the past historical traumatic events to show that such damage has long-lasting consequences - physical and psychological, national and international. Moreover, such consequences persist from generation to generation. Thus, the traumatic experience of such events is experienced by a large number of individuals, even though the intensity of the impact can vary considerably.

According to Antony Beevor (2014: 32-33), for those who have not directly experienced historical traumas or who grew up in a demilitarized society after the Cold War, find it difficult or even impossible to understand the complexity and impact of such traumas, but some historical traumatic events, such as the Second World War, are still pertinent today. Understanding the past and finding parallels with the present helps present-day writers, who address historical traumas of the past to show that conflicts and events of the present can have similar consequences today. Contemporary writers and film directors have learned about these traumas from their parents' stories, and these traumas have also haunted them for decades, reminding of past dramatic events. In the majority of cases, the authors of such narratives are the descendants of the survivors of the traumatic events of the twentieth century.

Books about the Second World War, published in the United States, usually pertain to the Holocaust. In the case of *Between the Shades of Gray* by a Lithuanian-American writer of historical fiction, Ruta Sepetys, the American reader has the opportunity to learn about an event that few people know: the atrocities suffered by the inhabitants of the Soviet-occupied Baltic States. Americans are reminded that the Soviets deported Lithuanians, Latvians and Estonians to Siberia, condemning them to death, but also aiming to wipe these countries off the world map.

2. Trauma and Its Reflections in Literature and Cinema

In Lithuania as well as in many other countries, films based on historical traumas have been instrumental in shaping the identity of the nation and the concept of national culture. Mirela Lapugean regards trauma as “a very intense reaction of the mind to an uncontrollable and extremely powerful external event, having as a result an acute psychological damage” (2015: 86). Under Hitler and Stalin, the Nazi and Soviet regimes murdered fourteen million people in the bloodlands between Berlin and Moscow. The killing fields extended from central Poland to western Russia. For twelve years, on this blood-soaked soil an average of one million individuals - mostly women, children and the elderly - were murdered every year. Though in 1939 these lands became battlefields, not one of these fourteen million was killed in combat. They were victims of a murderous policy, not casualties of war. In Lithuania, during the whole period of deportation (1941-1953) more than 132000 people were expelled to Siberia and only less than a half, about 60000, managed to return to their home country.

At the time when it was allowed to speak about the unspeakable events, such as travelling to and surviving imprisonment in different concentration camps, numerous important works of various genres were published. A great amount of biographies, memories, diaries, testimonies were released. In general, they can be called trauma

novels that convey, as Michelle Balaev (2014: 4) observes, “profound loss or intense fear on individual or collective levels.”

Trauma novel comprises a great variety of feelings and emotions that can be expressed through “landscape imagery, temporal fissures, silence, or narrative omission” (Balaev 2014: 5). Also, writers choose a nonlinear plot or inconsistent storyline in order to reveal chaos, psychological condition, uncertainty as a response to the happening events. The description of the setting is significant in trauma novels as “nature and culture converge to construct meaning and inform both individual and collective identity” (Balaev 2014: 11). The protagonist’s feelings are shown through the description of the place which is usually very detailed and informative and has its symbolic meaning for the hero and reveals the historical event better. The description of the place also helps distinguish between the traumatic reality in exile and the secure past in the home country.

The traumatic experience has involved cinema as well. Hidden traumatic wounds are better shown and understood through images and encourage discussions and debates in society. Cathy Caruth defines traumatic memories as “non-verbal,” so filmmakers have to find a way to express trauma when language becomes inaccessible and inadequate (1996: 13). In trauma theory, sound has always been considered as memory provoking, i.e., if a traumatic experience was lived through, the memory of the incident may resurface whenever a specific sound is heard.

3. Translation as Adaptation

Most commonly translation is seen as the transference of a written text between two languages, however, throughout the years, it has gained more meanings. As Roman Jakobson points out, translation can be intralingual translation (translation within one language), interlingual translation (translation between two languages), intersemiotic translation (translation from language to a non-verbal system) (1959: 233). This entails that translation can be viewed not only as a transference into other signs of one language but also as conveying verbal symbols into a non-verbal system.

In its beginnings, intersemiotic translation was seen as involving language, however “since not all languages are verbal” and, when referring to film translation specifically, “no text can be made entirely of verbal signs because such signs always need some sort of physical support” and the text can be defined as “any combination of sensory signs carrying communicative intention” (Gotlieb 2017: 50), the meaning of intersemiotic translation now also includes translation of signs into other signs with no necessity for verbal language. This means that intersemiotic translation is nonverbal translation concerned with how meaning changes from one medium to the another and therefore directly correlates with adaptation, as adaptation is a process of translation from the original medium to the adapted one. It is also important to note that intersemiotic translation is not just seen as an adaptation, but is also divided into two categories, depending on the freedom the translator is provided with: conventional and adaptational translation (Gotlieb 2017: 51). Conventional translation is seen as bound to the original and therefore provides little freedom to the translator.

Adaptational translation, on the other hand, “is found whenever the existence and reception of one text triggers the production of another based on the first. The resulting text will relate to the original in a way which is more detached and less predictable than in conventional translation. Following from this is the inability to reconstruct the original from the translated version, something which – to a certain extent – is possible with conventional translation” (Gotlieb 2017: 52). Adaptational translation is therefore more distant from the source text, allowing the translator more freedom of choice.

Furthermore, adapting a book is like translating into another language, in which the adapter should transfer the spirit of the original text. The main differences lie in the perception of literary and audiovisual work: reading a printed book is thoroughly different from watching a film owing to multimodal channels of provided information that comprise motions, nature sounds, symbols, colours and words.

4. Characteristics of Focalization in Literature and Film Narratives

Gerard Genette defines focalization as “the relation between the vision and that which is “seen,” perceived” (1988: 100). In the narrative text we have *focalizer* and *focalized*. A focalizer accomplishes the vision while a focalized is the object of that vision. Genette distinguishes three types of focalization: zero focalization, internal focalization and external focalization (Genette 1988: 75).

Furthermore, Shlomith Rimmon-Kenan expresses the idea that only the visual sense of “focalization” is too restrictive. She distinguishes three aspects of it according to external/internal position of the focalizer in the narrative: the perceptual facet is perceived through the five human senses that are decided by space and time; the psychological facet deals with mind and emotions; the ideological facet involves norms of the narrative that “are presented through a single dominant perspective” (Rimmon-Kenan 1983, 2002: 81).

The psychological aspect can be determined either by the cognitive or by the emotive components. The emotive component implies an individual’s feelings, attitude towards the focalized. The external focalizer is familiar with what is happening in the story and if they limit the information they provide this is due to rhetorical thoughts, i. e. to increase interest or tension in the text. The internal focalizer is a part of the fictional world (Rimmon-Kenan 1983, 2002: 80). The subjectivity of an internal focalizer can be seen through the different descriptions of the same place that can vary depending on the narrator’s mood and feelings.

There are special techniques to create internal focalization in filming. Focalization in cinema helps the film director to express the overall feeling of the film the way they want the audience to see it. It may be expressed through a certain composition, camera angle, focus, etc.

5. Translating Trauma: The Case of *Between the Shades of Gray* by R. Sepetys and Its Cinematic Adaptation Titled “Ashes in the Snow” by M. Markevicius

Between the Shades of Gray is based on the testimony of Lina Vilkas, a fifteen-year-old girl, who managed to survive ten years of rigorous living conditions and returned to her home country. In fact, Lina is a representative of thousands of children in exile. To employ Michelle Balaev’s (2014: 5) formulation, the writer tells her “unique traumatic experience, yet, the protagonist also functions to represent and convey an event that was experienced by a group of people, either historically based or prospectively imagined.”

The protagonist of the novel is a sixteen-year-old Lina Vilkas who, in 1941, is preparing for art school and the summer holidays in her hometown of Kaunas in Lithuania. However, her father Kostas Vilkas is involved in the Lithuanian resistance against the Soviet occupation of the Baltic States, forging documents to help people escape Lithuania. One night, Lina, along with her mother Elena, younger brother Jonas and friend Andrius are abducted by the NKVD and deported by train to a gulag in the Altaysky region in Siberia.

Since traumatic memories are “non-verbal,” film producers had to show them through different sounds such as the use of the foreign language, rumbling train, rail squeal, cries that reveal different ideologies and involvement into traumatic experiences. The viewers are taken back to a long-lasting traumatic period that generates inner changes, in particular identity changes.

In 1941, the Soviets annexed Lithuania into the Soviet Union and the symbols of the regime could be seen around the city of Kaunas. The Soviet symbols are shown in separate shots without any explanation in the film. Still, seeing men in uniforms, red posters, a large sculpture of Stalin, and single-engine and single-seat fighters above the city, the viewers may assume these are the signs of occupation.

Here attention is devoted to paralanguage. To rely upon Frederic Chaume’s formulation (2012: 101), there are three ways of transmitting paralanguage to the viewers and one of them is employed in the film: non-verbal information, which is shown without any explanation, as the audience is supposed to interpret the information according to their knowledge of the subject.

The combination of three languages can be heard on the screen: English, Russian and Lithuanian. Though the main language in the film is English, several Russian phrases, especially rough jargon, are left untranslated. In addition, different camera movements are used to highlight trauma: low, neutral and high camera angles, full shot, medium shot and close-up shot sizes also help reveal suffering and fear.

In addition, aural focalization and the Russian language intensify dismay. The Vilkas family is an educated family living in Kaunas. They keep warm and respectful relationships with each other, but one day their idyllic way of life changes. One early morning, shouting and threatening men appear at their doorstep and cause anxiety, especially to children. The theme of exile in the novel emerges from the beginning:

It wasn’t a knocking. It was an urgent booming that made me jump in my chair. Fists pounded on our front door. (Sepetys 2011: 4)

There are two loud knockings followed by threats in Russian, to break down the front door in screen adaptation. In this episode, the focus is on the soldier's fist which represents Russian officers' brutal physical behaviour. We can also see the shadow of the rifle that looms over the family during the exile period. Jonas does not speak Russian but he can understand the ominous sound of the upcoming threat. He asks his mother a question in the book:

Are you going to open it? It sounds as if they might break it down. (ibid., 4)

Meanwhile Jonas does not utter a word in the film, his fear is shown in his countenance: his eyes are filled with many questions. When Elena is walking to open the door, we can see his image shrunk out of fear.

The image of rifles is shown through the film but the act of shooting cannot be often heard. This choice in screen adaptation intensifies traumatic experience whenever the sound of shooting is heard. The rifle becomes one of the symbols of injurious reality in screen adaptation. The first time we see the rifle is while Lina is on the way to the shop for food. She is startled by the rifle on the soldier's shoulder. The view of the street is shown from above, with the shoulder of a giant monument to Stalin obscuring the view. The first shooting sound is heard at the train station and it causes panic among people despite the fact that none has seen the action. We may assume that people are not used to this sound and, since they have no information about what is happening, they might think they are taken to that place to be shot. The camera shows the close up faces of petrified running, shouting people, who try to protect themselves with bare hands.

From the beginning of the journey to the exile, Lina starts drawing the map with the hope to send it to her father to let him know where he should come and save the family.

Ruta Sepetys describes the protagonist of the novel, Lina, as the one who does not have any paper to draw on; however, she finds the way to express herself and calm down:

I used my fingers to sketch the image in a layer of dirt on the floor near the front of the train car, wiping the drawings away and starting over, again and again. (ibid., 35)

I had to surrender my dirt canvas on the floor and instead used my fingernail to carve drawings on the wall. (ibid., 37)

I wiped my tears with my handkerchief and allowed others to do the same. When it was handed back to me, I paused, staring at it. Unlike paper, the handkerchief could travel hand to hand without deteriorating. I would use it to draw on for Papa. (ibid., 62)

Meanwhile her emotional outbreak and her personal trauma are vividly revealed in the film. They are shown via her drawings on paper. In the episode when she is forced to draw commander Komorov, Lina cannot concentrate and stifle her emotions. In reply to the commander's laughter, when he sees his face drawn as if he was the devil, she says that she draws what she sees. We can spot several traumatic events leading to this outbreak. The first encounter with commander Komorov is in the episode of

shooting Ona who is looking for her dead baby. He pretends to help the suffering young woman to search for her baby and then takes his gun and kills her in front of the crowd of people who are shocked by such inhuman behaviour. Lina's feelings are shown in close up shots. Before the shooting, we see her face with multiple emotions on it. She is astonished and shocked, still, Lina cannot believe what she saw and looks back again to check if her eyes, seeing the scene of shooting, and ears, hearing the sound of the gun, do not lie to her. Lina does not utter any sound though shouting can be heard around as people start panicking in fear to be killed too. In the last shot of this episode, we see how traumatic the scene is and how her mother's embrace soothes the feeling of fear.

One of the episodes of collective trauma is seen when all deportees are announced to be guilty and, instead of being killed, they are condemned to forced labour for all their life in **the** lagers of the Krasnoyarsk Krai, unless they sign the confession they are guilty and spend twenty-five years in exile working for food.

The exiled are woken up at night "for paper work" as Lina puts it in the book:

They packed us into the main room of the log building. (ibid., 140)

In screen adaptation the people are portrayed in full size shots with their heads and eyes down, as they have already got accustomed to the new way of behaving in front of the brutal commanders. Only some of the deportees reshaped their thinking and agree to sign the document at once. In the close-up shot we see Elena and Lina who already know that it is safer not to look into the eyes of the commander. Although Elena is still not broken, she encourages others not to sign the confession, since they are not guilty and have nothing to divulge. The commander does not lose his temper, he never does, but punishes the people forcing them to stand without sleep through the night.

Taking into consideration internal and external focalizers in the film, the combination of both internal and external focalization can be observed via flashbacks in the movie.

Moreover, when it comes to translation for dubbing, the translation is adjusted throughout the process to meet requirements such as isochrony, lip sync, and other constraints.¹ In addition, not all audio+verbal information is dubbed into Lithuanian and the Russian language is neither dubbed nor subtitled. This could have been the adapter's choice to make it sound more authentic, even though it might be difficult to understand for the audience who do not speak Russian what is happening on the screen.

In the majority of the cases in dubbing, the strategy of free translation was employed, aiming for lip synchrony in close-ups. An example of unnatural dialogue is observed when Lina recalls a sunny afternoon by the sea, when she took her friend's clothes and ran away:

ST (EN) Lina: Have fun explaining where your clothes went.

TT (LT) Lina: O tu neliūdek, kad dingo drabužiai. (verbatim: And do not be sad that your clothes are gone.)

¹ For more information see Miggiani 2023, Chaume 2013, Matamala 2011.

Audio+non-verbal information, such as background music, shooting sounds, cries, coughing etc., is left in the dubbed version unchanged.

Visual+non-verbal information, such as Soviet symbols is not explained to the audience neither in dubbing, nor in subtitles. Using Frederic Chaume's formulation, this translator's choice allows the audience to decode the information relying on their own knowledge.

Visual+verbal information, such as the names of the train stations, is not translated either and cannot be read by the viewers who do not know Russian. This is the reason why they cannot follow the route to exile. Meanwhile, Andrius's notes in English, which he left for Lina in her book, are rendered in the Lithuanian dubbing. In the latter episode, the letter of Lina's acceptance to Art school is in English and not translated either, thus, Lina's facial expression becomes the focal point and the key to the message.

Overall, the audience have to know all three languages heard or seen in the film, as well as be acquainted with the period of Stalin's repressions, otherwise it might be difficult to grasp the meaning of certain episodes.

In the final episode of the movie, the point of convergence, offered by the director and the screenplay writer of the film is when we see Lina and Jonas leaving the island for home.

The author of the novel does not dwell on the image featuring the return home. Nevertheless, these lines imply hope:

I left the jurta to chop wood. I began my walk through the snow, five kilometers to the tree line. That's when I saw it. A tiny sliver of gold appeared between shades of gray on the horizon. I stared at the amber band of sunlight, smiling. The sun had returned. (ibid., 336)

In the first high shot of the movie Lina and Jonas are shown still as small targets in an unfriendly environment who struggle for survival. The high shot is followed by a medium shot which brings hope to these two small figures: we can see the ship in front of them and can guess that a long journey home will begin. In the close up shot a different feelings are shown. We cannot see either happiness or smiling faces as they are leaving their mother's grave and can rely only on themselves. They depart without hesitation feeling their mother watching them from above, with their grandmother leading them home.

6. Conclusion

Literature analysis on the topic of trauma theory and studies, as well as its reflections in literature and cinema, suggests that hidden traumatic wounds are better shown and understood through images and sounds.

Genette's three types of focalization, - zero, internal and external, - as well as the visible and invisible narrator in the story, offer a new approach to the study of audiovisual translation from the perspective of screen adaptation according to the external and internal position of the focalizer in the narrative: perceptual, psychological and ideological.

The examples of personal traumas, selected from the film “Ashes in the Snow” (2018), reveal that the characters suffered their long-lasting traumas in different ways. All sufferings and emotions are shown in close-up shots, more often through non-verbal channels. The upper camera position is used to bring to light the vulnerability and unimportance of heroes, while the lower camera angle is chosen to underscore the superiority of the Soviet regime and the officers over the deportees. The episodes of collective trauma were chosen to demonstrate that close-up shots reveal the feelings and emotions of the people living through collective trauma.

Personal trauma is reflected through drawings, close-up facial expressions, alienating behaviour (talkative – silent), repetitive behaviour (looking at the photos in the medallion). While collective trauma is shown through cooperation, support and traditions.

Aural focalization occurs through the Russian language, the sounds of the train, the sounds of shooting and the sounds of crying.

Flashbacks give painful contrast between bright past and dull present. Careless laughing, the warm sea, family and friends help to unearth the unspeakable situation pertaining to the family in exile.

The research showed that non-verbal information is effectively conveyed by a certain composition, camera angle, and focus, light, colours. Flashbacks, music, background sounds are used to help the audience to understand the inner states of the characters.

Overall, the audience have to know all three languages heard or seen in the film, as well as be acquainted with the period of Stalin’s repressions, otherwise it might be difficult to grasp the meaning of certain episodes.

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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.

TEACHING LANGUAGES IN THE DIGITAL AGE: INCORPORATING MACHINE TRANSLATION

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Abstract: The paper discusses the issue of detrimental usage of automated machine translation platforms in foreign language education settings and, in the view of steady advances in translation technology, proposes reconsidering language teaching and learning practices to adjust them to the new reality. It also exposes some of the machine translation limitations and formulates strategies for integrating translation apps into the conventional classroom activities and home assignments. As an anticipated result, university students are expected to minimize the abuse of translation apps, which will lead to more consistent academic progress.

Keywords: language teaching, machine translation, human translation, intermediary language, MT limitations

1. Introduction

Translation services have played a vital role in public life throughout the centuries. Today they remain fundamental for various public events and official ceremonies, for dissemination of knowledge and transmission of cultural, literary and scientific achievements. With this account, foreign language teaching curricula have placed considerable emphasis on translation skills, not only in foreign language majors, but in FLSP programs as well. However, with the rise and continuous advancement in artificial intelligence and automated translation, one might question whether the role of human translators and interpreters will remain relevant and, consequently, whether teaching translation as an academic subject or as part of foreign language curricula at universities will still be necessary.

The role of translation technology in the foreign language classroom has been under the spotlight in the last 20 years now. The existing research mostly discuss the divergent attitudes of language teachers and learners to translation apps (Correa 2011; Ducar & Schocket 2018 as cited in Carré et al., 2022: 190; Clifford et al. 2013 as cited

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in Urlaub et al. 2022: 2; Zhu 2020), the resulting ethical issues (Mundt & Groves 2016 as cited in Carré et al. 2022: 190), short- and long-term learning outcomes (Fredholm 2019; O'Neill 2019; Lee 2021 as cited in Carré et al., 2022: 190-191), alternative methodologies of incorporating machine translation into the learning process (Niño 2009; Benda 2013; Ducar & Schocket 2018; Valijärvi & Tarsoly 2019 as cited in Urlaub et al. 2022: 2-3), as well as efforts of machine translation quality evaluation in most common language pairs in contrast with human translation (Anderson 1995). This article explores the potential advantages and obstacles translation technology presents in the realm of teaching and learning foreign languages in the Armenian university environment, in particular, with the view of the inadequacy of databases in the language pairs with Armenian as either a source or target language and the impelled use of an intermediary language (namely, Russian). Considering the overwhelming influence of translation platforms on students and professionals in various fields, we propose that foreign language instruction should become more tolerant and inclusive of technology. Rather than unsuccessfully trying to prevent systematic abuses of translation apps, we need to elaborate constructive activities to mitigate their negative impacts and derive benefits. The study draws from our empirical observation of the working habits, performance and the subsequent academic ability of university students learning English in the fields of Political Science, International Relations and Public Administration.

Translation is a complex and time-consuming process of transferring meaning from one language to another which requires the translator's comprehensive understanding beyond the knowledge of individual words and grammar rules. Considering situational, cultural, structural and other inter-linguistic differences, it "refers to instances of real language use, whether spoken or written" (Kenny 2022: 23). In fact, translation technology has been developed to facilitate translators' work in the contemporary conditions of increased workloads. It is a tool of mediated translation using existing databases and parallel data in any given language pair.

There are two common forms of translation technology. One is the so-called Computer Assisted Translation (CAT), which mediates human translation by providing instant access to vast resources in both languages, such as terminology databases, spelling and grammar references, and pre-existing translation. Paid translation platforms (like *MemoQ*, *Crowdin* and *SDL Trados*, to name just a few) provide invaluable assistance to translation agencies. Their functions and characteristics allow professional translators to create quality content greatly shortening the time and effort the latter used to invest to manage enormous loads of work in the past.

The other important development is machine translation (MT). Although the two terms are interrelated, they represent different phenomena. While CAT is limited to supporting human translators, MT tools are automated and do the entire work on their own: the human only inserts the text. Simply put, it is "translation performed by a computer program" (Kenny 2022: 23).

This paper mostly focuses on machine translation for it has firmly entered the contemporary life and has a profound and controversial effect on many aspects of human activity.

2. A Brief Overview of Major Translation Tools in Armenia

It seems reasonable to overview translation platforms freely accessible to Armenian students and professionals. Responding to the request to name the apps they find helpful for translating from and into Armenian, the greater part of our students at YSU faculty of International Relations (CEF Levels A2-B2) highlighted *Google Translate* as the most popular tool with numerous functions, including but not limited to translating words, sentences, print or handwritten texts, whole websites and even images. Sadly, due to the limited parallel data in the AR<>EN language pair, the quality of the output still leaves much to be desired. Since *Google Translate* manages to convert RU<>EN sentences and texts with decent quality, many students translate into Russian first and then into Armenian using Russian as an intermediary language.

Number 2 well-liked website is *Yandex Translate*, despite the same problem as above. A text filled with minor syntactic and logical errors still makes sense and allows saving time on reading comprehension. Students are attracted by the prospect of transforming challenging political texts into relatively intelligible passages in just one click. The image translation feature comes in particularly handy converting texts from photos on the phone.

A few students opt for *iTranslate*, which provides text, voice, keyboard, camera and offline translation, with quality of service in Armenian being somewhat better than the aforesaid systems. A less familiar platform for translation from and into Armenian is *Translate.com*, which sets limits for character entries, thus making it unsuitable for long text translations. On the other hand, the text divided into smaller chunks is more easily processed, resulting in a more accurate output.

International Relations students at MSU Yerevan Branch and other learners with good knowledge of Russian give preference to *DeepL Translate* and *Reverso Translation*, both providing more sensitive and nuanced interpretation of original texts. In addition, the former offers translation editing opportunity to optimize the translated sentences, whereas the latter cites supplementary real-life examples and explanations to assist students in improving their language skills.

As can be seen, being presented with a good choice of free MT software, our students lack tools of quality translation from and into their mother tongue and hence have to seek alternative solutions. Many use Russian in some way or another to mediate between Armenian and English. Others make use of spelling and grammar checking, proofreading and paraphrasing platforms, such as *Quillbot*, *Grammarly* and *ChatGPT*.

Finally, online or mobile dictionaries represent a special case of MT. The best dictionaries by far, according to our students' estimate, are *Multitran* dictionary and app, followed by *ABBYY Lingvo*. Due to the increased accessibility to language resources and parallel data, they combine single words, set expressions, idioms and proverbs in one tool, thus facilitating the search. Although, in this respect too, the Armenian software still falls short of being ideal, *Ankyunacar Online Armenian Dictionaries* partly fill the deficiency.

3. Controversies over Translation Technology Efficacy

Undoubtedly, the creation of translation technology has brought about numerous benefits. People around the world use it for various personal and professional purposes, whether to study, work, communicate or recreate themselves. One area that has gained from it immensely is translation industry. Applying high-quality paid CAT tools, freelance translators, translation offices and businesses dealing with foreign partners and/or clients are now capable of managing more workloads in shorter time periods. Similarly, there are a lot of prospects for using machine translation in the academic field and everyday life. In particular, through technology people can translate from and into a completely unfamiliar language to learn about the results of groundbreaking research, to comprehend instruction sheets for medical drugs and various appliances, read books not available in their native language, and so on. This usage is commonly referred to as *machine translation for assimilation* (Kenny 2022: 34). In addition to foreign language teaching apps, automated translation provides self-learning opportunities to those who wish to master a foreign language on their own, such as self-check in translation practice, composing a piece of writing, keeping a diary, watching a movie. Furthermore, sophisticated platforms deriving data from rich corpora are able to decipher intricate phrases and offer appropriate translation of syntactically confusing sentences, which human translators would struggle with.

Nevertheless, the widespread availability and unprincipled usage of MT raise some controversial issues both in language education and professional translation practices. Designed to facilitate students' comprehension and vocabulary expansion, MT can actually hinder their language development by discouraging them from valuable independent learning experiences. On the one hand, the ability of MT tools to convert whole passages in a matter of seconds, even on mobile devices at any place and any time, with no extra capital investment, makes them indispensable for students preparing for exams, employees assigned with the job of handling business correspondence, and busy translation professionals alike. At the same time, foreign language students depend on these apps too heavily for completing their assignments not only at home but also in class, thus depriving themselves of steady language improvement opportunities. Sad as it may be, it actually encourages academic dishonesty. Further, some cases of *machine translation for dissemination* (Idem), such as small offices and private translators abusing unpaid translation tools, may lead to such issues as whether it is ethical to 'sell' machine translation at the price of human-done work. In fact, many small offices in Armenia avoid hiring professional translators and engage other employees with some knowledge of foreign languages in translation works. Not surprisingly, the latter will have to rely on MT to fulfil the task regardless of significant inaccuracies in the output.

4. Adapting Machine Translation Tools for Proper Usage in Foreign Language Practices

Considering the drawbacks and potential negative effects of machine translation as observed in EFL/ESP contexts, language teachers should introduce translation apps as

a tool to *supplement*, not to substitute learners' independent effort, as well as incorporate a variety of language learning activities alongside translation. Providing that students take a conscientious and conscious approach to learning, they will be willing to use MT outputs scrupulously in order to benefit their language acquisition rather than facilitate their homework or get higher grades.

Research suggests that “a language classroom that integrates machine translators must provide learners with experiences where they discover the limitations of machine translators” (Urlaub et al. 2022: 3). This chapter will explore how identifying and overcoming these limitations can help achieve a balance between using translation apps and actively practicing language skills.

[1.] Potential for inaccuracies and miscommunication

Although the quality of machine translation today has improved dramatically, it is not flawless, especially for languages not backed up by good corpora. When translating a single word (out of context), slow learners tend to take the first translation for granted rather than consider other available options. This can lead to miscommunication, especially in complex and context-dependent sentence translations. Alternatively, translation of passages from and into Armenian may abound with grammatical, semantic, stylistic and comprehension errors. Take this short episode from *David Copperfield* by Ch. Dickens, as translated by Google:

This was the state of matters, on the afternoon of, what I may be excused for calling, that eventful and important Friday. I can make no claim therefore to have known, at that time, how matters stood; or to have any remembrance, founded on the evidence of my own senses, of what follows. (Dickens 2023)

Այսպիսին էր գործերի վիճակը, այն իրադարձություններով լի և կարևոր ուրբաթ օրվա կեսօրին, ինչի համար ես կարող եմ արդարանալ: Հետևաբար, ես չեմ կարող պնդել, որ այն ժամանակ գիտեի, թե ինչպես էին գործերը. կամ ունենալ որևէ հիշողություն, որը հիմնված է իմ սեփական զգայարանների սպացույցների վրա, այն, ինչ հաջորդում է:

Cf. Human Translation - Այսպիսին էր իրավիճակը այն ուրբաթ կեսօրին, որը ես որակեցի կարևոր և իրադարձություններով լի և հուսամ, ինձ կներեն դրա համար: Հետևաբար, ես չեմ կարող պնդել, որ գիտեի, թե այն ժամանակ ինչ էր կատարվել, և կամ ունեի դրան հաջորդած դեպքերի մասին տպավորություններ, որոնք հիմնված էին սեփական զգացողությունների վրա:

Compensating for poor translation output can be challenging but there are some common strategies teachers can adopt to train students to minimize the errors and simultaneously improve their language skills. Prompt your students to do the following:

- a) Use various translation platforms and compare the results to get a more meaningful final text (even though most machine translation tools that support Armenian offer roughly the same interpretation). It may be helpful to double-check through Russian translation apps.

- b) Break down complex sentences into simpler parts. Long sentences are trickier for technology to cope with. This activity will also enhance learners' syntactic understanding.
- c) Translate a short text through technology, and then translate it manually back into the source language to check against the original version and examine discrepancies.
- d) Challenge the technology by translating a passage more accurately and skillfully. Compare both translations in terms of word choice, grammatical structures, style, etc. In class, encourage peer assessment, maintaining the anonymity of the translator.
- e) Review and post-edit the translation manually, using their own knowledge or judgement and consulting 'constructive' thought-provoking language apps like thesauruses and collocation dictionaries, where insightful choices have to be made thus promoting active learning.

Obviously, the above activities can prove effective providing students' target language proficiency is above intermediate. Below is an extract machine-translated into Russian and post-edited by a student of MSU, Yerevan Branch (corrections are given in parentheses):

The experiences of Abzug, Schroeder, and Kirkpatrick – women with very different political perspectives (two liberal Democrats and one conservative Republican) – are examples of the difficulties that women face when they try to enter the elite world of foreign policy decision-making. In this book, however, I do not intend to focus on strategies to increase the number of women in high foreign policy positions. I believe that these gender-related difficulties are symptomatic of a much deeper issue that I do wish to address... (Tickner 1992: 7)

Опыт Абзуг, Шредера (Шредер) и Киркпатрик – женщин с очень разными политическими взглядами (две либеральных демократки и одна консервативная республиканка) – является примером трудностей (иллюстрирует те трудности), с которыми женщины сталкиваются, пытаясь войти в элитный мир принятия внешнеполитических решений. Однако в этой книге я не собираюсь (намерена) сосредотачиваться на стратегиях увеличения числа женщин на высоких внешнеполитических должностях (постах). Я считаю, что (По моему убеждению) эти связанные с полом трудности (гендерные препятствия) являются симптомами гораздо более глубокой проблемы, которую я действительно хочу затронуть (считаю необходимым рассмотреть)...

[2.] Difficulty in grasping idiomatic expressions and cultural nuances

When translating set expressions and idioms through technology, one can encounter a word-for-word translation rather than an exact equivalent. This is because machine translation systems are often incapable of capturing the semantic, syntactical and cultural nuances in both the source and target languages. The resulting expressions may either sound awkward, ridiculous or meaningless to native speakers or, at best, fail to transfer the figurativeness of the original. E.g. 'ζνιρ δεδελι' is translated as 'beat water' instead of 'beat about the bush' or 'drop a bucket into an empty well' (Cf.

‘*буть воды*’ in Russian, ‘*battere l’acqua*’ in Italian, ‘*batir el agua*’ in Spanish, ‘*Wasser schlagen*’ in German). Here is also an example of literal reverse translation: ‘*beat about the bush*’ – ‘*ծեծել բուշի մասին*.’ Using the idiom in a context repairs the Russian output only: *Don’t beat about the bush anymore! Come straight to the point!* - *Այլևս մի ծեծեք բիշի մասին: Ուղիղ եկեք կետին:* (Cf. *Больше не ходите вокруг да около! Сразу к делу!*). Yet, using Russian as an intermediary language results in another awkward translation into Armenian: ‘*Այլևս բիշերի շուրջ ծեծկրտուք չկա: Ուղիղ կետին:*’ As for Armenian idioms not having direct equivalents in Russian, the translation may turn out fairly misleading. E.g. ‘*մի բարձի ծերանալ*’ – ‘*не стареть*’ – ‘*don’t get old*.’¹

The inadequate grasp of idiomatic expressions by machine translators poses a significant challenge. Yet, the teacher may turn this deficiency into a source of valuable language-learning activities, like the following:

- a) Assign small groups of learners a reading matter that contains idioms in context. Encourage them to work out their meanings by analyzing the contextual clues and using creative thinking and mother tongue awareness to come up with a similar native expression. Afterwards, discuss idiom-related cultural similarities or differences in both languages, such as how they reflect local customs and beliefs. As a follow-up home task, have students translate the entire passage through an app and correct its idiom-related mistakes. This assignment can also be done the other way round. An app provides the literal translation of idioms in context, from which the students try to ‘guess’ their correct meanings. These activities challenge them to use their critical thinking and creativity, as well as sharpen their native language knowledge.
- b) Require students to use idioms and proverbs in their writing. On the one hand, the task will challenge them to use figurative language thus broadening the range of their vocabulary; on the other hand, it will potentially prevent them from translating the whole piece through an app, as the resulting awkward expressions in the target language will ‘let the cat out of the bag.’
- c) Encourage students to prepare idiom quizzes for their peers. These can be as simple as matching the two parts of each idiom. Such practice will stimulate critical and creative thinking and fuel their cultural imagination.
- d) Assign a reading passage with idioms. Encourage students to prepare a quiz by providing definitions from a monolingual English, Armenian or Russian dictionary, whether a virtual or physical one. Their peers are then to adapt the definition to a culturally appropriate expression in the target language.

[3.] Deficiency in professional lingo database

On the whole, translation technology seems to cope with professional literature quite competently, even when translating from English into Armenian. Nevertheless, translation of highly specific terms, including professional idioms, presents considerable difficulties as these platforms often lack professional lingo databases.

¹ The same translation is produced both by <https://translate.google.com/> and <https://www.m-translate.ru/>

With CAT tools, the translator has an option of adding glossaries to the system or tuning it with domain-specific parallel corpora. In contrast, the less sophisticated MT systems clearly struggle through terminology, whether in or out of context. Consider the Google-translated political terms and idioms below as compared with their human-translated equivalents:

Turf wars – խոտածածքի/տորֆային պատերազմներ (Cf. պայքար ազդեցության ոլորտների ձեռք բերելու համար), spear-phishing – նիզակ-ֆիշինգ (Cf. նպատակաուղղված խարդախությունն անձնական տվյալների հափշտակման համար), water-holing – ջրի փոս (Cf. գրոհ կայքի վարակման միջոցով), to throw in the towel – ձեռնոց նետել (Cf. հանձնվել)

Some black hat organizations even have call centers. – Որոշ սև գլխարկներով կազմակերպություններ (Cf. սև հաքերային կազմակերպությունները) նույնիսկ զանգերի կենտրոններ ունեն:

The party usually punishes those who don't toe the party line. – Կուսակցությունը սովորաբար պատժում է նրանց, ովքեր չեն անցնում կուսակցական գիծը (Cf. չեն հետևում կուսակցության քաղաքականությանը):

To overcome this limitation, encourage students to seek understandable definitions elsewhere on the web. The last resort is to consult English-Russian online dictionaries, such as *Multitran*, supported by a comprehensive terminology database, and translate into Armenian manually. If no exact translation is found, a descriptive translation can be given. Once a number of terms are converted into the target language, students can challenge their peers through quizzes.

[4.] Weakening of brain power and memory function

Human translation involves using such cognitive processes as focused attention, memory, perception, reasoning, problem-solving, critical thinking and decision-making. Overreliance on machine translation weakens the ability of our brain to process information making connections, limits development of thinking skills, as well as stifles creativity and the ability to react spontaneously. Although our primary concern is about machine translation platforms, it is worth noting that even electronic dictionaries are not the best solution for language learners as they also impair their ability to enlarge the target language vocabulary. Words translated through technology are not well retained in memory. When looking words up in a physical dictionary, we perform the physical (strenuous) activity of searching for meanings and studying contexts where the words are used, which stimulates the memorizing function of the brain. When using translation technology, we do not learn actively, but rely on automatically provided equivalents.

To respond to this challenge, encourage students to make use of online thesauruses and collocation dictionaries instead of MT apps and reflect their ‘brainstorming’ process on paper. Promote vocabulary buildup through creating opportunities for a meaningful interaction and engaging students in follow-up activities to reinforce the

key new words. These can include conventional practices, like writing and narrating short stories using the target words, with each student in a small group producing his/her share of work; creating mental associations with the words in the native language; integrating the new words in classroom communication; peer quizzes with one student naming a word in the source language and another providing a sample sentence.

[5.] Hindering language production skills

Overreliance on translation and, in particular, on MT tools may discourage learners from immersing themselves and experimenting in the target language and culture. Moreover, they become dependent, or even addicted to technology and may feel unarmed to communicate or perform an assignment without access to it. The only adequate remedy to this problem is to adopt a communicative approach and interactive exercises, including but not limited to the following:

- a) If your students are already addicted to technology, turn this into a useful habit by incorporating language apps and games, such as *Alias*, *Lingio*, *WordUp*, *Wordle*, *Word Wipe*, *Word Scramble*, and many more. For professional terminology, use game-generating platforms like *Educaplay* to create engaging learning opportunities tailored to your students' proficiency level, as well as encourage students to develop their own games. Guide them into practicing the language independently through AI-supported systems like *TalkPal*, *GPTionary*, *Soofy* and *Languate*.
- b) Alternatively, use conventional gaming activities and contests, such as *Spelling Bee* and *Who Wants to Become a Millionaire*, encourage acting out dialogues, news reports, polls, negotiations and conferences.
- c) Have students listen to/watch short audio or video clips and transcribe what they hear. Depending on their proficiency level, you can allow them to read along the subtitles and then reproduce the content in writing or verbally. As an easier option, students are to take good notes of what they hear in small groups and discuss them supplementing each other's omissions.
- d) For news rendering assignments get students to watch a video footage in the native language and spontaneously render the content in English to a partner.

[6.] Promoting academic dishonesty

When students in the information age use MT to get the gist of their intricate political English readings and save time, they cheat consciously: they are convinced AI is intended to assist humans. When students use MT to reproduce their compositions, essays, projects and speeches that they preliminarily produced in their mother tongue, they cheat unwittingly in the belief that their work comprises no plagiarism. In both cases, they submit decent pieces of dubious value and no growth can be achieved in the long run. In fact, "students will get caught out not because their writing is riddled with errors but because it is too good for their level" (Carre et al. 2022: 189). However, in Armenian educational settings this will often go unnoticed leaving the teachers silently discontent.

To prevent such striking instances of academic dishonesty, promote independent writing and translation through the following strategies (Karapetyan 2022: 91-92):

- a) Before actually writing an essay, encourage students to draw up a plan and express their thoughts on the topic orally in class. Equip them with the lacking vocabulary to put the ideas on paper later. Oblige them to follow through with the original plan and ideas.
- b) Get them to write one paragraph using their existing vocabulary, no matter how limited. Motivate peer assistance and correction.
- c) Avoid grading their writing. Students usually cheat to get high grades.
- d) Require students to provide two or three alternative translations for the same sentence, with different grammatical structures and wording.
- e) Have paired students simulate consecutive interpreting to their partner.
- f) Assign all translation/interpreting assignments to be done on the spot in class (without smartphones).

5. Reducing the Need for Human Translators?

On the surface, the availability of finest translation tools seems to question the worth and purpose of teaching and learning the art of translation per se. With translation apps at hand, most students opt for not taking trouble of working on translation assignments themselves (which is a time-consuming and challenging task). It is not rare to witness entire translation projects being carried out through technology, with little or no independent post-editing.

In addition, many students question whether the translator's skills will still be necessary in the years to come, upon the ongoing refinement in translation technology? According to the MT evaluation results of 1994, "on the average, MT systems perform only about 65% as well as expert human translators" (White, et al. 1994 as cited in Anderson 1995: 69). In contrast, the recent developments already provide superior quality written text translations in dominant languages and have even brought about devices that instantly convert one spoken language into another.

It is true that translation technology has the future in its hands. Let us not forget, however, this software is designed through collaboration of programmers and translation professionals, and so expert human translators will always be in demand, at least to ensure further developments in technology.

"Human translation has a role to play, in other words, in both the evaluation of machine translation output and in the diagnosis of problems in that output. Secondly, and even more crucially, most contemporary machine translation relies on translations completed by humans to learn how to translate in the first place." (Kenny 2022: 30)

Moreover, there are still many areas of expertise that technology cannot reach. After all, language proficiency is much more than an unsophisticated exchange of messages, but rather a result of the "richness and complexity of human interaction, identity, and culture" (Urlaub et al. 2022: 3). No matter how effectively technology

works, human intelligence will always excel because of creativity, ingenuity, expertise, as well as the ability to feel linguistic nuances and adapting to them.

6. Conclusion

Admittedly, translation will always play an essential role in human activity and interactions. With the advent of translation technology, human translators' work has been greatly facilitated. However, while this revolutionary innovation brings efficiency to large businesses and helps smaller ones to enter global markets, its impact on foreign language education as observed in Armenia has been mostly adverse in that it deprives learners of independent work and favorable learning outcomes, causing reluctance to use their own creativity and critical thinking skills.

Let us face it, though. In the age of information and communication technology we cannot prevent our students from using translation apps to do the whole work for them. Instead, we should naturally change with the times and guide the young generations into using technology to benefit their learning. In fact, translation technology may be indispensable for the future success if employed correctly, and so learners of foreign languages and future translators should adopt a judicious and responsible approach to using it.

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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.

A STUDY OF COMMUNICATION MISCARRIAGE IN NEWS TRANSLATION

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Abstract: Translation of messages from one language to another has been a daunting task to translators. There has been observed problems in communicating messages through translation especially from English to Hausa on the broadcast media in Sokoto, Nigeria where the electronic media (radio and television) mostly use the two languages to transmit messages to diverse audiences. Such audiences rely heavily on the translated news messages to respond to certain issues contained in the messages. The aim of this paper is to study some English-Hausa news translations on the Rima Radio Sokoto medium. The objectives are to: determine whether or not there is communication miscarriage in news translation in the radio medium, examine the nature of the translation in the medium, and determine how translation errors if any, can be addressed. Qualitative research method was employed via identification, description and interpretation of ten (10) extracts of news translation from English into Hausa, which form the data for the study. Among the findings of the study were that: there were numerous errors in the translation as identified in the data analysed and that, the errors identified were those of misrepresentation of forms, poor vocabulary and use of direct translation method where it was inappropriate. From the findings, it was recommended that the errors of communication miscarriage can be addressed through training and retraining of translators. It can therefore, be concluded that application of various theoretical concepts to the study of translation appears relevant in assessing translation as well as in carrying out better translation of messages to avoid communication miscarriage.

Keywords: translation of messages, communication miscarriage, English-Hausa news, distortion of meaning

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1. Introduction

Translation of messages from one language to another is very vital in order to achieve effective communication to people of diverse cultures. Media translation especially, facilitates spreading of information to the audiences to break communication barriers and make the audiences to appropriately respond to the messages. To achieve accuracy and efficiency in media translation, a translator should be competent enough in the understanding of the two languages of translation - the departing language (DL), source language (SL) and the receptor language (RL) otherwise known as the arriving language (AL) or target language (TL). This is because, translation is more than just transforming the words from one language to another, it builds connections between cultures as well as allows one to experience cultural phenomena that would else be too distant and isolated to grasp (Simurka 2020). A translator is also regarded as a gap-filler in bridging the communication barriers between the form of messages in the departing language and corresponding messages in the arriving language (Zaki et al. 2021).

This work seeks to study translation on the electronic media, specifically the radio to investigate communication miscarriage and ways of arresting the problem. The paper highlights ten approaches to translation and employs the *Libre*/interpretative approach as a framework for effective translation to interpret messages from the departing language (English) to the arriving language (Hausa) which are used in the Rima Radio Sokoto medium which was selected as a case study.

2. Literature Review

The central focus on translation is the message which is being communicated between two languages. English and Hausa are the languages in focus in this study. There are different approaches to translation. Translation is viewed by Abdullahi (1997) as a means of transforming a message from one language to another. Sajo (2010) suggests that translation is a transfer of the meaning of a text from the departing language to the arriving language. For Bunza (2006), translation is the method of transmitting meaning from one language to another in either written or spoken form. He further explained that there are three fundamental types of translation as follows:

- i) Word-to-word translation (*Fassarar kalma-da-kalma*)
- ii) Instant translation (*Fassarar nan-take*)
- iii) *Libre* or explanatory translation (*Fassara mai 'yanci*)

In word-to-word translation, a translator lays weight on the semantic explanation of the word or sentence elements of an expression to be transformed. Examples of instant translation can be viewed in court sessions when one of the parties to the court litigation does not comprehend the language of the session hence, services of an interpreter should be hired. In *Libre* or explanatory translation, a translator hires the ideologies of creativity by considering the linguistic culture and socio-cultural contexts of the dual languages

involved to discover the closest equivalence of the arrangements from the departing language to the arriving language.

There are several theories making way for sounding and meaningful approaches to translation considering the languages involved. Nida (2006: 11-14) cited in Sajo (2022) argues that there are six modern theories on translation. The six theories will be discussed accordingly, thus:

- i. Sociolinguistic approach to translation is based on the intention that social context explains what will be translated, and what is acceptable or not in translation through selection, sorting, and censorship. In this approach, socio-cultural norms and values of a language are considered in the translation process.
- ii. Communicative approach is almost the same as the interpretative method of translation as pointed out by Bunza (2006). It is also referred to as “theory of sense” or “*théorie du sens*” in French which is considered the sense of reasoning and interpretation being exploited by a translator in translation tasks. The leading advocates of the theory, Seleskovitch and Lederer (1989) argue that meaning is translated not language. Their proposition proposes that language conveys the message and sometimes can be an obstacle to understanding. In this regard, verbal elements are not only regarded in translation. This concept has a certain relation with the previous, i.e. the sociolinguistic theory.
- iii. Hermeneutic approach is based principally on Steiner’s (1998) argument that translation is “exact art” not really science. He highlights that a translator should be a proficient writer so that they can understand the message and intention of the author of the original text in communication. For Steiner, translation is any human communication.
- iv. Linguistic approach emphasises mainly on meaning and in search for equivalence (i.e. the same meaning carried out by different appearances). In this, linguistics attempts to explore the meaning of equivalence in terms of “what” the departing language really means to transfer the same into the arriving language. The theory seems to be distinct sharply from the three earlier deliberated because relying on the linguistic mechanisms of an utterance can scarcely bring out meaning. This happens when handling certain texts and languages that have some socio-cultural distinctiveness whose explanation goes beyond the sentence components.
- v. Literary approach does not see translation as a linguistic endeavor but a literary one. The theory emphasises that language has an “energy” that is established through words which are the outcome of cultural experience. Cultural experience is the energy that provides strength to language and eventually meaning which the translator translates (or interprets). This concept also relates to the others that provide room for interpreting texts beyond clauses.
- vi. Semiotic theory of translation emphasises the science of comprehending signs and significance. There must be an agreement between a sign, an object, and an interpreter to efficiently decrypt a message. In this, the sign plays a significant role which uncovers the numerous contextual variables of the languages involved in translating.

From an overview of the six theoretical concepts, the review also looks at Yakasai (2011) in his proposition about the need for a correlation between the arrangement of the message in the departing language and the message in the arriving language. Yakasai (2011, p.1) stresses that another problem in English-to-Hausa translation is the lack of adjustment between the source language and the target language. Citing Nida and Taber (1974) as well as Yakasai (1990) who argued on the role of adjustment in literal and scientific translations, Yakasai opines that “transfer aims at transforming the arrangement of departing language by restructuring the message into the arriving or receptor language. This explains that each language has its unique features. Transfer of the message without transforming the arrangement may result in a translation being impossible or difficult to comprehend” (Yakasai 2011: 1).

From the above proposition, Yakasai contends that restructuring covers the necessary adjustments to be made by a translator at the syntactic and semantic levels from the source language (SL) to the target language (TL) to achieve effective communication of messages.

Having explored the various theoretical concepts of translation, including the three types enumerated in Bunza (2006), it is relevant to see translation from the perspective of a free or interpretative approach as cited in Bunza (2006) because this type of translation covers almost all aspects of the six theories discussed. The theories appear to be in tandem with the fact that meaning in language is seen as an interchange between social, cultural and context of practice which are the hallmarks of the interpretative method of translation as they give the translator options of exploiting various contexts when interpreting messages from the departing language to the arriving language. This is also in agreement with Yakasai’s (2011) proposition on the necessity for syntactic and semantic adjustments in translation. This is in order to effectively change the arrangement of the message in the departing language to fit into the arriving or receptor language for the correct meaning to be actualised.

From the foregoing review, therefore, the following data will avail this work with information about instances of correct or faulty translation of news messages from English to Hausa.

3. Data Presentation and Analysis

In the following analysis, ten (10) news items are extracted from the Rima Radio news medium as data for the study. The extracts will be presented in two columns: the English version first, followed by the Hausa version and interpretation will follow. The news items in English are collected with their corresponding translated Hausa versions for necessary illustration to explore possible message miscarriages or correctness in the translation tasks.

Extract One

English	“Special Adviser to the Governor on Scholarship and Students Matters said, another batch of Sokoto State indigenes had been sponsored to study medicine abroad.”
Hausa	<i>Mai ba Gwamna shawara a fannin bada tallafin karatu da lamuran dalibbai ya ce an kuma dauki nauyin wasu ‘yan jihar Sakkwato don su karanto ilmin harhadā magunguna a kasar waje.</i>

Source: Rima Radio, 8th November, 2003

In extract one above, the word ‘medicine’ was misrepresented as ‘pharmacy.’ The actual meaning of the word ‘medicine’ in the context it was used is *likitanci* (medical doctor). This is a serious distortion of meaning.

Extract Two

English	‘Two car bombs have exploded in a synagogue in the Turkish city of Istanbul.’
Hausa	<i>Wasu bama-bamai biyu sun tashi a garin Synagogue ta birnin Istanbul a Jasar Turkiyya.</i>

Source: Rima Radio, 8th November, 2003

The translation in extract two contains serious errors of distortion because the word ‘synagogue’ is a noun referring to a building where Jews meet for religious worship and teaching. In Hausa it means *Mujami’a* or *wurin ibadar Yahudawa*.

Extract Three

English	“The Sokoto State Commissioner for Education Alhaji Arzika Tureta says education is the <u>backbone</u> for meaningful development.”
Hausa	<i>Kwamishinan Ilmi na Jihar Sakkwato Alhaji Arzika Tureta ya bayyana ilmi a matsayin kashin bayan kawo cigaba mai ma’ana.</i>

Source: Rima Radio, 18th February, 2008

The figurative term ‘backbone’ in extract three above was translated as *kashin baya*, a direct or word-to-word translation. The word was therefore translated literally without considering its inner linguistic meaning or without changing its form as highlighted in Yakasai (2011). However, during a repeat broadcast of the news at 5:30 pm same day, another translator corrected the translation as can be seen below:

English	“The Sokoto State Commissioner for Education Alhaji Arzika Tureta says education is the <u>backbone</u> for meaningful development.”
Hausa	<i>Kwamishinan Ilmi na Jihar Sakkwato Alhaji Arzika Tureta ya bayyana ilmi a matsayin jigon kawo cigaba mai ma’ana.</i>

Extract Four

English	“Seven staff of the Ministry of the Federal Capital Territory were yesterday paraded before the Minister Malam Nasir El-Rufai and newsmen for their alleged involvement in the thirty-three million naira fraud.”
Hausa	<i>Jiya ne aka yi faretin wasu ma'aikata bakwai na Ma'aikatar Birnin Tarayya a gaban Minista Malam Nasiru El-Rufa'i da 'yan sanda a kan hannun da suke da shi a wata damfara ta naira milyan 33.</i>

Source: Rima Radio, 21st February, 2004

Extract Five

English	On a visit to the isolation camp at Asarara village, our reporter met neither patients nor health personnel there.
Hausa	<i>Sa'ilin da wakilinmu ya ziyarci sansanin da aka kebe a kauyen Asarara, ya tarar da marasa lafiya amma babu jami'an lafiya a wurin.</i>

Source: Rima Radio, 27th February, 2004

The translated version contains serious communication miscarriage as the translator is unable to determine the correct interpretation in the use of the correlative conjunctions ‘neither’ and ‘nor’ which work in pairs in a context. The sentence would have been put this way:

Sa'ilin da wakilinmu ya ziyarci sansanin da aka kebe a kauyen Asarara, bai tarar da marasa lafiya ba balle jami'an lafiya a wurin.

Extract Six

English	Three policemen dismissed from the service have been arraigned before the Sokoto State High Court for alleged torture to death of a twenty-five-year-old man.
Hausa	<i>An gurfanar da wasu 'yan sanda uku da aka kora daga aiki a gaban Babbar Kotun Jihar Sakkwato akan sun kashe wani mai shekara 25.</i>

Source: Rima Radio, February, 2004

In extract six, the translator omitted the translation of the term ‘alleged’ as a vital component in interpreting the message. His translation would have indicated that the persons arraigned were alleged to have committed the offence until proved guilty by court. That was the reason that the English version of the report used the term ‘allege’ which in Hausa means *zargi* in the context it was used. The translation would have been:

An gurfanar da wasu 'yan sanda uku da aka kora daga aiki a gaban Babbar Kotun Jihar Sakkwato akan zargin sun kashe wani mai shekara 25.

Extract Seven

English	Broadcasting Organisations of Nigeria
Hausa	<i>Kungiyar Ma'aikatan Gidajen Rediyo da Talabijin ta Najeriya</i>

Source: Rima Radio, 7th March, 2004

The translated version in extract seven is wrongly rendered because, the organisation is not for staff of the media organisations but rather, it serves as an umbrella body for such organisations. It should have been translated as:

Kungiyar Kafafen Yada Labarai ta Najeriya.

Extract Eight

English	Modern European Languages and Literary Students Association.
Hausa	<i>Kungiyar Dalibbai masu Nazarin Harsunan Turawa na Zamani</i>

Source: Rima Radio, 8th November, 2004

In extract eight, literal or direct translation is wrongly applied without semantic adjustment when conveying the message to the receptor language Hausa. This results in confusing the listener of the Hausa version. The item should have been translated as: *Kungiyar Dalibbai masu Nazarin Harsuna da Adabin Turawa.*

Extract Nine

English	She died in her matrimonial home.
Hausa	<i>Ta rasu a kan gadonta na haifuwa.</i>

Source: Rima Radio, 18th December, 2003

The sentence is translated as “*She died in her bed in labour.*” Whereas the text should have been translated as “*Ta rasu a gidan da take aure* or *Ta rasu a gidan mijinta.*”

Extract Ten

English	“The management of Usmanu Danfodiyo University, Sokoto will tomorrow organise a one-day workshop on intellectual property. A statement signed by Bello Jabo on behalf of the Chairman, local organising committee says the workshop is aimed at sensitising the public on the significance of intellectual property on institutional and individual research and development. The statement says the theme of the workshop is ‘Intellectual property protection, ownership and transfer.’”
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Hausa	<i>Hukumar Jami'ar Usmanu Danfodiyo da ke nan Sakkwato a gobe idan Allah Ya kai mu, za ta gudanar da taron kara ma juna sani akan <u>basira</u>. Wata sanarwa mai dauke da sa hannun Bello Jabo a madadin Shugaban Kwamitin shirya taron ta ce taron na da manufar fadakar da jama'a a kan muhimmancin <u>basira da nazarin halayya da kuma ci gaba</u>. Sanarwar ta ce taken wannan taron shi ne muhimmancin inganta <u>basira</u>.</i>
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Source: Rima Radio, 14th November, 2021

Extract 10 contains serious distortion of messages in the news translation. The forms of the messages in the sentences were misrepresented. For instance, the term “intellectual property” was misrepresented as *basira* meaning “intelligence.”

4. Discussion of Findings

In extract one (1), there was a miscarriage of message when the term ‘medicine’ was translated as ‘pharmacy’ instead of expressing it as a medical profession (for doctors) i.e., medicine in the context of usage should have been translated as *likitanci*. This portrays a clear miscarriage of the message. It also portrays a lack of competence by the translator of the message.

In extract two (2), ‘synagogue’ which actually means *wurin ibadar Yahudawa*, was translated as a geographical entity signifying a town or city. This indicates poor vocabulary by the translator.

In extract three (3), ‘backbone’ was translated directly using word-to-word translation which should not apply if accurate interpretation is to be achieved. The figurative term should have been interpreted with a corresponding term as *jigo* in the context of usage.

Communicative approach should have been used as submitted by Seleskovitch and Lederer (1989) which states that meaning must be transmitted, not language; same as well as Yakasai’s (2011) concept of semantic adjustment.

The word ‘paraded’ was wrongly translated in extract four (4) as *fareti* which is a corresponding loan word. This was done without semantic adjustment considering the inner meaning of the word ‘parade’ as used in context. It should have been translated as *gabatar da*. The translation indicates a distortion of meaning.

Also in extract five (5), the translation was faulty in the wrongful interpretation of the two correlative conjunctions often used in pairs ‘neither’ and ‘nor.’ The message was completely distorted because the actual message in English indicated that “... neither the patients nor the health personnel were met at the place” but the translated version in Hausa showed that “... the patients were met but the health personnel were absent.”

Extract six (6) contains omission of a vital term ‘alleged’ in the source language. Such omission also has legal implications in the translated version because, it is said in law that a person is presumed innocent until proved guilty by a court of law. The word ‘alleged’ should have been translated as *zargi* in the context it was used in English.

Extract seven (7) contains a distorted translation of “Broadcasting Organisations of Nigeria” which was interpreted as *Kungiyar Ma'aikatan Gidajen Rediyo da Talabijin ta Najeriya* meaning “Radio and Television Staff Association of Nigeria” instead of *Kungiyar Kafafen Yada Labarai ta Najeriya*.

Extract eight (8) was also translated wrongly by using the direct translation method. The method appears faulty as it gives a wrong interpretation of the message in the source language English because, the word ‘modern’ as used in the expression should not be translated as *na zamani*. It should have been *Kungiyar dalibbai Masu Nazarin Harsuna da Adabin Turawa*. The term *na zamani* ought to be elided as it will confuse the speaker of the receptor language (Hausa). This is another problem of semantic adjustment as argued in Yakasai (2011).

The term ‘matrimonial home’ was wrongly interpreted as *gadonta na haifuwa* in extract nine (9). The translator of the news item was not familiar with the term “matrimonial” as one having to do with marriage. This is a clear indication of poor vocabulary from the translator. The message should simply be *Ta rasu a gidan da take aure*. In other words, it should be *ta rasu a gidan mijinta*.

Extract ten (10) shows how the term ‘copyright’ was translated as *basira* instead of *hakkin mallaka* (right of ownership). Also, the phrase ‘intellectual property protection, ownership and transfer’ was wrongly interpreted as *muhimmancin inganta basira* instead of *kare martabar kayan da aka samar dasu ta hanyar kirkire-kirkire da yadda za a sauya hakkin mallakar su*. This flaw shows a clear instance of communication miscarriage.

5. Conclusion

From the foregoing therefore, it can be concluded that there are many errors of translation referred to as communication miscarriage in the news translations of the selected news bulletins of the medium. On the first objective of the study, which is to determine whether or not there is communication miscarriage in news translations in the radio medium, the study established that there are such errors in the translations as enumerated in the data and the analysis carried out. On the second objective of the study, which is to examine the nature of the translations in the medium, it was gathered that the nature of the translation is that with errors of misrepresentation of forms, poor vocabulary and wrongful use of direct translation method which all together lead to the actual communication miscarriage. On the third objective of the research which is to determine how translation errors if any, can be avoided, the study recommends that translators of the medium should undergo training and retraining on the rudiments of translation techniques covering various approaches to translations as well as drills on comprehension and vocabulary development. Such training and retraining would address the problem of errors in news translations. It can also be said that application of the various theoretical concepts in the study of translation is vital in assessing translation as well as in carrying out better translation of messages to avoid communication miscarriage.

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Conflicts of Interest

The authors declare no ethical issues or conflicts of interest in this research.

Ethical Standards

The authors affirm this research did not involve human subjects.

VISUAL INTERPRETATION OF FILM TRANSLATION

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Abstract: Which references are considered necessary for understanding and empathy in visual interpretation of translated feature films? This is the starting point for this article on audiovisual translation and visual interpretation. Visual interpretation is a scientifically relatively unexplored field of research that can be linked to both cognitive science, semiotics, and audiovisual translation. Just over a decade ago, there was little or no research into visual interpretation in Sweden or the Nordic countries. The first Swedish research initiatives started in the form of workshops in sight interpretation organized by Jana Holsanova, Mats Andrén and Cecilia Wadensjö (2010-2014) and resulted in a report on sight interpretation (Holsanova et al. 2016). The task of the visual interpreter is to select and describe relevant information such as events, environments, people, characters and their appearance, facial expressions, gestures, and body movements in television programs, cinema, or theater performances by giving verbal descriptions of visual scenes to evoke vivid mental images and audience empathy. Visual interpretation should contribute to our understanding and convey impressions and mood. It is a so-called intermodal translation, because the visual interpreter transfers content from image to words (Jakobson 1959; Reviere 2017). Through the language, those who listen should be able to follow along in the action. But they should not only know what is happening, but also be able to laugh at the same time as everyone else, understand why a certain sound occurs when it is heard and know who is doing what. It is thus about a completion of what is missing in the multimodal interaction (Holsanova 2020: 4). According to professional visual interpreters, the aim is to use a neutral voice to be clear, concise, and descriptive, so that the target group can imagine what something looks like with the help of internal images. In today's rapid technological development, we also want to reflect on the opportunities and challenges of automated visual interpretation and translation, using a ChatGPT.

Keywords: visual interpretation, audiovisual translation, intermodal translation, artificial intelligence

1. Introduction

In a world where audiovisual content plays a significant role, accessibility is essential to include everyone in that world of entertainment. People with visual impairments

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face challenges when trying to enjoy movies and TV shows. Visual interpretation, (hereafter VI), and film translation have a key role in making these media accessible to all.

What is visual interpretation? Choose a film or theatre performance or why not a live event you have never seen before. Close your eyes. You hear the dialogue, the music, the songs and all the sounds in the room. You take part in everything that is clearly stated. But you miss all the nuances, everything that is said “between the lines” and in all the shifts in facial expressions. You miss the starry sky that illustrates that it is night, the glances between two people that are the only thing that reveals their love, that a person walking on a sidewalk repeatedly looks over his shoulder and thus signals a fear that is never expressed. Everyone else around you marvel at the scenery, the clothes, the choreography, which they also comment on without you being able to participate in it all. That is where the visual interpreter comes in. The interpreter's task is to tell briefly and concisely what is not being said. Place the one who cannot see in time and space, describe gestures and facial expressions, concretize the unspoken. Simply “lend their eyes” to help them put together the puzzle of the said and the unsaid, illustrated and implied that is the core of a film, theater, or other arrangement.

The task of the interpreter is to select and describe relevant information (events, environments, people, characters and their appearance, facial expressions, gestures, and body movements) in television programs, cinema, or theatre performances by giving verbal descriptions of visual scenes to evoke vivid mental images and audience empathy. VI should contribute to understanding and convey impressions and mood. It is a so-called intermodal translation, because the visual interpreter transfers content from image to words (Jakobson 1959; Reviere 2017).

Through the language, people listening should be able to follow along in the action. But they should not only know what is happening, but also be able to laugh at the same time as everyone else, understand why a certain sound occurs when it is heard and know who is doing what. It is thus about a completion of what is missing in the multimodal interaction (Holsanova 2020: 4).

2. Research Field

VI is a scientifically relatively unexplored field of research that can be linked interdisciplinarily to both cognitive science, semiotics, and audio-visual translation. Just over a decade ago, there was little or no research into VI in Sweden or the Nordic countries. The first Swedish research initiatives started in the form of workshops in sight interpretation organized by Jana Holsanova, Mats Andrén and Cecilia Wadensjö (2010-2014) and resulted in a report on sight interpretation (Holsanova et al. 2016).

Another important aspect is the future research's contribution to the training of visual interpreters (translating and non-translating) as professionals in both the VI industry and the film industry (editors, sound and image editors, screenwriters, etc.), which in turn has consequences for its users.

3. Premises of Visual Interpretation

VI is an art form that requires a balance between conveying visual and auditory elements while maintaining the rhythms and pace of the film. Holsanova (2020a) emphasizes the importance of integrating both the visual and auditory content of sight interpretation to create a complete and engaging experience for people with visual impairments.

Other important aspects that are also one of the subtitling translator's work premises are time and space: the text strip(s) in the subtitle is visible for a certain time when we have time to read it and each text strip has a limited space for letters and spaces. Synchronization of the subtitle and the dialogue is for a film translator a constantly ongoing working condition.

The time aspect is also important for an interpreter, but the other way around, because the interpretation does not take place during the film dialogue itself, but in the breaks in between. Just as the subtitler (usually) cannot translate all the dialogue, the interpreter cannot describe everything that is seen, but must choose what is necessary and relevant to the plot.

According to professional interpreters, it can be tempting to interpret exactly everything in every break in the film, but too much information can be just as bad as too little information, if there is silence for too long, the user may wonder if something has gone wrong. The aim is to use a neutral voice to be clear, concise, and descriptive, so that the target group can imagine what something looks like with the help of internal images. (Stjärnfeldt 2020: 4).

4. Required References According to Interpreters

Which references are considered necessary for understanding and empathy in VI of translated feature films? Cultural references in translation have long been an area of interest for translation researchers. In the case of audiovisual translation, in the case of non-interpreted feature film, we have visual pathways for the audience, but in the case of a combination with translated film, what cultural references are necessary for understanding and empathy and what choices are made here?

To answer that question, we must examine the work being done by professional interpreters.

One of them, specialized in film and theatre interpretation, Emmeli Stjärnfeldt¹ is basically an actress and has worked for over 13 years in the profession as a visual interpreter. She is now active in Malmö, Sweden and started working for the company Syntolkning Nu just over 10 years ago, one of the largest visual interpretation companies in Sweden. To work as a visual interpreter there is an acting training course, but many of them come from the theatre world, mainly actors, but also journalists appear as acting interpreters (Stjärnfeldt 2021: 1,4). In the case of Stjärnfeldt. a

¹ Interviews were taken from Emmeli Stjärnfeldt, professional visual interpreter (mostly for syntolkning.se) on April 1, 2021 and August 27, 2023.

recruiter from Syntolkning Nu had seen her in an English performance at one of the theatres in Gothenburg and needed someone who could interpret a play from English to Swedish. Stjärnfeldt also writes visual interpretation scripts for films and describes that “what you need is to put things into words, in a way that is not judgmental, but at the same time transparent.” She continues: “You try to give as much information as possible, no, by the way, not as much information as possible, but the important information.”

VI is, just as the word reveals, a question of interpretation. No one perceives impressions in the same way as anyone else, everything is filtered through our personal experiences, our background, our associations. Therefore, no one will interpret the same way as you.

Although sight interpretation has existed for a while, research in the area has not been around for a long time. It is therefore important to know that the information we have about visual interpretation today may be updated and changed in the future.

Most often in VI, you cannot say exactly how something should be done. VI requires dexterity. What works for one film may not work for another. It is particularly important to work with feedback and hear what the users themselves think about the product delivered. The easiest way to understand what you need to think about when interpreting is to familiarize yourself with what it is like for the users. Closing your eyes and playing a scene that is not visually interpreted creates a series of question marks. Who is talking? What is she wearing? What do the people do? Are we indoors or outdoors? Is the sun shining? Is it raining? How many are in the room? Have we changed places now? This is what we want answers to in a visual interpretation.

Although an interpretation is always personal, their aim is to avoid personal opinions about a place or a person. Interpreting with a neutral voice is good, it means that you as the interpreter do not need to dramatize what you say. Above all, the language must be clear, concise, and descriptive, so that the target group can imagine what something looks like with the help of internal images.

What should be interpreted? You interpret all relevant information so that the user has the same understanding as the rest of the audience. You must also convey atmosphere with words. But what is important in one context may not be important in another. The atmosphere in a commercial is possibly more important than the atmosphere in an informational film. It is up to you to decide which information is important for the message of the film to get out.

Sometimes it becomes a matter of prioritization if time is short. What does the scene or film say? Is it clear to everyone? How can we make it clear? For example, events, environment, clothes, season, sound, weather, graphic signs, audio descriptions, facial expressions, appearance, furniture, gestures, pictures, who is talking, and colors can be valuable information.

When should you interpret? Timing is important in sight interpretation. The visual interpretation must match what is shown in the image, at the same time as it is shown. Sometimes, if something is funny or we know we will run out of time later, the interpretation must happen a bit earlier, so that everyone can laugh at the same time, for example. Do not interpret when there is dialogue or narration unless it is necessary. If the lyrics of a song are important, do not interpret then either.

Already in the planning stage and script writing of the film, you can advantageously think about making room for visual interpretation. Otherwise, there is a risk that the interpretation must be printed in a short time, which neither benefits the user nor the interpreter. You can make room for the visual interpretation, for example, by letting clips be a little longer in the picture. Or to include the visual interpretation information in the film's natural sound with 'verbalization.'

It can be tempting to interpret exactly everything and in every break in the film, but too much information can be just as heavy as too little information. However, if there is silence for too long, the user may wonder if something has gone wrong. If you need to repeat a person's name that has already been introduced, it may be enough to say the person's name before they speak.

Use a concise description. Often the interpretation must be done in a brief time. If you have not planned for the visual interpretation in the planning stage, it can therefore become a challenge. Filtering the language not only saves you time, but it also makes the interpretation stand out from the other voices. One of the challenges of visual interpretation is to describe concisely yet meaningfully.

"Eva is sitting facing us at her teal desk and typing on her computer. She has wavy blonde hair down to her shoulders, side legs, blue eyes, sharp black glasses, pink lipstick, purple T-shirt, and a short silver necklace around her neck. She has a sign on her T-shirt that says Malmö city. She has a red flower in a white vase in front of her on the desk. The rain pours down on the window behind her."

This describes the picture before us. But there are more effective and clearer ways to convey the image. Maybe not all the details will fit, depending on the space of time.

"The office. The rain patters against the window. Eva, facing us, is sitting at her desk, typing on her computer. She has wavy blond hair down to her shoulders, black glasses, big smile, purple t-shirt with a sign that says Malmö city."

While we want to be tight-lipped, we would rather tell you what we see than how we experience it. When interpreting faces and expressions, interpret what you see, do not censor but do not use offensive language either. This detailed description might work:

"Ulla-Stina 87 years old, curly short gray hair, bright blue intense gaze, high cheekbones, curved nose, pink cat-eyeglasses on the tip of the nose, red lipstick, face covered with fine wrinkles."

If we make an informational film, we might want to shorten it and focus on what stands out a little:

"Ulla-Stina 87 years old, curly gray hair, pink glasses, red lipstick."

If there is an opportunity to interpret facial expressions and body language without evaluating, that is also positive. Rather:

“Theo clenches his fist tightly under the table.”

Than:

“Theo gets mad at Andrea.”

However, it depends entirely on how much information we get in terms of sound, maybe the anger can already be heard in the voice? If there are no clues in the voice and the information must be conveyed quickly, we may have to be overly clear.

The way you say something can also give many clues - pauses, intonations, emphasis. Speak clearly when extra clarity is required.

What should not be interpreted?

1. Telling whether we are in close-up or half-shot is not relevant.
2. When interpreting diagrams, information is the most important thing, not what type of diagram it is or colors etc.
3. The visual interpretation must not mislead, confuse, or distract.
4. Avoid jargon.

What and when should you interpret?

1. Do not interpret during dialogues or when other important information is conveyed, this also applies during singing with important text.
2. Read relevant graphics, but also audio descriptions are notable features.
3. Describe things as they happen or possibly briefly in advance.
4. Pauses, music, sounds must be able to come through for the sake of the atmosphere, do not interpret in every small pause.
5. Also, do not wait too long to interpret, then the user may wonder if something is wrong.
6. Plan for visual interpretation already when you plan the film, leave breaks where the visual interpreter has time to tell the necessary information.
7. Remember that you can include visual interpretation information in the natural sound of the film, for example in what the speaker reads out or when an interviewee introduces themselves (verbalization)
8. If it is a female voiceover, it can be good to have a male voiceover for the sake of clarity and vice versa.
9. If you are making an informational film, the information is the most important.
10. Rehearse your voiceover script several times before recording.
11. Animated films are interpreted in the same way as other films.
12. Avoid the term “we see.”
13. Describe from the viewer’s perspective, think about the audience you are targeting.
14. Describe in the present tense.
15. Keep it simple.

There is a lot that does not get interpreted, just because there is no time. As an interpreter, you must be prepared to delete things because the dialogue is what is central in a film. For an interpreter, the more knowledge they have of a country, the better they are as visual interpreters of a foreign film. The greater and deeper the knowledge of the subject in the film, the better they will be as visual interpreters. The aim must always be to put the film experience at the highest possible level for the target audience.

5. Possibilities with Automated Visual Interpretation and Translation

The rapid technological development has opened the door for automated VI and translation. We will discuss the potential and challenges of using advanced AI models like ChatGPT to automate sight interpretation and translation and compare this to human expertise².

These developments offer both advantages and challenges in making audiovisual content accessible to people with visual impairments.

Now let's quickly ascertain numerous advantages with the newest technology:

- **Rapidity and Efficiency:** Automated systems can generate VI quickly and at scale. This allows for faster availability to a wide audience, especially when it comes to releasing new movies or TV shows.
- **Cost efficiency:** By using automated systems, producers and platforms can potentially reduce the cost of producing dubbed and translated versions of their content. This can contribute to increased availability in the long term.
- **Adaptability:** Automated systems can be flexible enough to adapt to different target groups and their needs. This can be particularly useful when offering visual interpretation and translation in different languages and with various levels of detail.

But we see also a wide range of challenges, and we will state some of them:

- **Cultural Nuances:** Translating and interpreting cultural nuances is a complex task. For example, irony, sarcasm, and subtle references can easily be lost in translation if the system does not have the ability to understand deep cultural concepts.
- **Lack of Human Understanding:** Automated systems lack the human understanding and contextual awareness required to account for emotional nuances and subtleties.
- **Voice and Tone:** Choosing the right voice and tone to be appropriate is a complex task. Automated systems can have difficulty achieving the right balance and conveying the right feeling.

² Two examples are provided through the link, one where a synthetic voice interprets and another with a human interpreter: <https://www.syntolkcentralen.se/riktig-eller-syntetisk-rost/>.

- **Technical Accessibility:** Although automated sight interpretations and translations may be easy to generate, technical barriers may arise in making them accessible to users.

6. Conclusion

While automated systems have the potential to make audiovisual content more accessible than ever before, it is important to remember that they cannot replace the human insight and creativity of professional visual interpreters and translators. The future should aim to integrate these automated tools to complement human work to create the best possible VI and translation experience.

Despite the progress made in VI and translation, there are still areas that often do not receive the attention they deserve due to their complexity. These areas represent limits and challenges that interpreters and translators face when trying to make audiovisual content accessible to all.

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Ethical Standards

The author affirms this research did not involve human subjects.

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- a. No full stop at the end of titles or subheadings
- b. Use **double quotation** marks for all quotations including single words (e.g. As argued by Smith (2003:26), "metaphor is...").
- c. Use **single quotation** marks for meanings/definitions of words.
- d. To ensure that there are **no extra spaces** in the document, use your software's Find and Replace command to substitute all double spaces for single spaces. Repeat this procedure until no double spaces are found.
- e. Do not use **non-standard fonts**. Times New Roman (and other Unicode fonts) now supports most special characters, so it should not be necessary. If you think an exception needs to be made in your case, please contact the editors.

- f. The text should contain between **20 000 and 24 000 characters** including spaces.

4. References

Use the author-date system (Whoever 2007: 144–58) of the Chicago Manual of Style (see http://www.chicagomanualofstyle.org/tools_citationguide.html).

Use a negative indentation of 0.5 cm (left) for the list of references.

Non-Latin alphabets are not used in the reference list, so in such cases the references need to be transliterated and a close translation in English should be provided in square brackets.

5. Images

- a. Make sure that you have the right to publish the image. If you did not create the image yourself, you will need to provide proof that you have obtained the permission to publish the image.
- b. It is recommended that you use TIFF files for producing images or photographs, and EPS files for vector graphics (illustrations). All images including photographs must be included in the main Word or other files submitted.
- c. Take into account the size of CSP pages (148 x 210 mm) when including images. Your image will have to be resized if it is too large or too small, and this can prove problematic in certain cases.
- d. Call your pictures or illustrations Fig. 1, Fig. 2, etc. in the order of their appearance.
- e. Images should not be inserted into Word at more than 100% of their original size because this will cause a loss of quality.
- f. Images for printing should always have at least a resolution of 300 dpi at the size in which they are going to be printed.
- g. The size in which images are intended for printing and resolution (300 dpi) is the minimum required for the original scan or photograph: images cannot be recalculated to a larger size at the same resolution or else they will lose quality. 7. The quality of an image cannot be checked by looking at it on a screen (which often shows images at a resolution of 72 or 96 dpi in contrast to high quality print where they are usually printed at 360 dpi).
- h. Colour images for printing should always be saved in the CMYK mode (not in the RGB mode).

6. Tables

- a. It is recommended that you use some sort of background colour like light grey for the title row or column of a table, and ensure that the text of titles is in bold. This can be achieved by clicking on the relevant cells of your table, and then clicking on Table, Table Properties, Borders and Shading, and then selecting a colour (preferably 20%-grey).
- b. Do not use different types of formatting for different rows or columns unless you would like to differentiate between headings and body text.
- c. Entitle your table in the same way that you entitled your image (Table 1, Table 2, etc.)
- d. Leave a blank 10 pt. TNR line before and after the table.

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