TRANSLATION STUDIES:

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Translation through Intermediary Language

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EDITORIAL

The second Special Issue of the international scientific journal "Translation Studies: Theory and Practice" stands as a testament to the interesting insights and the extensive discussions sparked by the international scientific conference on "Translation through Intermediary Language." Held within the Eurasian Translation Congress in Yerevan, Armenia, the conference, a collaborative effort between the Department of Translation Studies at Yerevan State University and the Department of Foreign Languages and Literatures at the University of Verona, acted as a hub for translation scholars from across the globe. Distinguished figures such as Theo Hermans, Brian James Baer, S. Peter Cowe and Alvard Jivanyan contributed their expertise to the vibrant discussions.

At the heart of the conference lay a crucial theme: mediated translation. Often overlooked or dismissed, this form of translation has played a pivotal role in disseminating literature and technical knowledge to diverse audiences for centuries. Only in recent decades has it emerged as a focal point of linguistic research, challenging traditional perceptions of its quality and significance.

Through a broad spectrum of discussions, scholars from diverse linguistic and cultural backgrounds shed light on the profound impact of mediated translation on their respective literary traditions and broader cultural contexts. From the history of intermediary translation to its contemporary relevance in the era of globalization, the conference provided a thorough exploration of this vital aspect of intercultural communication.

In today's increasingly interconnected world, where multilingualism is the norm and international organizations rely on intermediary languages to communicate, understanding the nuances of mediated translation is more crucial than ever.

The articles included in this Special Issue offer invaluable insights into this complex and multifaceted phenomenon, enriching our understanding of translation theory and practice. As we engage with the contents of this Special Issue, let us recognize and embrace the transformative potential of mediated translation in fostering cultural exchange and mutual understanding across linguistic barriers.

Ruzan Ghazaryan
Scientific Committee, Editor-in-Chief

Ishkhan Dadyan
Conference Secretary, Managing Editor

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PART I

KEYNOTE CONTRIBUTIONS

EARLY MODERN INDIRECTIONS:
AN OPEN DOOR TO FORMS AND USES OF INDIRECT TRANSLATION

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Abstract: The paper explores the role of different forms of translation in the historical movement of ideas. Its main object of study is Abraham Rogerius' description of Hinduism, first published in Dutch in 1651 and soon translated into German and French. Both translations add material provided independently by the translator. The German version and its addenda left echoes in a German oriental novel that was, in its turn, translated. An abridgement of the French version became part of a survey of the world's religions that was also translated in its turn and helped shape the Enlightenment. The main aim of my paper is to document the various modes of translation, adaptation and appropriation that enabled this dissemination.

Keywords: translation; history of ideas; history of religion; orientalism

1. Introduction

This essay explores a small chapter in the historical movement of ideas, covering a period of about a hundred years. It is mainly concerned with the nature and afterlife of one book, first published in Dutch in 1651, but also draws on a second book, first published in English in 1653. The Dutch book, in particular, is of considerable importance in the intellectual history of Early Modern and Enlightenment Europe, especially the history of comparative religion. Indirect translation is involved throughout, but always alongside other forms of translation and adaptation. As we will see, my starting point, the Dutch book of 1651, already contains forms of indirect translation itself and will in turn be translated, reworked and used in a variety of ways.

Indirect translation has received scholarly attention in recent years. There have been useful attempts to map the phenomenon and its terminology (Assis Rosa, Pięta & Bueno Maia 2017; Pięta 2017), as well as individual studies and special issues of journals. In the introduction to one of these special issues (Pięta, Ivaska & Gambier 2022), the study of indirect translation is designated a subfield of translation studies.

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This is not the direction I want to take. On the contrary, the story that follows shows the complex process of books and ideas being not just translated, directly and indirectly, but mangled, mauled, used, usurped, exploited and repurposed in all manner of ways. To gain a sense of the vagaries of the migration and diffusion of ideas, and the role of different kinds of translation in it, we should embrace this complexity. The last thing we need is a division of the field of investigation into subfields.

The starting point for the present exploration is a book by Abraham Rogerius, called *De open-deure tot het verborgen heydendom* (The Open Door to the Secrets of Paganism), published in Leiden in 1651. It offered, in Dutch, the first detailed and relatively unbiased account of Hinduism to appear in Europe, based on the author's conversations with Brahmins (upper-caste Hindus) in South-East India.

The significance of Rogerius's book may be gauged by placing it in the context of some of the contemporary developments and debates that, taken together, began to question the traditional Biblical and other orthodoxies and thus presaged the Enlightenment. There was, for instance, the debate about the chronology of world history. In 1650, just a year before Rogerius's book, the Irish archbishop James Ussher used Biblical sources to calculate that the earth had been created 4004 years ago. The Brahmins with whom Rogerius spoke in India thought the world had come into being hundreds of thousands of years ago, and their Vedic texts were much older than the Bible (Emmer & Gommans 2012: 101-2). The mid-century also debated the origins of indigenous Americans, who were not mentioned in the Bible and whose existence the Bible therefore could not explain (Huddleston 1967). Early Modern orientalism, fed by numerous travel accounts and a growing body of linguistic and ethnographic scholarship, led to a fashion for oriental tales (Parker 1999), of which we will encounter one specimen below. They showed European readers the vivid detail of customs, rituals and beliefs utterly alien to them. By the 1650s several translations of the Qur'an were in circulation, followed in 1687 by the publication of *Confucius Sinarum philosophus* (Confucius the philosopher of the Chinese), the first full translation (into Latin) of the Confucian classics, with extensive annotations by the book's Jesuit editors.

As travel and translation confronted Europe with different belief systems, the interest in comparative religion grew. An early and influential exponent of this interest was *Pansebeia, or a View of All Religions in the World* (1653) by Alexander Ross, a 550-page compendium of historical as well as contemporary religious rites and beliefs across four continents. In contrast with Rogerius, however, Ross was a conservative writer keen to expose the gross errors of pagan ways in order to highlight the truth of the Christian religion. In the eighteenth century, Enlightenment authors would see Christianity as just one religion among others. They appreciated Rogerius and treated Ross with contempt.

Until that time, though, Ross's *View of All Religions* was extremely popular. It went through ten editions in its first fifty years and was soon translated into Dutch, German and French. The Dutch version (by Josua Sanderus) appeared in 1662. There were two different German translations, one published in Heidelberg in 1665 and the other in Amsterdam in 1667, the former claiming to be directly from English when it was actually based on the Dutch translation, as the translator himself explained in the

preface. The French version, published in Amsterdam in 1666, was by Thomas La Grue, whom we will meet again in the following pages.

2. Abraham Rogerius and His *Open-Deure*

Abraham Rogerius (c.1609-1649) was a Dutch clergyman in the service of the Dutch East India Company. He had studied in Leiden at the Seminarium Indicum, a training school for missionaries. He reached Batavia (now Djakarta) in 1631 and was subsequently posted to Paliacatta (now Pulicat, north of Madras, now called Chennai) on the Coromandel coast of South-East India. He remained there for about ten years, working as a Calvinist minister. He preached in Portuguese (the lingua franca in parts of Asia at the time) and Dutch, and made friends with some Brahmins, with whom he spoke at length about their beliefs. He returned to Batavia in 1642 and produced Portuguese translations of two Dutch breviaries. He arrived back in Holland in 1647 and died there two years later. His book, *De Open-Deure tot het verborgen Heydendom ofte Waerachtigh vertoogh van het leven ende zeden, mitsgaders de Religie ende Gotsdienst der Bramines op de Cust Chormandel ende der landen daar ontrent* (The open door to the secrets of heathendom or truthful account of the life and customs, as well as the religion and worship of the Brahmins on the Coromandel Coast and surrounding areas), appeared posthumously in 1651. The title refers to the 'secrets' of heathendom because Brahmins were not supposed to speak of their beliefs with outsiders.

The book featured a dedication (to the governors of the Dutch East India Company) and a preface, both of which explain that Rogerius gathered his knowledge of Hinduism from two Brahmins called Padmanaba and Dammersa. Their mother tongue was Tamil, but they conversed with the author in Portuguese, a language Dammersa was said to speak better than Rogerius' main informant Padmanaba. Rogerius wrote his book in Dutch on the basis of his Portuguese conversations with the two Brahmins. The book itself, then, contained several translation moves, from Tamil to Portuguese to Dutch and from spoken to written language. It also contained, at the end, 200 aphorisms by Bhartṛhari, a fifth-century Hindu poet and philosopher who wrote in Sanskrit. These aphorisms will have been rendered from Sanskrit, possibly via Tamil, into spoken Portuguese by Padmanaba and Dammersa, and then into written Dutch by Rogerius.

In addition, the *Open-Deure* had a substantial number of annotations, which argued, by and large, that the religion of the Brahmins possessed a monotheistic core. The author of these footnotes signed only with the initials A.W. It has remained uncertain to this day but who hides behind them, but they may refer to the Leiden lawyer and politician Arnoldus Wittens (Schilt 2023).

In the decades following the publication of the *Open-Deure*, several Dutch descriptions of India's Coromandel coast, and of Asia more generally, made use of Rogerius' account of Hinduism. This was the case, for example, with the description of the Malabar and Coromandel coasts which another Dutch pastor, Philippus Baldaeus, published in 1672. Baldaeus mentioned Rogerius as his source on the religion of the

Brahmins; the description of Asia by Olfert Dapper, also from 1672, did not. Dapper's account, including the section plagiarised from Rogerius, was translated into English a year later (Sweetman 2003: 89-90).

But Rogerius' book also found direct international resonance, beginning with a German and a French version, in 1663 and 1670, respectively. In both cases the translators added their own materials, and their translations had further repercussions involving various and sometimes convoluted modes of translation and transmission. I will trace some of these developments in the coming pages, dealing first with the German translation, its appendix and the echoes of it that can be heard in a subsequent oriental novel. I will pick up the French translation after that.

3. Christoph Arnold and His 'Zugaben'

The German translation appeared in Nuremberg in 1663 and contained the complete text of Rogerius, including the annotations by A.W. and the 200 sayings of Bhartṛhari. Its title page, *Offne Thür zu dem verborgenen Heydenthum […] samt Christoph Arnolds auserlesenen Zugaben von den Asiatischen, Africanischen und Americanischen Religions-sachen* (Open door to the secrets of heathendom … together with Christoph Arnold's selected addenda regarding Asian, African and American religions), mentioned the translator's name. Christoph Arnold (1627-85) was a German poet, philologist and Lutheran pastor. He is thought to have spent some time in England and the Dutch Republic around 1650 and later taught in Nuremberg but kept up his contacts in Holland. He owned a large private library and provided a 200-page addendum (*Zugabe*) to an edition (Heidelberg, 1674) of one of the German translations of Alexander Ross' *View of All Religions*. Apart from editing Classical texts he also translated Dutch travel books about the Far East.

His knowledge of Dutch, his library and his oriental curiosity will have stood him in good stead not just with the translation of the *Open-Deure* but also, and especially, with the addenda that he supplied of his own accord. The translation itself was a deft and no doubt difficult job but otherwise unremarkable, even as it added a further layer to the already complicated set of translational turns that had gone into the making of Rogerius' book. The addenda, by contrast, hold an interest of their own, particularly as regards direct and indirect translation.

They are very substantial, making up nearly half of the book's 1,000 pages. As the title indicates, they concern Asian, African and American religions, and reference a large number of sources, which Arnold quotes, translates, paraphrases and summarises, at first or at second hand, as he sees fit – and, presumably, as his linguistic competence permits. Most of his Latin sources he quotes in Latin, such as, for instance, Theophilus Spizelius*' De re literaria Sinensium* (On Chinese literature), which had appeared in 1661. Some Latin sources he quotes from adapted versions, like Nicholas Trigault's epoch-making book on the Jesuit mission to China, first published in 1615 but quoted here from a drastically shorn 1639 adaptation. In at least one case, Giovanni Botero's *Relationi universale*, first published in Italian in 1591, Arnold quotes from one of the

several part-translations into Latin that had appeared in the first part of the seventeenth century.

Arnold brings up Alexander Ross' *View of All Religions*, too, quoting, however, not from the original English edition or one of the reprints that had appeared in 1655 and 1658 but from the Dutch version of 1662 by Josua Sanderus (as we saw, the first German translation of Ross' book did not appear till 1665, two years after Arnold's *Offne Thür*). Right in his opening chapter Arnold describes, in German, the pagan beliefs of the Tatars by means of a paraphrase of Sanderus' 'recently published' Dutch translation of Ross (Rogerius 1663: 544). Elsewhere, too, he gives page reference to Ross as translated by Sanderus, including a two-page paraphrase concerning China, with the beginning and end of the paraphrase neatly marked (Rogerius 1623: 564-66). When Arnold refers to the French travel writer Vincent le Blanc, he makes use of a translation of Le Blanc by another Dutch translator, the prolific Jan Hendrik Glazemaker. In the same vein, Arnold calls on the Portuguese traveller Fernão Mendes Pinto through the Dutch translation of Mendes Pinto's (part-fictional) account by the same Glazemaker, except that Glazemaker did not know Portuguese either and had rendered into Dutch an anonymous French translation of Mendes Pinto's book while drastically reducing his French source from 1,200 to under 300 pages. Spread over several narrative passages, Arnold paraphrased about seventy pages of Glazemaker's version, always indicating exact page numbers. In these passages, then, Arnold was paraphrasing, in German, a Dutch abridgment-cum-translation of a French version of an originally Portuguese book. Whether he was aware of the nature and length of this chain remains uncertain.

4. Banise and the Stamp of Authenticity

Beyond paraphrase we can discern ever more diluted forms such as borrowing, summary, allusion and passing reference. It is in this depleted manner that Rogerius' *Open-Deure* and, to an even smaller extent, Ross' *View of All Religions*, served to buttress one of the most successful novels of the German Baroque. This was *Die asiatische Banise* (The Asian Banise) by the aristocratic Heinrich Anselm von Zigler und Kliphausen (1663-97). Published in 1689, the novel went through seven editions in thirty years. A full-length continuation appeared in 1724, there were opera libretti and plays based on it and finally, as the genre's popularity began to wane in the second half of the eighteenth century, a parody.

Die asiatische Banise is an oriental novel set in two fifteenth-century kingdoms, Ava and Pegu, in what is now Myanmar (formerly Burma). The story concerns the virtuous love affair between prince Balacin and the princess Banise – whose name, incidentally, is not oriental at all, being an anagram of the name of the author's wife, Sabine. The plot involves intrigue, passion, rivalry, captivity, epic battles and a happy ending. Translation has a place, too, but in an unexpected way. The story concludes with a performance – and the full text – of a play which the book's title page assures us is translated from Italian ("…eine aus dem Italiänischen übersetzte theatralische Handlung"). The claim is false, as Irmgard Scheitler (2013) has shown. Zigler had

done no more than to make alexandrines of a German prose translation (by Johann Christian Hallmann) of an Italian libretto (by Niccolò Beregan). Zigler's failure to mention either the libretto author's name or that of the translator, together with his claim to have translated when in fact he had merely versified, can be said to constitute plagiarism (Scheitler 2013: 57-58).

The title page also declared that the novel was based on historical truth, and the preface to the reader elaborated on this claim by stressing that the customs of Asian peoples had been truthfully portrayed, referring in this context to various travel accounts and mentioning both Abraham Rogerius' *Open-Deure* and Alexander Ross' *View of All Religions*. The wording is vague: "Rogeri Heidenthum, Rossens Religionen" (Roger's Heathendom, Ross' Religions) but, considering what we have seen so far, it is clear enough which books are meant. The references are, of course, not to the original works but to the German versions of Rogerius and Ross. On a number of occasions, the novel's narrative is interrupted by a footnote giving a page reference to Rogerius and Ross to back up descriptions of local customs and beliefs. They put a stamp of ethnographic and historical authenticity on the fictional story. The authenticity, for that matter, comes with varying degrees of reliability. For instance, of the six references to 'Roger's Heathendom' in Book 1 of the *Asiatische Banise*, only two concern Rogerius' book directly; the other four point to places in Christoph Arnold's addenda where he draws on Giovanni Botero, Mendes Pinto and (twice) Vincent le Blanc. For the author of the *Asiatische Banise* it obviously did not matter much where his authenticating information came from, as long as the source carried an air of respectability, however spurious.

Yet translation has the last word in this tale. The success of *Die asiatische Banise* attracted translations into other languages. Both the novel itself and its continuation of 1724 appeared in Swedish translation in 1741 and 1747, respectively. The French adaptation of 1771 contained the novel and its continuation as well, but now set out as a single continuous narrative, the original length of the story reduced by about half, and the whole presented as an original French novel, obscuring the German palimpsest underneath it (Menne 2013). There were several Russian translations as well, but they have remained in manuscript (Martin and Vorderstemann 2013: 335-431). The Dutch translation of 1769 holds an interest of its own because here Rogerius returns home. However, the translation simply repeats the original novel's claim to historical truth on the title page and its elaboration in the preface to the effect that several sources including the vaguely identified 'Roger's heathendom' (*Rogers heidendom*) have been consulted. There is no indication that the translator was aware that Rogerius' book was originally in Dutch or of its Dutch title. Linguistic evidence suggests, in fact, that the translator was a native speaker of German (Van Gemert 2013).

5. Thomas La Grue and Two Appendices

The French translation of Rogerius' *Open-deure*, like its German counterpart, came with extras of the translator's own devising, and had its own afterlife. The translator,

Thomas La Grue (1620-80), from Dieppe, in northern France, was trained as a Catholic priest but subsequently became a Protestant and settled in Amsterdam. He studied medicine and gave French lessons, compiling a French grammar and a (posthumously published) French-Dutch dictionary. His French version of Alexander Ross' *View of All Religions* appeared in Amsterdam in 1666 (Lods 1900). It was followed four years later by his translation of Abraham Rogerius' book, which appeared as *La porte ouverte pour parvenir à la cognoissance du paganisme cache* (The open door to attain knowledge of hidden paganism).

The translation is complete, including the annotations and the 200 sayings of Bhartṛhari. As was the case with Christoph Arnold's German version of the *Open-deure*, La Grue's *Porte ouverte*, too, contains an appendix representing his own addition to the translation. In size, La Grue's appendix is a much more modest affair than Arnold's addenda, but historically it carries rather more weight. It consists of two parts, both translations, including translations of translations.

The first part of La Grue's appendix (Rogerius 1670: 342-65) covers four chapters from *China illustrata*, an encyclopaedic description of China which the well-known Jesuit polymath Athanasius Kircher had put together, in Latin, on the basis of accounts of China – and Asia more generally – by Jesuit missionaries. The book had appeared in Amsterdam in 1667. La Grue picked the four chapters that concerned Hinduism in India and elsewhere in Asia and translated them into French. One of these chapters contained a section (Rogerius 1670: 357-62) that was itself a translation. It described the ten avatars of Vishnu and had been translated or paraphrased from Sanskrit into Latin by the German Jesuit missionary Heinrich Roth when he was at the Moghul court in Agra in the 1650s and early 1660s. Roth had learned Hindustani, Persian and Sanskrit, and wrote the first grammar of Sanskrit in a European language (Camps 2000: 91-97). In writing about the avatars of Vishnu, Roth no doubt relied on the assistance of Brahmins, as Rogerius had done on the Coromandel coast in the 1630s. In 1664 Roth found himself briefly in Rome when Kircher was there working on his *China Illustrata*. The two men met and corresponded, and the section in Kircher's book on Vishnu's avatars was an almost verbatim transcription of Roth's manuscript translation from Sanskrit (Camps 2000: 94-95). Kircher had introduced the section as deriving from Roth's translation ("ex interpretatione P. Henrici Roth"; Kircher 1667: 157) and La Grue's *Porte ouverte* followed suit ("Selon la traduction du Père Henry Roth"; Rogerius 1670: 357). An interesting detail is that Rogerius' book itself also contained a description of Vishnu's avatars (Rogerius 1651: 119-26; Rogerius 1670: 158-68). His description differed from Roth's, but La Grue did not point out or comment on the differences.

The other part of La Grue's appendix (Rogerius 1670: 366-71) is much shorter but equally curious in its own right. It contained La Grue's translation of an anonymous account of the beliefs of the Brahmins of the Coromandel coast, apparently written by a Brahmin who acted as an interpreter for the Dutch East India Company. La Grue's title, "Un abrégé de la religion des payens qui habitent sur les costes de Chormandel, et mis entre les mains de Monsieur le Gouverneur Arnaud Heussen, par un de leurs Bramines (que d'autres nomment Brachmannes,) estant pour lors Interprete de la Compagnie, & traduit en nostre langue, comme il s'ensuit" (A brief account of the religion of the

pagans who inhabit the Coromandel coast, handed to governor Arnold Heussen by one of their Brahmins [others call them Brachmans] who acted as an interpreter for the Company, and translated into our language as follows) rehearses that of the Dutch original he translated. This was an eight-page pamphlet that had appeared, without an author's name, in Delft in 1651: *Een kort begrijp der heydenen religie, op de kust Kormandel, door een haeres Bramenees, (Compagnijs-tolck sijnde) aen de heer gouverneur Arnoldus Heussen overghegheven, ende in onse spraecke overgeset, sijnde van woort tot woort, als volght* (A brief account of the religion of the pagans on the Coromandel coast, handed by one of their Brahmins [being a Company interpreter] to governor Arnoldus Heussen and translated into our language, being word for word, as follows). Arnoldus Heussen was the Dutch East India Company's governor in Paliacatta from 1643 to 1650 (Abraham Rogerius had returned to Batavia in 1642), so the text was probably composed in those years. Its source material is likely to have been in Sanskrit or, alternatively, in Tamil or another South Indian tongue. Nothing is known about the author of the account, apart from the fact that he was a Brahmin and an interpreter, presumably from Tamil into Dutch or Portuguese or both. He may or may not be solely responsible for the Dutch version that La Grue translated into French. La Grue will have known about the pamphlet published in Delft only because he happened to be living in Holland at the time.

6. Comparative Religion

As was the case with Christoph Arnold's German translation of Abraham Rogerius's *Open-deure*, Thomas La Grue's French version had an afterlife when, in an abridged form, it was incorporated into a monumental survey of world religions that played a part of some importance in European intellectual history. The work in question was the *Cérémonies et coutumes religieuses de tous les peuples du monde* (Religious ceremonies and customs of all the peoples of the world) by Jean Frédéric Bernard and Bernard Picart, which appeared in seven folio volumes in Amsterdam in 1723-37. Picart was the work's illustrator, Bernard its publisher, compiler and main author. Both Bernard and Picart were French Protestants who had fled persecution in their home country for religious reasons and settled in Amsterdam. Their seven-volume compilation contributed significantly to the early Enlightenment because it embraced the radical idea that different belief systems could be compared dispassionately and on equal terms, without privileging Christianity as the one true religion (Hunt, Jacob & Mijnhardt 2010: 1-2). The work proved highly successful and was pirated as well as reprinted until well into the nineteenth century.

The first part of the first volume dealt with the religious beliefs of American peoples and then, with new pagination, moved on to India. The section on the Hinduism of the Brahmins of the Coromandel coast, called "Dissertation sur les mœurs et sur la religion des Bramines" (Dissertation on the customs and religion of the Brahmins; *Cérémonies* 1723: 22-77), is a drastically abridged version of Abraham Rogerius' book, as indeed the section's subtitle indicates ("Dressée sur les mémoires du Sieur Roger Hollandais," based on the memoirs of Mr Roger, Hollander). The

reference here is not to Rogerius' original book but to its French translation. The preface to the 'Dissertation' explains that Rogerius is the best source on the subject because he had obtained his material at first hand, but that his book was poorly written, too digressive and so badly translated as to be almost unreadable, hence the need to extract only the substance ("l'essentiel"). A footnote informs us that the French translation was the work of Thomas La Grue. In the abridgment, the annotations to Rogerius' account by A. W. have been omitted, and the sayings of Bhartṛhari which concluded Rogerius' book are briefly reported on rather than reproduced or abridged. Later in this first volume of the *Cérémonies,* the introduction to the second part (with, again, new pagination) mentions that La Grue had also translated Alexander Ross' *View of all Religions*, a book now summarily dismissed as "mauvaise & inutile compilation, s'il en fut jamais" (the worst and most useless compilation that ever was; *Cérémonies* 1723, part 2: [4]).

That second part features, in addition, a reprint of the description of the ten avatars of Vishnu according to Heinrich Roth that had appeared as part of the extract from Athanasius Kircher's *China illustrata* which La Grue had appended to his *Porte ouverte*. Here in the *Cérémonies*, however, entirely in line with the critical approach taken by its compiler Jean Fredéric Bernard, Roth's account (1723, part 2: 125-27) is presented as only of several alternative explanations of Vishnu's avatars, and it is contrasted not only with Rogerius' account but also (*Cérémonies* 1723: 117-25) with the much more extensive one offered in Philippus Baldaeus' 1672 description of the Malabar and Coromandel coasts (Baldaeus 1672a: 41-130; Baldaeus 1672b: 470-559) – a book that had been published simultaneously in Dutch and in German translation and had seen an abridged English version by the time the *Cérémonies* appeared. In all, then the *Cérémonies* presented its reader with three different explanations of Vishnu's avatars and, unlike La Grue in 1670, drew attention to the differences.

The significance of the comparative treatment of the world's religions in the *Cérémonies* was recognised almost immediately, and the work, despite its large size and exorbitant price, soon saw translations into Dutch (6 volumes, 1727-38), English (7 volumes, 1731-37) and German (3 volumes, 1738-51). Of these, the Dutch version is of interest because here the materials concerning Hinduism that Bernard had taken from La Grue and that La Grue had translated from Dutch, were put back into Dutch.

In the Dutch version of the *Cérémonies*, the dissertation on the Brahmins appears in volume 3 (published in 1728). The subtitle indicating Rogerius as the dissertation's source is missing. The preface follows the French in identifying 'Abraham Roger' as the reliable eyewitness on whose observations the dissertation is based, and footnotes (all translated from the French) inform us that his book was translated into French by Thomas La Grue, whose French title is quoted and then translated into Dutch literally (*La porte ouverte* is rendered as "De geopende deur," the opened door; *Naaukeurige* 1728: 105). Nowhere in this preface does the translator, Abraham Moubach, show his awareness of the fact that 'Roger' is Rogerius or that Rogerius' book was originally in Dutch, called *De open-deure* and published in 1651. The place of publication of *La porte ouverte* is given as Amsterdam and Moubach knew it was a translation, but he appears not to have asked himself what language it was translated from – despite the

fact that he must have seen (even if he then omitted) the subtitle to the dissertation on Brahmins in the French *Cérémonies* that identified 'Sieur Roger' as being 'Hollandais.'

Later in the volume Heinrich Roth's explanation of Vishnu's avatars appears as well (*Naaukeurige* 1728: 207-9), together with the different and more extensive account offered by Baldaeus (*Naaukeurige* 1728: 199-207). This latter case again lacks any indication of an awareness that Baldaeus wrote originally in Dutch and that the French text that Moubach was translating into Dutch was probably based on a German translation from the Dutch. The translator's naivety regarding the books by Rogerius and Baldaeus suggests a lack of specialist knowledge. Next to nothing is known about Abraham Moubach except that he compiled and translated books on subjects as varied as the Russian empire, whaling, flute-playing and keeping canaries. Perhaps, faced with the *Cérémonies*, he was content to translate the words on the page, or he was pressed for time?

7. Conclusion

In considering Abraham Rogerius' *Open-deure* and the tracks it subsequently made, we have come across a variety of kinds and modes of translation. The *Open-deure* itself contained translation, including the movement from spoken to written language. We saw direct translation so close to its original as to allow virtually simultaneous publication: the publisher of Philippus Baldaeus' description of the Malabar and Coromandel coasts made the most of his investment in the book's lavish illustrations by having it immediately translated into German, thus greatly increasing the number of potential buyers. We witnessed translators adding their own as well as translated materials to their translations. There were integral translations alongside fragmentary renderings inserted into other expositions. We had chains of indirect translation stretching to four successive links, sometimes combined with additional operations such as abridgment and selective paraphrasing. There were gist translations, both interlingual and intralingual, in one case extending to a summary report, when Jean Frédéric Bernard relayed the nature of the sayings of Bhartṛhari rather than rendering them. We could hear the resonance of a work becoming ever thinner, to the point of fading away in a couple of footnotes, as happened to Rogerius' *Open-deure* in the *Asiatische Banise* and its translations. We also followed texts being translated back into their own language via an indirect route, even if the texts at the start and end points of the process were turned out to be different.

All these different operations coexist in a single, limited case study. They demonstrate, I believe, the complex and sometimes convoluted ways in which ideas are taken up, transmitted, marshalled, challenged and made to fit a range of arguments bound to certain times and places. The picture is diverse and messy, but this unpredictability is the essence of the process. To grasp it, we cannot privilege one form of translation over others. That means we should take a holistic approach and avoid compartmentalising the study of translation into subfields.

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The Rhetoric of Indirect Translation: Out from the Shadows

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> "'That's a terrible translation,' Ramy waved his arms. 'Throw it away. For one thing, it's not even a direct translation — it went into French first, and then English — and for another, it's not remotely like the original.'" R.F. Kuang, *Babel: An Arcane History* (2022: 52).

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

Keywords: indirect translation; transfiction; mediation; Dmitry Merezhkovsky; Levan Berdzenishvili

1. Introduction

Armin Paul Frank one of scholars of the Göttingen School, referred to translation as a "Schattenkultur" or "shadow culture" in modern Europe (1989: 1). If that is so, then indirect translation — or translation of a translation, to use Yves Gambier's (1994: 413) pithy formulation — is a shadow culture within that shadow culture. Often

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unacknowledged by publishers, and at times repudiated by translators themselves, indirect translation has only become an object of scholarly interest in the last fifteen years.[1] As a kind of double mediation, indirect translation stands at the margins of modern Occidental culture, the dominant epistemology of which is grounded in visibility (lux et veritas) and full presence, theorized by Derrida in *Of Grammataology* (1997) as logocentrism. Hence the Renaissance depiction of the Medieval period as the Dark Ages and Dylan Thomas's injunction to "rage against the dimming of the light."

This epistemology, and the directness claims associated with it was reformulated in the Romantic Age with its twin cults of originality and sincerity. At this time, literary works were laying new claims to directness, as reflected in the realm of poetry in the privileging of the personal lyric and elegy over odes and epics and in the realm of prose in the privileging of first-person narratives, ranging from epistolary novels to confessions and memoirs, which promised unmediated access to the internal life of the hero or heroine, often contrasted with the superficial theatricality of social life.

This Romantic epistemology gave new life to the many hoary descriptions of translation as a "dull reflection" or a "pale copy" of an original. Even Herbert Giles, the English diplomat turned professor, who opens his anthology *Gems of Chinese Literature* with the following epigraph from Thomas Carlyle, "What nobler work than transplanting foreign thought?" ends his introduction with an apology for his translations, stating that "translations may be moonlight and water while the originals are sunlight and wine" (1884, v). Over the course of the nineteenth century, however, as the emergent field of vernacular literary studies was producing nation-based histories that typically omitted translations, a parallel translation discourse was emerging in which claims to directness were put forward in order to define a new, modern approach to translation, often pitting "direct" translation against "indirect" translation on a cline of mediation. So, rather than study the phenomenon of indirect translation *en soi*, I will attempt to trace the emergence of what Gideon Toury referred to as the preliminary norm of directness:

> Considerations concerning directness of translation involve the threshold of tolerance for translating from languages other than the ultimate source language: is indirect translation permitted at all? In translating from what source languages/text-types/periods (etc.) is it permitted/prohibited/tolerated/preferred? What are the permitted/prohibited/tolerated/-preferred mediating languages? Is there a tendency/obligation to mark a translated work as having been mediated, or is this fact ignored/camouflaged/denied? If it is mentioned, is the identity of the mediating language supplied as well? And so on. (Toury 1995: 202)

At the same time, I will not restrict the norm of directness, as Toury does, to whether a text will be translated directly from the original or from an intermediate

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[1] György Radó's 1975 article, "Indirect Translation" (*Babel* 21(2): 51-59) appears today as a voice in the desert as the sustained study of indirect translation only begins in the mid aughts with such publications as: Gambier (2003); Ringmar (2007); Boulogne (2009); and Boulogne (2011). About ten years later, we see a marked acceleration: Assis Rosa, Pięta, and Bueno Maia (2017); Pieta, Ivaska, and Gambier (2022); Ivaska, Pieta, and Gambier (2023). There have also been several monographs dedicated to the topic: Cho (2017); Pieta, Bueno Maia, and Torres-Simón (2022); Prado-Fonts (2022).

source. Whether a translation is done directly or indirectly is, I will argue, only one aspect of directness, understood as the goal of decreasing mediation, seen in modern translation practice as necessarily distorting or deforming. To that end, I will consider directness not as an empirical fact but rather as a set of historically shifting claims, often entangled or mutually-reinforcing, which in the modern era are typically leveled to assert the quality and professionalism of translation practice. The importance of separating the fact of indirect translation from claims of directness is further underscored by the fact that such claims may be false, as discussed below. In other words, alongside the phenomenon of pseudo-translation, there is the phenomenon of pseudo-direct translation. Therefore, the norm of directness may lead not only to more direct translations but also to more claims of directness, whether true or not.

2. Historicizing Directness Claims

The emergence of "direct" translation as a best practice is a byproduct of German historicism in the late eighteenth and early nineteenth century. As a reaction to Enlightenment's universalizing approach to knowledge, German Romantic nationalists, such as Johann Gottfried von Herder and Friedrich Schleiermacher, and Alexander von Humboldt, stressed the specificity of cultures in time and space, predicated on an intimate connection between language and culture. Schleiermacher criticized the Prussian king Frederick the Great for writing poetry in French. German historicists, such as Barthold Georg Niebuhr and Leopold von Ranke, influenced by the Romantics' focus on linguistic and cultural specificity, urged historians to see other cultures "as they were," and promoted new standards for the treatment of historical and other texts to reduce or eliminate presentist biases on the part of the historian. They also stressed the importance of primary sources, which made indirect translation an increasingly dubious practice. In some places, such as Italy and German-speaking lands, the promotion of direct translation also had political significance as a rejection of French cultural and political domination, as French was a major if not the major source of indirect translations in eighteenth-century Europe (see Nigri 2019).

This is not to say that directness claims played no part in pre-modern translations, but they were of a different nature.[2] Consider, for example, James MacPherson's decision to present his *Poems of Ossian* (1760), one of the most popular and translated works of the eighteenth century, as a translation. In so doing, he was making a claim to greater immediacy (and authenticity) than if he had correctly labeled them according to the genre classifications of his time as imitations. Here is a case where a pseudo-translation is making a directness claim based on the premise that direct translations of Ossian's poems are less mediated than a modern author's creative rewritings.

Directness claims in pre-modern times were deployed for a variety of reasons, even to justify editorial inventions. Consider the directness claims put forward in the French translation of the Dutch work *Open-deure tot het verborgen heydendom* [Open Door to

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[2] We see the emergence of the norm of completeness (which I see as a subnorm of directness) in Tytler's essay on translation of 1791, which was revised in 1797 and 1813: "That the Translation should give a complete transcript of the ideas of the original work" (1907: 7).

the Secrets of Heathendom], by the missionary Abraham Rogerius (1609-49).[3] The
work was translated into French 1670 by Thomas La Grue. La Grue's translation was
then extracted by Bernard Picart for his seven-volume *Cérémonies et coutumes
religieuses de tous les peuples du monde* (1723-37), in a section titled *Dissertation sur
les moeurs et les religions des Bramines, dressée sur les mémoires du Sieur Roger
Hollandois* [Dissertation on the customs and religions of the Brahmins based on the
memoirs of Mr. Roger the Dutchman]. While acknowledging the importance of the
work as an extensively researched first-person account, Picart admits to rather
extensive editorial intervention, justified both by the style of the original and by the
poor quality of the translation:

> C'est dommage qu'elle soit écrite d'une manière rebutante, surchargée de quantité de
> remarques inutiles et pour comble d'ennui si mal traduite en Français, qu'elle ne peut
> guerres être lue en cette langue que par ceux qui ont un intérêt particulier de s'instruire
> dans cette matière. (20)
> [It is a shame that it is written in such an off-putting manner, overloaded with a number
> of useless remarks and to heighten the boredom so poorly translated into French that it
> can be hardly read in that language except by those with a particular interest in
> instructing themselves in this matter.]

One might say that Picart seeks with his editorial intervention to enhance the
directness claim of Roger's eye-witness account by extracting what is essential from
Roger's writing.

This is not to say that the pre-modern world was entirely comfortable with indirect
translation, as suggested by the English translation of Picart's *Dissertation,* which
appeared under the title *A Dissertation on the Religion and Manners of the Bramins
Extracted from the Memoirs of the Rev. Abraham Rogers, a Hollander* (1734). It, too,
stresses the importance of Roger's eye-witness account but presents Picart's editorial
intervention as directed solely at Roger's writing, omitting any mention of Picart's
criticism of the French translation:

> Tho' his [Roger's] manner of writing is harsh and uncouth, and encumber'd with a great
> number of useless remarks, I yet hope that the reader will not be unsatisfied with the
> extracts I have made from him [Roger], since I have transcrib'd the most essential
> particulars from his work, and endeavour'd to give it in tolerable language; and
> whenever I borrow any particulars from other authors who have written on Bramins, I
> shall take care to quote their names. (346)

This effectively obscures the status of the English text as an indirect translation,
which carries over into the footnotes. Picart's original French edition provides a
footnote referencing the French translation of Roger's work: "Son livre est intitulé dan

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[3] I was introduced to this work by Theo Hermans in his keynote lecture at the conference on indirect
translation held at the University of Yerevan in September of 2023. Dr. Hermans generously shared
the cover pages and introductions with me. Published in Leiden in 1651, Rogier's "original," based on
200 sayings by Bhartṛhari (5th c. CE), translated from Sanskrit via Portuguese, is itself highly
mediated.

la traduction *La Porte ouverte* […] et publié à Amsterdam par Jean Schipper 1670." This is indeed the publishing information for La Grue's French translation, and La Grue is mentioned in the next footnote. In the English rendering of the footnote, however, it is unclear what is being cited, the Dutch original or an English translation: "The Title of this work in the translation is, *A door open'd to the knowledge of occult paganism* […], by Abraham Roger, &c. Printed at Amsterdam by John Schipper, 1670." Because any mention of the French translation has been omitted from the body of the English text, the reference to "the translation" could mean "to the English translation," as the title provided is in English. Moreover, the domestication of La Grue's credentials, Maître es Arts et Docteur en Medecine, as A.M. and M.D. serve to obscure his origins. The frontispiece does indicate that Picart's work was written originally in French. One might attribute this to lax standards for referencing, but the omission of Picart's criticism of the French translation is curious. Incidentally, the English translator is not named, although he is given academic credentials: "Faithfully Translated in English, by a Gentleman, some Time since of St. John's College in Oxford."

All this is to say that the phenomenon of indirect translation, or at least the rhetoric surrounding it, must be understood among various and competing directness claims. I experienced this first-hand when Ellen Vayner and I were commissioned to translate the Gulag memoir of the Georgian dissident Levan Berdzenishvili from the Russian translation. As we neared the end of the project, the publisher sent me the proofs of the Italian translation, which had been done directly from the Georgian by a specialist in Georgian language and literature. The publisher asked me to look at the many footnotes the scholar-translator had included and to consider adding more to my translation. Upon examining the footnoted passages, however, I became aware that the Russian translators had in many cases omitted the difficult passages the Italian translator had chosen to annotate. I brought this to the attention of the publisher, asking whether she wanted me to restore the omitted passages, forgetting that I could have done that only from the Italian as I do not know Georgian. In any case, the publisher told me not to bother but that the author had asked the epigraph included in the original be restored. It was an excerpt of a poem by the Georgian modernist poet Galaktion Tabidze—I agreed, confidant that I could find a Russian translation of the poem, as several collections of Tabidze's poetry had been published in Soviet Russia. Unfortunately, that poem was not among them, which is probably why the Russian translators had decided to omit the epigraph. In the end, with the help of an Italian colleague, I translated the Georgian verse into English from the Italian. In the end, this translation involved at least four languages: Georgian, Russian, English and Italian, although the note in the English edition—Translated from the Russian—obscures the complex reality.

3. Pseudo Direct Translation

To the extent that modern directness claims, inspired by Romantic historicism, involve a denial of mediation, they may be directed not only at indirect translation, but also at

abridgement and censorship. And so, historicism led to more direct translations as well as to more non-bowdlerized translations. For example, it was in the early nineteenth century that the first uncensored versions of Plato appeared in English. Later in the century, Edward Carpenter would criticize the Oxford scholar Max Müller for obscuring the meaning of key terms in a Sanskrit text by refusing to translate them:

> Such is the pass we have come to that actually Max Muller in his translation of the Sacred Books of the East appear to have been unable to persuade himself to render these and a few other quite similar passages into English, but gives them in the original Sanskrit! One might have thought that as Professor in the University of Oxford, presumably *sans peur* and *sans reproche*, and professedly engaged in making a translation of these book for students, it was his duty and it might have been his delight to make intelligible just such passages as these, which give the pure and pious sentiment of the early world in so perfect a form; unless indeed he thought the sentiment impure and impious — in which case we have indeed a measure of the degradation of the public opinion which must have swayed his mind. As to the only German translation of the Upanishad which I can find, it balks at the same passages in the same feeble way — repeating nicht wiederzugeben, nicht wiederzugeben, over and over again, till at last one can but conclude that the translator is right, and the simplicity and sacredness of the feeling is in this our time indeed "not to be reproduced." (1912: 22)

The shaming tone of Carpenter's gives clear indication that we are in the presence of a norm. One could argue, however, that there is no stronger evidence of the ascendency of the directness norm than the phenomenon of pseudo direct translation, or false directness claims, as it suggests that the value of directness has risen to such an extent that one would risk lying about it. Consider, for example, the initial English translation of Russian author Dmitry Merezhkovsky's novel *Voskresshie bogi: Roman Leonardo da Vinci*, done by the Irish poet Herbert Trench. The preface contains a cluster of overt directness claims. First, there is the statement in English: "The present story of the Italian Renaissance has been published in Russia as *The Resurrection of the Gods*; in France under the title, *The Romance of Leonardo da Vinci*. This translation is direct from the Russian, and is the only one in the English language which is or will be authorized by the Author" (1902, n.p.). Here we have two mutually reinforcing directness claims, namely, that the translation was done directly from the Russian and that it is the only English translation authorized by Merezhkovsky himself. As proof of that second claim, the actual authorization by Merezhkovsky, in French, is provided: "À Monsieur Herbert Trench j'accord l'autorisation *exclusive* de traduire du Russe en Anglais mon livre *La Résurrection des Dieux*" (n.p.). The non-translation of the authorization, one might argue, reinforces the second directness claim, although why the authorization and the title of the original was provided in French and not Russian and why the French authorization respects English rules of capitalization for nationalities and book titles, rather than the French, is perhaps the first indication that there is something amiss.

A cursory look at the opening pages of the translation, which includes three epigraphs present in the French translation but not in the Russian original, not to mention a title that reflects the French inversion of the Russian title and subtitle lends further support to the contention that this is an indirect translation from the French.

Moreover, Trench, who was an Oxford-educated Irish poet, was living in France when he undertook the translation of Merezhkovsky's work and cites only French critical essays in his preface. There is in fact no indication that Trench knew Russian.

The status of Trench's version as an indirect translation was not exposed, however, until the 1920s when a second English translation of the novel appeared done by Bernard Gilbert Guerney, who was the owner of Blue Fawn bookstore in New York City and translated extensively from the Russian. In the preface to his translation, Guerney writes:

> A word as to the translation: whatever its merits, — or possible defects, — the purchaser will find it more complete that any other in English,--this translation has, moreover, the distinct advantage of being absolutely unbowdlerized — and the only version in English, I firmly believe, done directly from the original Russian, and not re-translated from the French… (1928: xi-xii)

Nonetheless, despite claiming his translation to be more complete and accurate, Guerney preserves Trench's title: *The Romance of Leonardo da Vinci*, while doing away with the epigraphs.

The full extent and nature of Trench's abridgement is made clear only in 1963, during the Cold War, when interest in "Russian psychology" was at its peak. As Helen Gourin and Morris S. Gurin note in the close of their preface to that edition in the preface to a revised and unabridged edition of Trench's translation:

> The authorized English version of the *The Romance of Leonardo da Vinci* by Herbert Trench, published in 1902, shortened the novel by approximately one-fifth of the Russian original. In the present edition this omitted material has been translated and added to the graceful Trench version. Many of these new pages reflect Merezhkovsky's prophetic belief in the importance of Russian influence on a resurrected Europe. In the experiences of a young Russian icon painter in Italy and France he hints at some sort of reconciliation between the worshipers of Apollo and the worshipers of Dionysius. It will scarcely escape the reader of these pages that sixty years after they were written we are witnessing another contest in the same arena, affording interesting opportunities to the analogists among us. (1963: ix)

Only in 2014 is the original Russian title restored but now as the subtitle to Ignat Avsey's retranslation: *Leonardo da Vinci: The Resurrection of the Gods,* which was, by the way, the title of the original French translation.

There is a historical irony in Trench's treatment of a novel that aspired to repair the breach between the East and West and to integrate Russia more fully into a pan-European cultural sphere insofar as the excision of Evtikhii's plotline makes impossible any merging of East and West as the representative of Byzantine Art had been removed. Moreover, it was Evtikhii's re-discovery of ancient Greek figures and motifs in his Uglich psalter, following his exposure to Italian Renaissance art that is reflected in Merezhkovsky's title *The Resurrection of the Gods*, as evident in the following passage. The recasting of the French and English titles to align with the omission of Evtikhii's plotline fronted da Vinci, reflecting the Western fascination with the Italian Renaissance in general and with da Vinci in particular — there was in fact a

boom in da Vinci scholarship in the fin-de-siècle and the first two decades of the twentieth century, culminating in Sigmund Freud's 1912 psychobiography of the artist, which cites the German translation of Merezhkovsky's novel several times in support of his contention that the artist was a latent homosexual.

4. Situating Directness Claims

Attempts to establish Soviet translation practice as superior to pre-Soviet and Western practice involved a variety of directness claims. For example, Fyodor Batishkov in the introduction to the 1920 edition of *Principles of Literary Translation*, which was created as an in-house guide for translators at the World Literature Publishing House, founded 1918 by Maxim Gorky and Anatoly Lunacharsky, proposed three approaches to translation, which he situated historically. The first, practiced in France in the 17th and 18th centuries, involved the radical domestication of source texts to meet the conventions of the target culture, which privileged content over form. This was an effect, Batiushkov argued, of the sense of superiority the French felt toward the source culture. The second approach, practiced in Russia in the 18th century involved the unsystematic borrowing of elements from the source text, privileging form over content. This was an effect of Russia's sense of inferiority vis a vis the source culture. The third approach is characterized by the attempt to render both the content and the form of the source text, an approach that is possible, Batiushkov alleges, only when the level of cultural development is more of less equal between the source and target cultures. This third, most recent approach, is, one could say, more direct, insofar as the reception of the source text is not mediated, and therefore distorted, by either a sense of cultural inferiority or superiority.[4]

This line of reasoning would be further developed in Soviet translation theory of the 1930s to argue that the translator's sociological or class background should align with that of the source text author in order to avoid ideological/stylistic distortions. In the late 1920s and early 30s, during what Sheila Fitzpatrick referred to as the Soviet Union's "cultural revolution," the translators were encouraged to "diminish themselves" so as not to allow their individual stylistic and other preferences to bias their rendering of the original author's style — a phenomenon referred to as *otsebiatina*, or "from oneself,' representing the arbitrary intrusion into the target text of the translator's individual stylistic or thematic preferences. Compare Kornei Chukovsky's description of the translator as a "a co-participant in the creative work of that author whom he is translating" (1919: 7) from his 1919 *Principles of Literary Translation* to his admonishment to translators from his 1930 *Art of Translation*: "The

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[4] It is interesting to compare Batiushkov's typology with the one proposed by Jacques Peletier du Mans in his *Art poétique* of 1545. Toward the end, "he conjures up the chimera of a 'total' translation of Virgil, which would render the Latin word for word and sentence for sentence while preserving all the grace and elegance of the original text, only to conclude that 'it cannot be done'" (Hermans 1995: 104).

translator must strive toward the diminishing [*umalenie*] of his talent, the reduction of his creative personality [*lichnost'*]" (1930: 24).[5]

Over the course of the 1920s direct translation came to play an increasingly visible role among Soviet directness claims. Consider, for example, this blurb from the Soviet translation of *The Thousand and One Nights* into Russian published by Academic publishing house in 1929. As stated on the frontispiece:

> V otlichie ot prezhnikh russkikh izdannii predstavliaiushchikh sokrashchenyi perevod s frantsuzskogo ili angliiskogo, *Tysycha i odna noch' v izdanii Academia vykhodit vpervye tselikom, bez vsiakikh sokrazhchenii, v nauchnom perevode neposredstvenno s arabskogo podlinnika.* Perevod vspolniaetsia arabistom M. Sal'e pod redaktsiei akademika I. Iu. Krachkovskii. (n.p.)
> [Unlike the previous Russian editions representing abridged translations from the French or English, *One Hundred and One Nights* in the Academia edition appears for the first time in its entirety, without any abridgements, in a scholarly translation directly from the Arabic original. The translation was done by the Arabist M. Sal'e under the editorship of Academician I. Iu. Krachkovskii.]

We see here a concatenation of directness claims. Not only was the translation done directly from the Arabic "original," it was unabridged, and both the translator and the editor were Soviet specialists in Arabic language and literature: the translator, Mikhail Sal'e, was a noted Arabist, while the editor, Ignatii Iul'ianovich Krachkovskii, was not only an Arabist but also a member of the Soviet Academy of Sciences.

The triumphant discourse surrounding Soviet translation practice was challenged, however, by intra-Union translation, that is, translation between the various peoples of the Soviet Union. The promotion of intra-Union translation emerged in the early 1930s as a key component of the policy that would later be called "Druzhba narodov," or friendship of peoples. That call was institutionalized at the first congress of the Soviet Writers Union in 1934, where Gorky declared:

> I deem it necessary to point out that Soviet literature is not merely a literature of the Russian language. It is an all-Union literature. Since the literatures of our fraternal republics, distinguished from ours only by language, live and work in the light and under wholesome influence of the same ideas which unite the whole world of the working people that capitalism has torn asunder, we obviously have no right to ignore the literary creation of the national minorities simply because there are more of us than of them. (qtd. in Khotimsky 2011: 76)

While Gorky would express the desire that all the literatures of the peoples of the Soviet Union be translated into all the other languages of the Soviet Union, that utopian

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[5] His position would change again in the first post-Stalinist edition of his work, where he praises the translations of those writers who were forced to translate when they could no longer publisher their original writing: "Even the most original of our poets – those with a strongly expressed, distinct style, with pronounced features of creative individuality – are giving their energy to the art of translation (Chukovskii 1964: 3). For more on the shifts in Chukovsky's positions regarding the translator's creative personality, or *lichnost'* (Baer 2022).

wish very soon confronted the reality that there were not sufficient cadres of translators in the various republics to carry out the task, at least not at the scale imagined. That fact, coupled with the increasing Russian chauvinism of the Soviet state, would lead Aleksandr Fadeev to state two decades later that it was through translation into Russian that the various literatures of the Soviet Union could enter Soviet culture, or what he referred to as the "fond sovetskoi kul'tury." As a result, much of the literature from the Soviet republics was translated indirectly, through the use of interlinear trots, or *podstrochniki*.

While celebrated by some in the early Stalinist period as an advancement, testifying to the "victory of Lenin's and Stalin's nationality policy" (Tarlovskii 1940: 266), in late Soviet society the translation of works of *intranational,* or intra-Union literature, was often contrasted unfavorably to the translation of great works of *international,* or world literature.[6] There are a number of reasons for the emergence of this opposition. First, intranational translation was closely associated with the centralization of cultural practices under state control that took place in the early thirties and was manifested in the establishment of the Soviet Writers Union and of Socialist Realism as the official aesthetic program of the Soviet Union. Before that time, Soviet writings on translation referred almost exclusively to works of Western European literature (see, for example, the 1919 and 1920 editions of the booklet *Principles of Literary Translation* done for the World Literature Publishing House). And while Soviet publishers, such as World Literature and Academia, expanded their lists over the course of the nineteen twenties to include works from East Asia, the Middle East, and South America, works of Western European literature remained by far the most commonly translated.

Second, the translation of Soviet intranational literature was commonly done from interlinear trots, which were repeatedly criticized as mediated, inauthentic, and of poor quality. In this way, the trot became a symbol of "an impersonal 'industrialized' approach to translation," and to Soviet cultural production in general (Khotimsky (2011: 75). As Susanna Witt argues:

> As the podstrochnik often consisted of only a crude rendering of original source text "content" in the target language, the issue was bound up with serious epistomological problems. There was seldom any form of communication or interaction between the producer of this intermediary text, called podstrochnikist, and the nominal translator. The podstrochnik was more often than not anonymous and always unpublished. (Witt 2013: 157-158)

When translating from an interlinear trot, the final translations were often carried out by individuals having little or no knowledge of the source language, let alone its literature, culture and history, and so such translations were especially vulnerable to distortion and radical domestication. Consider the comments of the writer and translator Nikolai Zabolotskii from 1954: "An interlinear translation is similar to the ruins of the Colosseum. Only those who know the history of Rome, its everyday life, its traditions, its art, and the development of its architecture are capable of achieving

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[6] For a more detailed discussion of this phenomenon, see Baer 2023.

good results in its restoration. An occasional passer-by cannot do it" (Zabolotsky 2013: 110). Or, as the translator and critic Sergei Osherov expressed it, "I don't know how to work from interlinear translations. This approach may produce positive results only in the case of a permanent collaboration between the poet-translator and the author of the interlinear version" (2013: 129).

And so, while the translation of international literature had the emancipatory potential of generating what Aleksei Yurchak refers to as "imaginary elsewheres," the translation of intranational literature came to represent for intellectuals of the post-Stalin period the banal realities of Soviet life and the worst aspects of Stalinist official culture. In an anecdote of the time, Stalin says to the writer Maxim Gorky: "You have written an excellent novel *Mother*. Now I would like you to write a novel *Father*." Gorky is taken aback and tries to explain: "Iosif Vissarionovich, I cannot write like that, on command (*po prikazu*)," to which Stalin replies: "It doesn't hurt to try" (a more direct translation of the Russian saying, *popytka ne pytka*, is 'an attempt is not torture,' a dark allusion to the purges of the intelligentsia that took place in the late 1930s across the Soviet Republics).

Critiques of the use of interlinear trots were also deployed to expose the hypocrisy of the Soviet Union's policy of "friendship of peoples." For example, in an essay titled "The Tenth Muse," poet and translator Nikolai Chukovsky, son of the translator and theorist Kornei Chukovsky, condemned the practice of using interlinear trots, which he points out are mainly used for the translation of Central Asian literatures, not for the translation of Western European literatures: "Perhaps, the greatest evil which the delegates at the conference unanimously discussed was the established habit of doing interlinear translation" (2013: 117). He goes on to describe the practice:

> If the translation of an Uzbek novel into Russian is required, the procedure is as follows: Someone called an interlinearist [*podstrochnikist*], a person who knows Uzbek but doesn't have a good command of literary Russian, hastily translates the novel into very bad Russian. He does it horribly, without even following the rules of Russian grammar. The only reason for such a translation is to somehow let the reader figure out the general idea on his own. This bad translation is called an interlinear translation. As it is impossible to publish such a work, it is submitted to a person who knows literary Russian but doesn't know Uzbek and who can refine the translation. This person is called the translator of the Uzbek novel, which doesn't make any sense, since refining a low-quality Russian text is what we call editing, not translation. (117)

Chukovsky then calls for an end to the practice, concluding: "the tradition of interlinear translation is a vestige, a holdover from the time when the intelligentsia in our republics was weak and insignificant in number, and there was a dearth of individuals capable of raising translation to an adequate level. This time has passed" (117).

So central was the condemnation of indirect translation through the use of interlinear trots that it became a motif in Post-Stalinist works of poetry and prose. For example, in the 1960 poem "The Translator," by the poet and translator Arseny Tarkovsky, every verse ends with the refrain: "Ach, you Eastern translations, / How you make my head ache" (Tarkovskii 2013: 143). Or as the poet-translator Boris

Slutskii puts it in the 1961 poem "I Translate from Mongolian and Polish": "And you, heralds of perverse ideas, / Phrasemen and liars of any land, / Please don't shove at me your interlinear cribs – / For you won't be translated" (Slutskii 2013: 146). This categorical refusal to participate in practice perceived as inauthentic and false aligns with the ethical code of the late Soviet intelligentsia, as outlined by Alexander Solzhenitsyn: Live not by lies (1974).

While the interlinear trot appears in several works of late Soviet prose, such as Felix Roziner's *A Certain Finkelmeyer* (1980) and Gennady Trifonov's novella *Taking Stock* (1970), I will focus on Semen Lipkin's *Dekada* (1983), as he offers the most nuanced treatment of the motif, suggesting that one might overcome the confining strictures of Soviet cultural production through intensive study of the language, literature, culture, and history of the source text and through meaningful and respectful collaboration. Lipkin's approach to the practice was informed by the fact that, unlike Roziner and Trifonov, he worked for many years as a literary translator, first hired by Georgii Shengeli when it became impossible for him to publish his original writing. Unlike Trifonov's hero, who resigns himself to a life of creative mediocrity, Lipkin developed a deep and abiding interest in the poets and languages he was translating. For example, an assignment to translate a Kalmyk epic opened up a new world to him, which he then began very actively to explore: "I didn't know the Kalmyk language. I had only a vague idea of Kalmyk history and customs. In the face of such ignorance, it was impossible to limit myself to an interlinear trot. I began to study the work of historians and traverllers — Pal'mov, Grumm-Grzhimailo, Iakinfa Bichurin, Pallas, and others; I acquainted myself with V. Ia. Vladimirstov's *Comparative Grammar of the Written Mongol Language*," and so on (2008, 101).[7] He also notes the friendships that arose in the process with his fellow translators and with the Central Asian authors he was translating: "We worked hard and lovingly, feeling a sense of responsibility for their developing national self-consciousness. We met and became friends with the poets, scholars and experts of their East" (Lipkin 1990a: 8).

Unlike Lipkin, his fictional translator, Stanislav Bodorskii, is not compelled to undertake translation; he becomes interested in the Turkic literatures of Central Asia and the Northern Caucasus on his own while a student at the university. Bodorskii ends up rooming with a Gushan student, Daniial Parvizov, and they exchange lessons, with Bodorskii teaching Parvizov Russian, and Parvizov teaching Bodorskii the Gushan language. Eventually, they translate an epic tale from Gushan into Russian, and when it gets published in a Soviet thick journal, Bodorskii shares the credit for the translation with Parvizov: "Daniial Parvizov was beaming: Stanislav had mentioned him as the author of the interlinear trot in his short note 'From the Translator.' The names of the two friends appeared simultaneously and for the first time in print" (47). In fact, the first time Bodorskii is mentioned in the novel is in a conversation among Tavlar writers, who speak of him in positive terms, describing his translations as "high

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[7] As Yvonne Green puts it, "Lipkin preserved cultures that Sovietisation undermined by translating their poetry into Russian. These included versions of the Kalmyk epic *Dzhangar* (1940), the Kirghiz epic *Mana* (1941), the Kabardian epic *Narty* (1951), the Buriat epic *Geser* (1968), and the classic works of the classical Tadzhik, Uzbek, Kirghiz, Balkar and Kalmyk poets" (2011: vii).

quality" and the man himself as "good-natured and kind" (22, 23) — note here the entanglement of personal and professional ethics.

5. Conclusion

I hope to have demonstrated that the rhetoric or discourse of indirect translation is as worthy of study as the phenomenon itself. Given the often relational nature of the phenomenon — (in)directness as a cline—and the various uses to which directness claims can be put, not to mention the fact that directness claims may be false, (in)directness should be viewed not as an ahistorical, self-evident phenomenon but rather as a set of mobile claims made for translations, claims that are deployed in specific socio-cultural and socio-political contexts. As such, those claims are often entangled with broader concepts such as sincerity and authenticity, not to mention diversity, equity and inclusion.

While the ubiquity of interlinear translation made it a subject of discussion and debate since the 1930s in the Soviet Union, a similar interest in Western Translation Studies has emerged only recently. And so, I would like to end by citing a conspicuous mention of indirect translation, referred to as bridge translation, that appears in the recently published "Manifesto for Literary Translation" by Pen America:

> Translators, writers, and publishers have a responsibility to consider the implications of using a bridge translation, a practice in which a "literal" translation is prepared by a source-language expert and generally "polished" by a writer or translator with little or no knowledge of the source language. We need to interrogate the notions of difference between "literary" and "bridge" translators, which are often predicated on problematic and harmful ideas of literariness and language expertise that are inextricable from race, since bridge translations occur more frequently for translations from non-white-majority cultures where the source-language expert is treated as a "native informant" who cannot "master" English themselves. We understand "bridge" translations to be co-translations, which should be credited as such.

While Lipkin's Borodsky provided a precedent for the practice when he credited Parvizov in his introduction, where "the names of the two friends appeared simultaneously and for the first time in print" (47), the PEN Manifesto makes explicit the racialization of the practice, which in the context of the Soviet Union, could only be alluded to. For example, in Lipkin's poem "Soiuz" or "Union," he uses Aesopian language to draw attention to the Soviet Union's ethnic minorities, drawing a connection between Ingushetiia and Israel in his reference to "the little tribe known as I." (The letter "I" in Russian also means 'and,' underscoring the theme of union.) This underscores the necessity of historicizing directness claims by situating them in specific socio-cultural and political contexts in order to generate new comparative histories of the phenomenon, as both discourse and practice.

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ON MEDIATED TRANSLATIONS OF FAIRY TALES

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Abstract: In the present article, we regard mediated translations of fairy tales as unique recreations, making the afterlife of the original text and contributing to its variability. Our attention has been focused not so much on the equivalence of the mediated translation to the original as on the nature and main characteristics of the mediated translation as a text. The goal of this study has been to rethink the very status of indirect translations involving intralingual and intersemiotic readings of the original in our research. The survey results have demonstrated the fascinating potential of the source text to modify and transform.

Keywords: mediated translation; direct translation; fairy tales; authorship; intersemiotic translation; intralingual translation

1. Introduction

In translation studies, mediated or indirect translation has traditionally been considered inferior to direct translation. Hence, more academic attention has been drawn to direct translation, while the role of mediated recreations of source texts has been mostly underestimated and considerably belittled, if not neglected. However, mediated translation is often the norm regarding folk and fairy tales. Compared to other text types, fairy tales have a high degree of intertextuality (similar or comparable motifs and plots are found in most remote cultures), and fairy tale elements are easily transformable. These two qualities of the genre make fairy tales a unique and valuable material for research into mediated translations.

2. Interlingual Mediated Translations

Mediated translations were prevalent in the history of fairy tales. Some mediated renderings of fairy tale collections have had an essential role in the awareness, dissemination and acceptance of the values of the source culture. Thus, the first English

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translation of *Thousand and One Nights* (a 12-volume version known as the Grub Street Edition (c. 1706 – c. 1721) was translated from Antoine Galland's French version of the Arabic original and was entitled *Arabian Nights Entertainments*. Assessing this anonymous translation, Nessim Joseph Dawood, known for his English translations of the Quran, has pointed out:

> This version, stilted and dull as it may well appear to the modern reader, established the popularity of the *Nights* with successive generations of Englishmen and was read with delight by the English Romantics in their childhood. For it was a very long time before an attempt to render a direct translation from the Arabic was made. (Dawood 1973: 9)

Martha Conant, too, acknowledged the vital role of this mediated edition:

> …translations from Galland's beautiful and very modified appropriation of the tales ran through innumerable editions and generated imitations, variations, extensions, and indeed the vogue of the Oriental tale, a precursor of Romanticism. (Conant 1966: 245-51)

The first two Russian translations, Aleksey Filatyev's (1763–1774) and Yulia Doppelmeier's renderings (1889-1890), were also made from Galland's French text. So were the earliest German, Italian, Danish, Flemish and Yiddish translations. Armenian fairy tales first reached the English reader through Andrew Lang's indirect translations from the French of Frederic Macler's *Armenian Folk Tales* (Contes Arméniéns 1905). The tales were included in Lang's famous *The Olive Fairy Book* (Lang 1907). Despite the existence of direct German-Armenian translations of the Grimm Brothers' *Children's and Household Tales* (Kinder-und Hausmärchen), Hovhannes Toumanian's translations from Russian remain the most read version of the German tales owing to Toumanian's immense popularity and his unsurpassed translational and narrative talent (Grimm 1914-1915).

Indirect translations can be even more important than one can suggest. There are cases when a mediated translation becomes irreplaceable because of the inaccessibility of the original. Although Charles Downing translated Armenian folk tales from the original dialect versions, some of his texts were rendered indirectly from Yakov Khachatriants' Russian translations (Khatchatrian 1933) "owing to the unavailability of the original Armenian texts" (Downing 1972: 217). What is more, some essential collections of Armenian folk tales are unique in that the tales they comprise were told to the recorders in Armenian but were written down in English, French or German. Because the oral texts are understandably irrecoverable, the intermediary language has become a source language.

The history of mediated translations shows that indirect readings of texts are not necessarily inferior to direct renderings. Antoine de Saint Exupery's *The Little Prince* (Le Petit Prince) has had six interpretations in Armenian. However, the first rendering authored by the Soviet Armenian children's author Saghatel Harutyunian is to be recognised as surpassing the subsequent direct translations in terms of the artlessness of the target text (Saint-Exupery 1966).

The awareness of these facts makes it possible to reconsider the status of mediated translation, at least in fairy tale studies. If translation studies often view indirect translation as inferior to direct translation, students of cross-cultural studies suggest mediated translation plays an essential role in connecting distinct cultures.

Further, we will show several distinct features that are characteristic of mediated translation as such.

Mediated translation mostly precedes direct translation. There are exceptions, however. In some cases, mediated translation succeeds direct translation. When it comes to fairy tales, this may happen for several reasons: archaic forms and spelling found in direct translation may become unfit for child readership; direct translation is produced in a language variety/dialect that is not fully comprehensible for the readers. Thus, Wilhelm Hauff's fairy tales were first directly translated from German into Armenian in 1860 (a later edition appeared in 1882) by Mikael Vayelchants (the pen name of the Armenian Romantic writer Raphayel Patkanian) and published in St. Petersburg (Hauff 1860; 1882). However, due to obsolete words, outdated word forms and orthography, Patkanian's estimable work became unsuited to the readers' needs and is currently known only to a narrow circle of specialists. Hauff's tales are better known to Armenian readers owing to Harutyun Harutyunian's later indirect rendering from Russian (Hauff 1954).

Oddly enough, as an earlier version, a popular mediated rendering may impede the spread of direct translation. The following example can serve as a good illustration. Although the direct translation of A.A. Milne's books into Armenian (Milne 2015; 2017) was quite well-received by the young audience, older readers were vaguely resistant to it because of their nostalgic attachment to the Soviet Armenian edition. The latter was a mediated reading of Milne's text, or rather a translation of Boris Zakhoder's Russian adaptation, where Winnie the Pooh Bear had been transformed into Winnie the Dark Bear (Վինի թուխս արջուկը) (Milne 1972).

Mediated translations, as a rule, are geographically distanced from the source culture because mediated translations are likely to bind remote cultures. On the other hand, since mediated translations usually precede direct translations, the author of the mediated translation is closer to the author of the original in time.

Mediated translations can involve more than one intermediary language. This can be demonstrated in the example of the Grimm Brothers' translations in Armenian. Mediated translations of the Grimms in Armenian show an ongoing dialogue with the original tales and reveal a variety of cross-lingual transformations, making the afterlife of the original. Below is a brief list of indirect translation chains of Grimms' tales in Armenian:

German → French → Armenian
German → Russian → Armenian
German → French→ Russian → Armenian
German → Russian → Eastern Armenian → Western Armenian

Yesai Ter-Grigoryants' translation of the Grimms, with French as the intermediary language, was the earliest Armenian rendering of *Kinder und Hausmärchen*. Ter-Grigoryants' collection, comprising two volumes and 16 tales, was published in St.

Petersburg in 1864 under the title of *German National Tales* (Գերմանական ազգային առակներ) (Grimm 1864). The author of the Armenian translation gave no details concerning either the edition of the French source or the French translator's identity; however, he wrote an extensive preface to this edition expressing his unflattering view on fairy tales as unworthy entertainment (Grimm 1864: 5-11).

In the following years, many indirect translations from the Russian of the Grimms appeared chiefly in children's periodicals. However, Hovhannes Toumanian's interpretations, owing to the poet's unrivalled accomplishments as a translator and fairy tale writer, made his translations a captivating read (1914-1915).

Atabek Khnkoyan's Armenian translation of A. S. Pushkin's *The Sleeping Beauty and the Seven Knights* (Сказка о мертвой царевне и семи богатырях) (1834) could be seen as a rendering of the Grimms' *Snow-White* (Schneewittchen) twice mediated by the French and the Russian of the source text (Pushkin 1911). Pushkin's famous fairy tale in verse was apparently based on the French translation of the Grimms. According to the folklorist Mark Azadovsky's credible arguments, Pushkin's fairy tale was not based on the folklore text he had recorded but was created under the influence of the French rendering. A volume of Grimms' tales in French was found in the poet's library (Azadovsky 1936: 134-163).

Amalia Ghukasyan's mediated translation from Russian is the most complete volume of the Grimms in Armenian, including 200 tales. It was first published in 1981 and has had numerous editions since then (Grimm 1981).

Toumanian's mediated translations from the Russian of the Grimms were rendered into Western Armenian, thus extending the German → Russian → Armenian translation sequence into German → Russian → Eastern Armenian → Western Armenian chain (Grimm 1997).

Mediated translations are more autonomous and independent texts than direct translations. Because mediated translations are more distanced from the source text, they can be more easily 'detached' from the original. Many mediated translations of folk tales are covert, almost unrecognisable renderings. They may even be identified as belonging to the receiving culture, in this way, contributing to the diversity of folk tale variants. It is generally known that folk tales come in multiple versions, each intertextually connected. The line between cultural versions of a folk tale and its translation is not always as clear as might appear at first sight. The translated folk tale is occasionally submitted to a relevant, well-known variant in the receiving culture, comparable to the source text in motif and plot. Thus, in 1899, Levon Melik-Adamyants made an indirect translation of the Grimms' *Little Brother and Sister* (Schwetserchen und Brüderchen), retitling it *Karen and Manen* (Կարենն ու Մանենը), keeping the title of the original as a subtitle and giving Armenian names to the nameless protagonists of the German tale. An inexperienced reader may mistake it for an Armenian folk tale version of the very well-known tale type ATU-450 (Little Brother and Little Sister) (Melik Adamyants 1899).

While direct translation focuses more on the equivalence and fidelity to the author's language and style, *mediated translation is a more plot- and addressee-focused text.* Folk tale translators and editors prefer to think that the awareness of the story is more critical for the young reader than the equivalence of the translation to the original.

The mediated translation is a text of collective authorship since it is undoubtedly the result of at least three "authors'" work. As was shown above, some Armenian mediated readings of the Grimms' tales involve as many as four "tellers" of the texts.

Mediated translations are notorious for neglecting sources, including the identity of authors, translators, tellers and recorders of the folk tales. In 1907, the renowned Scottish ethnographer and folklorist Andrew Lang published his *Olive Fairy Book,* where, in addition to Indian, Turkish, French and Danish fairy tales, five Armenian tales were included. All five tales were borrowed from Frederic Macler's French translation of Bishop Garegin Srvandstiants' collections (Srvandstiants1876). Lang's *Coloured Fairy Books* (1889 -1910) were famous in Europe owing to the author's great authority as a folklore scholar and collector of fairy tales. However, the Armenian source of the texts was neglected. Garegin Srvandstiants' name was not included in the first or any of the numerous later editions. Even though Macler's *Preface* to the French edition comprised details about Srvandstiants, Lang referred only to Macler: "I must especially thank Monsieur Macler for permitting us to use some of his *Contes Arméniens* (Paris: Ernest Leroux, Editeur) (Lang 1907: ix)." Nor did the name of the translator of Macler's French texts and Lang's wife (Leonora Blanche Alleyne) appear on the title page of the volume. Only in his *Preface* to *The Lilac Fairy Book* Lang noted the translator's name:

> The object of these confessions is not only that of advertising my own fairy books (which are not 'out of print'; if your bookseller says so, the truth is not in him) but of giving credit where credit is due. The fairy books have been almost wholly the work of Mrs. Lang, who has translated and adapted them from the French, German, Portuguese, Italian, Spanish, Catalan, and other languages (Lang 1910: vii).

The children's author and literary critic Anita Silvey has pointed out:

> The irony of A. Lang's life and work is that although he wrote [...] fiction; poems, books and articles on anthropology, mythology, history... *he is best recognised for the works he did not write.*" Nora is not named on the front cover or spines of any of the Coloured Fairy Books... (Silvey 1995: 387).

Such omissions could be explained by the policy of children's editions, in which children's texts were often published anonymously or only with the author's names and initials. For some reason, information concerning the texts' authorship was considered irrelevant to the child reader (Jivanyan 2020).

A comparable example is found in Armenian indirect translations. Here are a few examples. One of the earliest Eastern Armenian translations of Italian fairy tales was made by Hovhannes Toumanian. His translations of (1913a, 1913 b) were made from Maria Andreyeva's Russian renderings edited by Maxim Gorky and published as anonymous texts (Andreeva 1912). However, the Italian tales had an author: they were written by Luigi Capuana, the founder of the Italian literary fairy tale. Surprisingly, although Capuana's name repeatedly appeared in Andreeva's and Gorky's correspondence, it was left out of the Russian edition. The identity of the Italian writer

was probably considered unimportant. As a result, Toumanian's indirect Armenian translations also presented the Italian tales as authorless.

In his mediated rendering from the Russian of Seamus MacManus's Irish folk tale *The Old Hag's Long Leather Bag*, Toumanian does not mention the Irish storyteller's name. However, it was present in the Russian source. While the Russian edition presented a whole collection of Donegal stories, Toumanian had selected only one tale to translate and publish in a children's magazine (Toumanian 1914). This might be why he could have chosen not to add the narrator's name.

When studying mediated translations of fairy tales, we encountered uncommon cases when the source and target languages of the mediated translations were identical. Among these rare examples, we have chosen one which follows the Armenian → German → Armenian sequence. In 1914, Atabek Khnkoyan translated a tale called *Brother and Sister* (Քույր և եղբայր) (Khnkoyan 1914: 6-9). We suggest that it was taken from *Tales and Legends of Armenians of Bukovina and Transylvania (Märchen und Sagen der Bukowinaer und Siebenbürger Armenier),* a collection of Armenian tales in German compiled by the Austrian-Hungarian linguist and folklorist Heinrich Adalbert von Wlislocki and issued in Hamburg in1891 (Wlislocki 1891: 6). From Wlislocki's introduction and the explanatory subtitle (Aus eigenen und fremden Sammlungen ubersetzt von Dr Heinrich von Wlislocki) we know that the German translations of the Armenian texts were unquestionably accurate, having been rendered almost word for word and checked by Armenian scholars (ibid., VI). It is evident that we deal with direct Armenian-German translations. Doubtless, the Armenian of Transylvanian Armenians of the XIX century was noticeably different from Khnkoyan's Armenian. However, it was Armenian. This is a unique example of the source and target languages of the translated fairy tale being the same. It is essential to mention that this singular example of mediated translation cannot be considered a back translation: reverse translation is used as a quality assurance method, while Khnokoyan's text was translated and published in a children's magazine. Considering A. Khnkoyan's biography and education, it is not likely that he could know German. However, it is not expected that a Russian translation of Wlislocki's German version existed, which Khnkoyan could have used as an intermediary text. While the translation sequence, in this case, is Armenian (oral discourse) → German → Armenian, there seems to be a missing ring in this rendering, namely a second intermediary language.

3. Intralingual Mediated Translations

When speaking about mediated translations, we usually consider interlingual translations. However, it is also possible to consider mediated transitions within the same language. Armenian intralingual translations of fairy tales could involve the two standardised forms of the language, Eastern Armenian and Western Armenian, as well as numerous Armenian dialects. As an illustration, we will bring a unique anonymous translation of Hans Christian Andersen's *Hans the Fool* (Klod Hans) in the Gavar dialect of Armenian. Because there are no direct Armenian translations of Andersen's

tales from Danish, we suggest that this translation is twice mediated: interlingually by Russian and intralingually by literary Armenian.

Different from intralingual translations, mediated intralingual translations doubtlessly have more limited functions. They are primarily self-sufficient texts, and their chief function is to have a humorous impact on the reader. Alternatively, they can serve as unique language experiments revealing the transformative potential of intralingual transitions.

4. Intersemiotic Mediated Translation

Unlike 'actual' translation, intersemiotic translation reproduces the original text in a different medium, recreating verbal narratives by transitioning from one semiotic system to another (image, music, etc.). Moreover, like interlingual translation, the transition from one semiotic system to another can also be realised through intermediary links.

As an example, we have chosen one of the well-known classic fairy tales, *Beauty and the Beast.* The original text was written by Gabrielle-Suzanne Barbot de Villeneuve (1740) and published in volume 1 of *La Jeune Américaine et les contes marins* (The Young American Girl and the Sea Tales) (Villeneuve 1740). In 1756, Jeanne-Marie Leprince de Beaumont's shortened retelling was published in *Magasin des enfants* (The Young Misses' Magazine). Much later, Andrew Lang retold the fairy tale in his 'Blue Fairy Book' (Lang1889). Gary Trousdale's animated musical film (1991) can be seen as an intersemiotic translation of Villeneuve's original text mediated by English translations, renderings and the screenplay of the film. Bill Condon's 2017 American musical romantic fantasy film, too, is an intersemiotic mediated translation of the French tale. Interestingly, the film version was not the last ring of the intersemiotic sequence. The same year, Elizabeth Rudnick novelised Stephen Shbosky's and Evan Spiliopoulos's screenplay. Her version can be seen as an intersemiotic recreation of the original with interlingual translation and screenplay as intermediary rings (Rudnick 2017).

Ballet narratives are often inspired by fairy tales or are based on fairy tale plots, thus sharing many features with the latter. Many scholars have mentioned the affinity between the two. Suzanne Rahn highlights the closeness of these fascinating genres:

> Emblems of childhood and cultural tradition, fairy tales provide ideal vehicles through which choreographers may question gender roles, social and political structures, the value and meaning of tradition, the nature of narrative, and the universality of art. Indeed, it seems likely that whatever future directions ballet may choose to travel, it will always be accompanied by its old companion, the fairy tale. (Rahn 2000: 38)

No wonder it is possible to acknowledge many fabulous fairy tale-based ballet performances as intersemiotic translations of the source texts and follow intermediary links binding the two. Tchaykovsky's world-famous *Nutcracker* (Щелкунчик) can be held as a thrice-mediated intersemiotic translation of E.T.A Hoffmann's original text *The Nutcracker and the Mouse King* (Nußknacker und Mauskönig). Translator Sarah

Ardizzone notes that Alexander Dumas Père's wife, the actress Ida Ferrier (born Marguerite-Josephine Ferrand), is credited with translating Hoffman's *The Nutcracker and the Mouse King* from German into French (Ardizone 2015). Dumas adapted it as *The Story of a Nutcracker* (*Histoire d'un casse-noisette)* (1845). Later, Ivan Vsevolozhsky, the director of Russia's Imperial Theatres, recommended it to Marius Petipa, the renowned French and Russian ballet master and choreographer. Petipa created a ballet narrative adapting Dumas's story for the libretto of Tchaykovsky's two-act ballet, which premiered in December 1892. Accordingly, we can follow a thrice-mediated intersemiotic translation: the transition from Hoffmann's source text to Tchaykovsky's ballet is realised through three intermediary rings introducing Ida Ferrier's, Alexander Duma's and Petipa's readings.

Examples of intersemiotic mediated translations are not few in fashion history. Two centuries after Antoine Galland's French translation, Joseph-Charles Mardrus, the eminent French orientalist of Armenian descent, translated 116 tales from *One Thousand and One Nights* from Arabic into French (Mardrus 1899-1904). Mardrus's embellished translation inspired Paul Poiret, the great French couturier, to create his sumptuous Oriental fashion line and present it at the extravagant garden party, which he called *The Thousand and Second Night* (1911). Poiret's 'vestiary' recreation can be seen as an intersemiotic recreation of the *Nights* mediated by Mardrus' translation. This unique case of the profound and lasting influence of a translated work on art and fashion is examined by Ilaria Vitali:

> …the translator reworks and embellishes the Arabic versions, emphasising Eastern exoticism and eroticism. In his interpolations system, the discourse concerning clothing plays a key role: Mardrus multiplies words like *babouches* and *voiles* and invents, for its sultanas, oriental outfits inexistent in Arabic sources in order to convey images and mythologies associated with the East. This Orientalist discourse naturally goes beyond his translation and resonates in world of art and fashion: *orientalisme vestimentaire* were absorbed by artists, dressmakers and designers, orientalist clothing becoming wardrobe essentials *for le Tout Paris.* (Vitali 2015: 21)

A series of luxury handbags produced by *Braccialini,* the Florence-based leather accessories company, present episodes, personages and settings of classic fairy tales. The latter can be held as discontinuous recreations of classic fairy tales. *Braccialini's* popular *Gingerbread House* bags are intersemiotic translations of the Grimms' *Hanzel and Gretel*. It is doubtless not easy to identify the intermediary language or medium, but it is not likely that these delightful samples could be inspired directly by the original text.

We will complete our study of mediated intersemiotic translations with an example presenting the most 'fragile' of fairy tale transformations, namely porcelain recreations. The Russian artist Mikhail Shemyakin's porcelain figurines of Nutcracker, Mashenka and Drosselmeyer, as well as the items of the tea set known as *The Rat Thieves* created in cooperation with St. Petersburg Imperial Porcelain Manufactory, can be seen as impressive intersemiotic equivalents of Hoffmann's *Nutcracker and the Mouse King* mediated by Marius Petipa's libretto, Tchaikovsky's ballet and Shemyakin's new stage production at the Mariinsky Theater in 2001.

5. Conclusion

Fairy tales are characterised by a high degree of intertextuality and are easily transformable. These two genre qualities make fairy tales a unique and valuable material for research into mediated translations. In this article, we have drawn attention to the fact that mediated translations of fairy tales have several distinctive qualities often conditioned by the intermediary rings of the translation sequence. In our research, we have tried to rethink the notion of indirect translation and broaden it from merely 'actual' interlingual interpretation to intralingual and intersemiotic recreations mediated by various media. It is very clear from the material we have examined that, like interlingual translations, the transition from one semiotic system to another can also be realised through intermediary links. As it seems from preliminary investigations, there is certainly scope for a more expansive study of indirect translations in the future. We hope this article can contribute to redressing the often dismissive attitude toward indirect translations as texts inferior to direct translations.

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PARADIGMS OF MEDIATED TRANSLATION IN ARMENIAN: AN EXPLORATION

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Abstract: This paper examines four discreet issues influencing the macro-context of mediated translations into Armenian from Late Antiquity to the modern period. The first treats religious scripture, reviewing the very different contexts for the translation of the Hebrew Scriptures (5th century) and the Qur'ān (17th century). The second analyzes the Silk Route as a vehicle for exchange between peripheral cultures facilitating the Armenian reception of two works of Sanskrit literature. The third pursues evolving literary traditions and their textual diffusion via a case study of the *Alexander Romance*. Meanwhile, the fourth examines the nature of colonial experiments in the 18th-19th centuries in creating regionality within the wider process of globalization that impinged on the translation processes of communities in different parts of the Armenian *oikoumene* of the time with special attention to Mesrop Tałiadian's novel *Vēp Vardgisi* of 1846.

Keywords: hybrid mediation; mediated textual layering; thematic mediation; paradigmatic sequential mediation

1. Introduction

The first issue I should like to broach focuses on the problems inherent in translating religious scriptures, one of the most fecund sources of mediated intervention. My examples are antithetical in presenting both insider propagation of a faith and external attempts at refutation and polemics, both engaged in primarily by a committed clergy exhibiting partisanship and seeking to exert a distinct rhetorical effect on readers. Such projects are the hallmark of universalist religions like Christianity and Buddhism that exploit scriptural translations to diffuse their creeds, while intent on undermining their rivals' credibility and depicting their sages in the worst moral light. These motives permeate the premodern period, since it is only at the end of this era that we observe the growth of nonpartisan scholarly interest in such matters, wishing to comprehend the meaning scripture holds for devotees and share this with an empathetic readership.

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2. Hebrew Scriptures/Old Testament

Armenian integration into the church in the Roman Empire in the early 4th century determined both a mediated access to the Hebrew Scriptures via the Christian Bible and the identity of that intermediary as Greek (Cowe 2012: 143-161). Jewish adoption of Hellenic modes of thought had engendered a set of Jewish translations of Hebrew Scripture into Greek as the dominant cultural medium of the western portion of the northern hemisphere until the 8th century CE. However, this undertaking provoked an adverse reaction in Palestine to preserve the purity of Hebrew as the revealed word of God, which was not to be polluted by renditions into an alien medium. Consequently, those Greek translations were then adopted by the incipient Christian community. Since the latter identified its core mode of revelation as the incarnation of the divine Word, the "good news" or Gospel constituted a secondary narrative interpretation his advent and salvific activity. Translation, as a result, was encouraged as a vital tool to spread that gospel to the ends of the earth, the feast of Pentecost functioning as a potent symbol to legitimize this process (Cowe 1996: 13-23).

The Greek Old Testament underwent a series of transformations from unregulated local variants in the 2nd-3rd centuries to more systematic and institutionally sanctioned recensions in the 3rd-4th centuries, while at the same time witnessing an outpouring of secondary translations into Latin, Syriac, Coptic, and Ethiopic, etc. as the new faith extended beyond Roman boundaries. Time and place largely determine the translational process, consequently the Armenian version of the early 5th century differs significantly from those earlier processes as part of a coordinated outreach to the Christian communities east of the Empire to cement their adhesion to its doctrine and practice in the multireligious environment of Iran. Bearing the imprimatur of the Armenian hierarchy, the product of training in Greek schools, applying exegetical principles elaborated in Antioch, the translation is the result of a high degree of organization (Cowe 2012: 143-161).

What are the implications of such a background for this type of mediated text? Let's begin with linguistics. The Hellenic paideia the Armenian translators were exposed to impacted considerations of idiom in their studied avoidance of syntactical Hebraisms still lodged in their Greek Vorlage, such as polysyndeton (clauses linked by the copula…and…and) and the related waw conservative *wayihi* familiar from the often repeated phrase in the King James version "and it came to pass…" These are replaced by hypotactic constructions subordinating secondary actions to the main verb. Similarly, Armenian equivalency patterns tend to align with Greek terminology as at I Chron 21:1 where Satan is invoked. There, the Hebrew form *Shaytan* denoting a shadowy figure from the divine entourage who ultimately metamorphosizes into the principle of evil, in Armenian is rendered by the form *bansarku* ('slanderer') literally representing the Greek *diabolos*, the matrix of the English form 'devil' via Latin (Cowe 1990-91: 53-96).

Further facets of Greek mediation of the Hebrew Scriptures include differences in canon, i.e. institutionally determined principles of classifying a sacred text. Thus, although a series of later Hellenistic books possess (ed.) a Hebrew text, they do not form part of the Rabbinical tradition and hence are commonly referred to as the

'Apocrypha.' These books were not only accepted by the Church, but were frequently employed to provide readings for saints' days. One of those (2 Maccabees, chapt. 7) celebrated what again from a mediated Christian perspective was categorized as the martyrdom of a mother and her seven sons in a campaign of the 160s BCE by the Seleucid king Antiochus Epiphanes to forcibly integrate the Judaeans into his realm. It is plausible that the translators were familiar with the passage from this annual liturgical context, which thereby influenced their rendering, which transforms Antiochus into a stereotypical tyrant. While one of the brothers calls him a 'scourge' (*alastōr*) in Greek at v.9, the Armenian roundly condemns him as "imperious, proud, and arrogant" (*sēg, hpart ew ampartawan*). Meanwhile, the portrayal of his socially and physically weakest antagonist, the mother is heightened in that she "stepped forth bravely" (*k'aǰut'eamb yaṙaǰ matuc'eal*) to address her son. Meanwhile, the original clash over the imposition of Hellenism encapsulated in the Greek phrase *metabainein epi ta Hellēnika* ("to transfer allegiance to Greek customs) such as prohibiting circumcision at 6:9 is transformed into the much more generic Armenian formulation *zohel* ("to sacrifice") aligning with hagiographical norms and embracing the contemporary Armenian hermeneutic against persisting local pagan cults (Cowe 2020: 163-167).

As already noted, Christianity employed various aspects of the Hebrew Scriptures to buttress claims to fulfilment of prophecy. On occasion, varying interpretations of the semantic range of terms utilized in the Greek translation without the corroboration of the original aided in the development of certain doctrines, of which that of the Virgin Birth is an excellent example. This hinges on the verse Isaiah 7:14 where the Hebrew term *N'RH* refers to a young woman, a form plausibly rendered by the Greek equivalent *parthenos*, which however, was later construed in its narrower sense of 'virgin,' as evinced by the Armenian version *koysn*.

Armenian translators were trained in the principles for scriptural interpretation developed by exegetes associated with Antioch in the second half of the 4th century and therefore their version falls into the rare category of a scriptural translation that viscerally embodies this distinct formation in contrast to the Greek, where those insights are transmitted separately in textual commentaries. Consequently, it is of critical significance for the history of thought. Thus, the Armenian version of Lamentations adduces several features of Theodoret of Cyrrhus' commentary on the book. These include a hybrid parent text, free handling of Greek morphology and word order, recognition of the poetic nature of the text, and enhancing the parallelism between verses. Another feature is doublet renderings, employing two Armenian equivalents for one lexeme in Greek, as at Lam 2:3, where the idiomatic combination of verbs *hašeac' ew mašeac'* represents the compound Greek form *suneklasen*. Similarly, the approach valorizes the psychological dimension over the physical, as at Dan 4:32 where the metaphorical use of the term 'hand' is explicated in terms of 'power' congruent with the interpretation of the Antiochene Fathers Diodore of Tarsus and John Chrysostom. Likewise, at 4:20 the Armenian aligns with Theodoret in regarding the textual variant *Khristos Kyrios* ('Christ Lord') as a Christological reference, rendering this even more patent by the reverse formulation *Tēr K'ristos* ('the

Lord Christ') in contrast to the critical Greek text *kyriou khristos*, a royal title meaning 'the Lord's anointed' in keeping with the Hebrew (Cowe 2015: 142-165).

The most striking case in the Armenian Old Testament is afforded by the book of Esther, which develops trends visible in the Greek versions of the work (reducing Jewish reparations, accentuating exodus traditions) and reinterpreting the significance of the Festival of Purim instituted by Esther and Mordecai, thereby integrating hermeneutic imperatives to facilitate the work's reception in a new space and time. I would therefore argue that the translation/redaction should be situated within the ongoing process of writing and rewriting scripture, which I would contend, continued into Late Antiquity in both Jewish and Christian communities (Cowe 2022: 19-39).

A new set of macro-level factors impacted Armenia in the 420s when the regional ecclesiastical authority of Antioch with its emphasis on the reality of Christ's human development in the incarnation clashed with the rival see of Alexandra, whose emphasis lay on the salvific efficacy of God the Word. From its viewpoint on Christ's humanity largely in terms of the Word's "en-flesh-ment," the Antiochene concentration on his human soul appeared to suggest a second principle of action in Christ. This impression was furthered by the extreme expressions of an Antiochene pupil Nestorius, who had become patriarch of Constantinople. In this aporia, an ecumenical council representing the plenum of the church in the Roman Empire in 431 overrode Antioch's status. Meanwhile, in Armenia, despite Theodoret's contacts, the impact of the same earlier ecclesiastical network on the Armenian hierarchy maintained the polity's affinities with the Roman Empire. At the same time, to obviate suspicion of harboring latent Nestorian allegiance, it was regarded as politic to inaugurate a new translation of scripture.

In this new mediated version authority moves to Constantinople, dictating a different Greek textual basis and featuring a new translation technique characterized by close calquing of Greek morphology and syntax. This more 'literalizing' approach influenced by the translators' training in Greek grammatical thought focusing on the definition and usage of parts of speech, is typified more by inflexible patterns of lexical equivalency that run the risk of undermining the version's ability to communicate fully the semantic appropriateness of its parent text (Cowe 2012: 143-161).

3. The Armenian Version of the Qur'ān

The Armenian experience with the Qur'ān represents the antithesis of the Bible. Islam, like Judaism, views scripture as an inimitable form of divine revelation that cannot be duplicated by humans in other idioms. Hence, it is only in the Arabic original that the scripture is read at the mosque and the daily prayer cycle of *salah*. However, the renditions into Persian, Sindhi, Turkic, etc. have facilitated the religion's spread by clarifying its overall message. In contrast, the Latin version produced by Robert of Ketton in 1143 formed part of the wider project of the abbot of Cluny Peter the Venerable to effect Muslim conversion to Christianity in the context of the Second Crusade. Published in Basel in 1541, with a foreword by Martin Luther, it became the prime medium for Qur'ān translation up to the 18th century.

Armenians had lived in symbiosis with Islam since the 7th century, acquiring an oral familiarity with the religion, though without access to Qur'anic schools or madrasses. Instead, their knowledge was acquired through polemical epistolography and accounts of formal debates, followed by a series of treatises, some of which seem to rest on actual exchanges (Cowe 2016: 75-86). The immediate purpose for the Armenian translation of the Qur'ān produced in 1680, the autograph copy of which is still kept in Matenadaran MS 934, was probably to further dialogue with the Safavid shahs in New Julfa, a quarter of the capital Isfahan where most of its copies were made. There Shah 'Abbas had settled the Armenian mercantile elite, who played a crucial role in international trade in raw Persian silk in 17th and early 18th centuries. A contemporary chronicler documents a meeting the patriarch Yakob IV had with Shah 'Abbas II which typically ends with the Christian convincing his interlocutor of the truth of Christ's divinity (Dadoyan 2021: 251-252). Hence, curiosity concerning the contents of the Qur'ān probably derived from the desire to delegitimize it with greater specificity.

The appeal to a Latin intermediary relates to the active interchange Armenians were engaging in with the Catholic hierarchy during the Counter-Reformation. On the whole, Lehac'i's rendering accurately represents Ketton's rather loose paraphrase of the Arabic. He reproduces the distorted transliteration *azaora* representing the term *al-sūrah* as a section heading deriving from the spoken form *as-sūrah*. More importantly, he also follows his source's editorial intervention dividing the text into 124 *sūrahs* instead of the 114 of the Arabic original. In contrast, his one major omission is of Muhammad's designation as a *pseudopropheta* ('false prophet') in the title perhaps as an act of self-censorship to avoid confrontation with the Islamic authorities. In many ways, the most significant aspect of his oeuvre is paratextual in reproducing Ketton's marginal glosses that highlight topics rife for exploitation in debate: denial of Muḥammad's prophethood, refutation of Muslim charges against Christians, and underscoring internal inconsistencies such as between the prohibition on wine in society, while including it as an indissociable element in depicting the afterlife (Dadoyan 2021: 257-261).

4. Mediated Translation between Peripheral Cultures

Alexander of Macedon's empire created a powerful land bridge between India and the Mediterranean, the efficacy of which was developed by the inauguration of the Silk Route in the 2nd century BCE. However, until the Pax Mongolica the road was segmented into separate sectors for which distinct intermediaries were responsible. Naturally, commerce along it included artistic and cultural products. Thus, chess passed to Persia by the 7th century CE, was practiced in Armenia by the 9th, and known in Europe by the 10th, while the digit zero reached the Persian scholar al-Khwarizmi by the early 9th century and was disseminated in Europe by Fibonaci in 1202. Texts underwent a similar process. Sanskrit's influence across the western half of the northern hemisphere diffused works then transmitted by sequential intermediate forms in a process that automatically impacted their nature and content. I'd like to discuss two of these also extant in Armenian.

India's literary reputation is paramount in the domains of epic and drama, but it is the more popular genre of fables like the *Pañcatantra* that entered the widest circulation. The latter consists of a collection in fifteen chapters clustering around a frame narrative that present anthropomorphic animals illustrating situations to inculcate *niti* (prudent conduct) for a ruler's edification. Translated into Middle Persian in the 6th century, then Arabic in the 8th, the compilation is better known by its title in the latter as *Kalila Wa Dimna*, foregrounding the activities of the two jackals who recur as narrators and actors. The 12th-13th centuries proved a remarkable era of state construction around the Mediterranean, that created a new market for manuals on statecraft for the fledgling monarchies. Alongside Near Eastern sapiential works like the *Wisdom of Ahikar* and the *Admonitions of Anoširvan*, that similarly passed into Armenian via several intermediaries, some of the episodes of the *Pañcatantra* entered the *Ałuesagirkʻ* (lit. 'foxbook'), a collection associated with Vardan Aygekcʻi for the instruction of the Armenian court and society (Cowe 2015: 77-105).

India has also been the spawning ground for several religions and religious philosophies. It is significant that both Vedic Brahmin institutions as well as the sramana ascetic tradition of the North East are represented in Armenian. The second collective is represented in *Barlaam and Iosaphat*, a lightly Christianized version of the biography of Siddartha Gautama, i.e. the Buddha. Indeed, the name Josaphat betrays vestiges of the form *boddhisatva* denoting a devotee on the path of enlightenment. Earlier accounts of the life mention his wife and children and portray his decision to follow a higher way of life through asceticism as a personal goal. However, the *Nidanakatha* of the 5th century features the addendum that he was inspired by an ascetic, who becomes the basis for the Christianized figure of Barlaam. Meanwhile, the legendary accretion of a seer's prediction that he would either become an exceptional king or a religious leader introduced the further stratum that his father the king deliberately shielded him from all manifestations of suffering to steer his son only towards kingship. Here, the Christianized version inserts the motif that the father had been persecuting the church and that the seer prophesied the child would become a Christian. Finally, after his son's establishment of a Buddhist *shangha* or monastery, the father determines to abdicate and dedicate his life to ascetic labors. The narrative passed from Sanskrit to Middle Persian and then to Arabic in the 8th century, after which it transitioned to Georgian and Greek. There exist three distinct redactions of the work in Armenian requiring fuller investigation (Antʻapyan 1980: iii-xviii).

5. Evolving Literary Traditions and Textual Diffusion

Under this rubric I should like to broach issues pertaining to the translation of a more popular evolving textual tradition that does not respect the work's original form, but views this as malleable material for reformulation in a continuing process of development. One of the most instructive examples in Armenian is the Alexander Romance.

A legend in his lifetime, Alexander of Macedon carved out a vast empire breaking down sociopolitical boundaries and ushering in an era of unprecedented cultural

exchange. In death, his iconic stature continued to grow until in the Ps. Callisthenes'
Alexander Romance the protagonist assumes almost superhuman proportions as an
intrepid explorer, strategist, monarch, and thinker who extends the bounds of the
known world in several dimensions — physical, mental, and spiritual. As a result, over
the next millennium this Greek narrative achieved a truly global reach, with
translations and adaptations springing up from Western Europe to Mongolia and all the
languages of S.E. Asia (Simonyan 1989: 69-363).

Consonant with this, the early Armenian version is one of the best witnesses to the
alpha and initial beta recensions of the Greek tradition, portraying the hero as an
embodiment of the pagan Hellenic ethos. However, gradually, we observe the creation
of new Armenian recensions as epitomes which curtail the pagan material no longer
relevant to the new image the protean hero was generating to enhance his
contemporary charismatic appeal. These texts also become hybridized through the
inclusion of episodes emanating from an Arabic milieu. These include the northern
tribes of Gog and Magog, whom against whom Alexander keeps at bey by an iron gate
until the Last Judgment. Similarly, the motif of the Copper City from the *Arabian
Nights* is superimposed on Alexander's visit to the capital of Queen Candace of Meroe
(Tašian 1891: 45-53).

Later redactions reconceptualize the hero as proselytizer for one or other of the
monotheistic religions. Of these, the Greek Epsilon recension (7th-8th cc.) represents
him as converting to Judaism while in Jerusalem. Recently, identified one of the six
discrete Arabic branches of Alexander-related texts was identified as deriving from this
model (Doufikar-Aerts 2010: 17), and initial research suggests this, in turn, is the
intermediary of an Armenian version in which Alexander accepts the sovereignty of the
God of heaven and earth, undertaking his campaigns to the latter's glory. Apart from
thematic parallels, the text reveals Arabic linguistic data such as the astronomical
terminology *shams* as 'sun' and the orthography of names, where Nectanebo appears as
Naktinafon. Moreover, the Christian ambience is reinforced by the form *č'astuack'* (lit.
'non-gods') to refer to pagan deities. A brief colophon indicates that the translation was
made at Aghtamar, an important ecclesiastical center in L. Van, the Western Armenian
phonetic values of which are periodically apparent in transliterations, such as the form
Tarios to denote the Persian king (Assis Rosa et al. 2017: 123-124).

6. Colonialism, Oceanic Optics, and the Incipient World System

The rise of the West and its economic, military, and political expression in colonialism
at the macro level becomes a major factor in determining language diffusion and the
currents of cultural exchange from the 18th century onwards. The French early
positioned themselves in the eastern Mediterranean. Meanwhile, after a brief rivalry,
they yielded India to the British, thus rendering English the *lingua franca* for the
already well-established Armenian mercantile community there. This division of power
is broadly determinative of the pathways by which foreign novels entered the
Armenian market at the micro-level. Those published by the Mkhitarist Armenian-
Catholic Congregation in Venice in the first half of the 19th century were rendered from

French, even when the original is English (as in the case of *Robinson Crusoe*), while those published in Calcutta illustrate the opposite trajectory (e.g. *Paul et Virginie*) (Davt'yan 1967: 3-332). Germany, however, was still in the process of unifying and thus was late to enter the colonial enterprise. Hence, its literature's wider dispersion depended on mediated translation, and since our final focus addresses a novel published in Calcutta in 1846, logic demands its transference via English.

The work also illustrates mediation within a broader framework, since the literary genealogy of its crux, the contention of two male figures of contrasting character to gain the affections of a young woman against the background of an older male authority figure alternatively related to the former or the latter begins with an instantiation in Johann Leisewitz's tragedy *Julius von Tarent* of 1774, which then inspired Schiller's tragedy *Die Räuber* of 1781. This, in turn, engendered Heinrich Zschokke's novel *Aballino, der grosse Bandit* of 1794, which thereafter impelled the Romantic Armenian scholar-writer Mesrop Taghiadian to employ it as the core of his *Vēp Vardgisi* (Vardgēs' Novel). To add a further complication to the mix, as mentioned above, Tałiadian only accessed Zschokke's material via Matthew Gregory Lewis' English rendering which appeared as *The Bravo of Venice* (London, 1805).

In contrast to the two plays' serious social commentary, Zschokke's novel composed at age 22, is an action-packed blockbuster tale of a master of disguise embodying both male traits above, who jumps from one cliffhanger to the next in his quest to regain his status, ingratiate himself with the doge of Venice, and win the latter's niece as his bride. Without applying the extreme model of French 18th century translators, Lewis intervenes to calibrate the level of violence to British taste. However, crucially, he adds the character of the Count of Monaldeschi, who enables him to integrate the hero's backstory, and his love interest, engineering a powerful conclusion scene absent in the original, all of which benefits Tałiadian's plot construction (Lewis 1805: v-vi).

In consequence, Tałiadian's molding of his coming-of-age story transforms the work into a *Bildungsroman* in which his hero Vardgēs matures in understanding through his vicissitudes until he emerges self-assured in the dénouement to gain a reward for his patriotic services. At the same time, the author's feminist predilections portray Vardgēs' bride Haykanduxt as a much stronger character, whose defense of her love in the trial scene is pivotal in turning public opinion in his favor. Consequently, the work emerges as a powerful embodiment of and protreptic to the contemporary Armenian nationalism (T'ałiadian 1846: 1-168).

7. Conclusion

I have tried to demonstrate some of the macro-level issues that impacted mediated translation in the Armenian micro-context, arguing they reflect much wider paradigms. Religious texts reveal that distances impeding direct communication may be social as well as geographical. Similarly, literary genre and type offer important clues as to which categories are most amenable to mediation especially those easily assimilable and of significant utility (Assis Rosa et al. 2017: 121). Directionality and sequence in

intermediation also appear susceptible to the construction of clear typologies in processes where the role of culturally dominant languages is pivotal (Assis Rosa et al. 2017: 114; 119-120). Meanwhile, it is crucial to consider the participation of various institutions in selecting, transmitting, and affording access to mediated materials. Finally, it is essential to acknowledge that all these variables are subject to the continual agency of wider political, economic, and technological factors, dynamically altering sensibilities and generating change.

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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.

PART II

MEDIATED TRANSLATION BETWEEN ITALIAN AND RUSSIAN LANGUAGES: THE CASE OF THE OPERA *LA FORZA DEL DESTINO*

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Abstract: *La forza del destino* was commissioned to Giuseppe Verdi by the St Petersburg Imperial Theatres in 1861. The opera was written on a libretto by Francesco Maria Piave and draws its subject from the Spanish drama *Don Álvaro o la fuerza del sino* by Ángel de Saavedra. Piave worked on the Italian version by Faustino Sanseverino and, according to Verdi's indication, inserted fragments from Schiller's trilogy *Wallenstein*. The opera premiered in November 1862 at the Bol'shoy Kamenny Theatre but only had a *succès d'estime*. In this paper, I try to explain the opera's cold reception focusing on the discrepancies emerging between the Italian libretto and the Russian translation prepared by Apollon Grigor'yev for the first staging. I will consider the typical derivation of Italian operatic librettos from pre-existing literary works. This process combines mediated and inter-semiotic translation, allowing me to show the artistic resources mediated translation offers in stage literature.

Keywords: Verdi; *La forza del destino*; Italian opera; Grigor'yev; Piave

1. Introduction

Known in English as *The Power of Fate* or *The Force of Destiny* and in Russian as *Sila sud'bï*, *La forza del destino* is the opera that the Directorate of the St Petersburg Imperial Theatres commissioned to Giuseppe Verdi in 1861. After a complex stage of negotiations and preparatory work, it premiered on 10 (29) November 1862 at the Bol'shoy Kamenny Theatre[1].

This event can be considered the apex of the tradition of Italian opera at the Russian Court. The tradition had begun back in the 1730s, when Empress Anna Ioannovna engaged the Neapolitan composer Francesco Araja in the role of Court *kapellmeister*

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[1] The secondary literature about Verdi and his output is huge, as it is the corpus of essays regarding this precise title, its genesis, and its stage history. I have referred to specific titles that fit the discourse of this article (e.g., Rescigno 1981, Budden 1979), leaving a wider bibliography in the background since a list of all references on this topic would need too much space for this publication.

(Giust 2014), and lasted until the Imperial Theatres kept the monopoly on theatrical performances active, which means, up to the year 1882. The usage of having Italian performances at the Russian court continued, though, up to the first World War.[2]

The reception of *La forza del destino*, however, makes the commission of Verdi's work and its Premiere appear as the last flicker of life of the mentioned tradition, since the critique's reviews were, for the most part, unenthusiastic, and negative was the general attitude of the main Russian journalists towards his visit in Saint Petersburg[3].

Taken as a whole, the debate offered by public reviews shows how the opera inflamed spirits in the context of competition for the Court's support between Italian and Russian opera companies – a discussion that took place in the broader frame of the controversy on the Imperial cultural policy: those who carried about ideas of national pride and nationalist demands in music theatre perceived the Court's attitude as too foreign-loving.

In aesthetic terms, most of the reviewers point out a problem that, if typical of the Italian operatic tradition in general, seems to be taken to the extreme about this title: the lack of internal consistency of the work due to a too-unlikely plot.[4] We cannot avoid starting from here to proceed with the discussion.

The opera is the history of Don Alvaro, a young nobleman of South American origins, who has settled in Seville, Spain. There, he falls in love with Donna Leonora, who, obviously enough, corresponds to his feelings. Leonora's father, the haughty Vargas, Marchese di Calatrava, violently opposes the match, considering it dishonorable because of Don Alvaro's Inca background. In Act 1, Leonora is ready to give up her family and country to elope with Alvaro. Aided by her confidante Curra, she is preparing to leave when the Marchese suddenly enters and discovers the couple together. Assuming the worst, Alvaro draws his weapon, but when, surrendering to Leonora's father, he flings down his pistol, this goes off, mortally wounding the Marquis to death. The horrified lovers flee and are apparently definitely separated.

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[2] Between the Summer of 1881 and the Spring of 1882, Alexander III took a series of measures that led to the abolition of the State monopoly on entertainment, officially sanctioned with a decree presented by the Emperor to the Senate on 24 March 1882. This circumstance led to the dissolution of the Italian Court troupe, which performed its last show in February 1886 and subsequently abandoned the Bol'shoy Theatre and St Petersburg (Frame 2000). This gave rise to a proliferation of private professional and amateur businesses, including those of Sergey Ivanovich Zimin and Savva Ivanovich Mamontov. After a renovation of the theatre buildings, the possibility remained of renting the Great Hall to various entrepreneurs, such as Antonio Ughetti (1896 – 1904), Akaky Tsereteli and his troupes Nuova Opera (1906 – 1906) and Opera Italiana (1905), Carlo Guidi and again Antonio Ughetti (1907, 1909 – 1912), Renikov and Ughetti (1913), A. Vizzentini. The activity of the Italians in St Petersburg, even outside the context of the Court, ceased in 1914 at the outbreak of the First World War (Godlevskaya-Fedosova 2013; Frame 2000 bis).

[3] This is what emerges for the corpus of documents I was able to analyse, which is partially listed in the bibliography. For a deeper analysis of the context of Verdi's reception in Russia and a more detailed bibliography, see Giust, 2024.

[4] The accusation made against librettists and composers ready to support them in order to obtain impressive dramas had long been present among the arguments of critics even in the Russian-speaking world: even a supporter of Verdi like Rostislav had to admit, reviewing *Il Trovatore*, of not feeling able to report the plot, already defined by a colleague from the *St Petersburg Gazette* as "a complete mess," "confused" and at times covered by obscurity (Rostislav 1855).

Leonora, cursed by her father, will be chased by her brother Carlo Vargas, who will search for revenge. Hiding behind false identities, Carlo will follow her steps to the Spanish village of Hornachuelos, where he will find himself in a mass of commoners, muleteers, villagers, soldiers, recruits, sutlers, innkeepers, and retailers. In turn, Leonora takes refuge in a solitary monastery: she is surly receipted by Fra Melitone, but Padre Guardiano (the regent of the Monastery Madonna degli Angeli) agrees to direct her to a secret cave in the mountains. Here, she will live as a hermit; he alone will bring her food, and she will have a bell which she is to ring only in times of great danger or if she is on the point of death.

In Act 3, Don Carlo and Don Alvaro cross paths in Velletri, where Alvaro distinguishes himself for bravery on the battlefield during the Spanish campaign in Italy (the action takes place in the mid-18th century); without knowing each other's identity, they become friends. At the end of the play (Act 4), after a series of further misadventures, the three protagonists are reunited by coincidence (by Fate) back to Hornachuelos, where a final *agnitio* occurs. Don Carlo and Don Alvaro engage in a duel next to the secret cave where Leonora lives. Carlo is hit to death and Leonora is called upon to help. Just before dying, her brother carries out his revenge by stabbing her during their last hug. Consequently, Alvaro ends his existence by throwing himself off a cliff, cursing the cruel fate that has persecuted him[5].

There is undoubtedly enough ground to understand why reviewers pointed their finger against the improbability of the plot: among those whose writings I have analyzed (which are listed among the references), Nikolay Gubert defined the opera as "a plot that, from every point of view, lends itself to the insertion of effects"[6]. Yury Borodzich equally divided the responsibilities between librettist and composer:

Многие осуждают г. Пиаве за либретто оперы «Сила судьбы»; другие же обвиняют Верди за то, что он не обратился к более опытному и талантливому писателю. Скорее всего можно сказать, что виноваты они оба, так как это дело общее. Нельзя, однако же, не заметить что содержание «Силы судьбы» так невероятно, что, прочитав либретто, любитель и ценитель музыки идет в театр с некоторым предубеждением вообще против оперы (Borodzich 1862).

[Many blame Mr. Piave for the libretto of the opera *La forza del destino*; others reproach Verdi for not turning to a more experienced and talented writer. It can probably be said that both are to blame since it is a joint job. However, one cannot help but observe that the content of *La forza del destino* is so far-fetched that, having read the libretto, anyone who loves and appreciates music goes to the theatre with some general prejudice against the opera.]

According to the composer Pyotr Sokal'sky, Verdi had tried to make his opera clownish, and filled it with "*more numerous than usual*" absurdities (emphasis on the

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[5] Under the aspect of the staged action, the story does not end here. After 1862, Verdi revised his opera and produced a new version staged at La Scala Theatre in 1869, with a significantly modified finale. We are not following this line of research, which musicologists have fully explored (Rescigno 1981; Boccuni-Gianotti 2001: 23–35).

[6] «канва во всех отношениях выгодная для размещения эфектов» (Gubert 1862).

original), thinking that this would pander to the taste of Russian society[7]. The attempt to orient towards a non-cultured audience, accustomed to attending theatres as mere entertainment, resulted (in Sokal'sky's words) in the "unprecedented falsity of libretto and music [which] constitutes the foundation of this opera: without any restraint, it is sprinkled with narcotics of every kind"[8].

Criticism was insistently carried forward by Verdi's bitter enemy Aleksandr Serov, a composer and a music commentator who, after producing severe reviews of *Traviata*, *Giovanna de Guzman* (*I vespri siciliani*) and *Luisa Miller*, denounced the attitude of economic conspiracy that — in his opinion — had determined the structure of the opera: "It is evident that the master wanted to please Mr. De Bassini and Mrs. Nantier-Didiée, giving them a fairly large space in the work. But since both these characters are pure *hors-d'œuvre*, they do not arouse the slightest interest"[9]. In this quotation, the composer refers to the actors playing the role of two secondary characters: the gypsy Preziosilla and Fra Melitone. In the opera, they act in the frame of the popular scenes located in Hornachuelos and Velletri, where people from all walks of life meet in a trivial, almost vulgar emotional environment. From the viewpoint of music history, this choice opened a new perspective in the field of opera, where up to this occasion, environments of this kind and the mix of comedy and tragedy were almost absent. In fact, the expedient of introducing these characters contributes to widening the range of the orchestral, scenic, and vocal characterization, and one is tempted —following the suggestion of some musicologists— to put forward the idea that this conception exerted some influence on such a fundamental title in Russian opera history as Mussorgsky's *Boris Godunov* (1869-74) (Budden 1979; Girardi 2022; Sablich 2001, Giust 2024). At the time of Verdi's Premiere, though, reviewers were not eager to appreciate this innovation.

As anticipated before, the circumstances of Russian music life in this phase for sure affected the reviewers' point of view. Nevertheless, part of the highlighted fragilities could be ascribed to a lack of understanding of the subject rather than the work's purely musical features[10]. In reference to the supporting characters of popular extraction, Serov in particular (who can be considered the most outstanding voice among the mentioned commentators) completely misses Verdi's aspiration to render

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[7] «[…] он постарался новую оперу свою испещрить нелепостями *более обыкновенного*» […he tried to infuse his new opera with more usual absurdities] (Sokal'sky 1863).

[8] «И в самом деле вопиющая неправда в либретто и в музыке составляют фонд этой оперы; в ней разбросаны без всякой церемонии всевозможные наркотические средства» ["And in fact, blatant untruths in the libretto and in the music constitute the basis of this opera; various narcotic substances are scattered in it without any measure"] (Sokal'sky 1863).

[9] «Ясно, что маэстро хотел угодить синьору Дебассини и синьоре Нантье-Дитье, дав им довольно большое участие в опере. Но как оба характера эти являются «hors-d'œuvre," то и ни малейшего интереса не возбуждают» ["It is clear that the maestro wanted to please Signor Debassini and Signora Nantier-Dithier, they have quite a large participation in the opera. But since both of these characters are "appetizers," they do not arouse the slightest interest.] (Serov 1895: 1448).

[10] Musical features such as orchestration are mentioned and commented on by reviewers, notably by Serov. Here, however, I would like to focus on the announced aspect. For other aspects of Verdi's reception in Russia, see Giust, 2024.

their minute, humble, and grotesque world, which the composer had undoubtedly captured in the source. It is, therefore, worth investigating the libretto and its genesis in order to trace back the elements that concur to the treatment of the subject, to finally arrive at its presentation in Saint Peterburg. We will consider the literary, rather than the musical, elements of the whole work, to achieve this result.

2. The libretto's Genesis

The opera draws its subject from the Spanish drama in prose and verse *Don Álvaro o la fuerza del sino* (1835) by Ángel de Saavedra, Duke of Rivas (1791-1865). The composer, who often looked for subjects in Spanish literature, had become familiar with this play through the Italian version published by Faustino Sanseverino (1801-1878) in 1850 (Saavedra 1850). This creates a first margin of distance between Saavedra's play and Verdi's opera, since Sanseverino does not respect the formal features of the original drama, which alternates prose and verse and uses only prose. The difference on a formal level is exemplified in the following quotations, which put in direct comparison the texts of the very first scene:

Saavedra – *Don Álvaro o la fuerza del sino*	**Sanseverino – *Don Alvaro o La forza del destino***
Oficial	L'Uffiziale
Vamos, Preciosilla, cántanos la rondeña. Pronto, pronto; ya está bien templada.	Via, Preziosilla, cantaci una canzone. Presto, presto, la chitarra deve essere bene accordata.
Preciosilla	Preziosilla
Señorito, no sea su merced tan súpito. Déme antes esa mano, y le diré la buenaventura.	Non abbia tanta fretta, signorino. Mi dia prima la sua mano, e le farò ventura.
Oficial	L'Uffiziale
Quita, que no quiero tus zalamerías. Aunque efectivamente tuvieras la habilidad de decirme lo que me ha de suceder, no quisiera oírtelo… Si casi siempre conviene el ignorarlo.	Acquetati, Preziosilla, non so che farne delle tue ciancie. Quand'anche tu avessi in fatto l'abilità di predirmi tutto il mio avvenire, io non lo vorrei sapere. È sempre meglio ignorarlo.
Majo (*Levantándose*)	Il Majo, *alzandosi*
Pues yo quiero que me diga la buenaventura esta prenda. He aquí mi mano.	Dunque la dirai a me. Eccoti la mano.
Preciosilla	Preziosilla
Retire usted allá esa porquería… Jesús, ni verla quiero, no sea que se encele aquella niña de los ojos grandes.	Ritiri quella manaccia… Jesus! Non voglio neppur vederla, non sarà mai che si abbia ad ingelosire quella fanciulla dei grandi occhioni.
Majo (*Sentándose*)	Il Majo, *sedendosi*
¡Qué se ha de encelar de ti, pendón!	Chi vuoi che si ingelosisca di te, mariuola!
Preciosilla	Preziosilla
Vaya, saleroso, no se cargue usted de estera; convídeme a alguna cosita.	Ah, ella scherza, via non se n'abbia a male, mi paghi qualche cosa.
Majo	
Tío Paco, dele usted un vaso de agua a esta criatura, por mi cuenta.	

Preciosilla

¿Y con panal?

Oficial

Sí, y despúes que te refresques el garguero y que te endulces la boca, no cantarás lar corraleras. (El aguador sirve un vaso de agua con panal a Preciosilla, y el oficial se sienta junto al majo)

Habitante primero

   ¡Hola! Aquí viene el señor canónigo (Saavedra 1992: 52–2).

Il Majo

Mastro Paco, date un bicchier d'acqua a questa donna per conto mio.

Preziosilla

Col miele?

L'Uffiziale

Sì, e quando ti sarai rinfrescato il garguzzolo ed addolcita la bocca, canterai la ballata. (L'acquajuolo porta un bicchiere d'acqua col miele a Preziosilla, e l'Uffiziale siede presso al Majo).

1° abitante di Siviglia

   Oh! Viene il signor Canonico (Saavedra 1850: 73–4).

and a fragment of Scene 5, where one can see that the translator replaces verse with prose, renouncing the rhymes, too:

Saavedra – *Don Álvaro o la fuerza del sino*
Marqués (*Abrazando y basando a su hija*)
Buenas noches, hija mía;
hágate una santa el cielo.
Adiós, mi amor, mi consuelo,
mi esperanza, mi alegría.
No dirás que no es galán
tu padre. No descansara
si hasta aquí no te alumbrara
todas las noches… Están
abiertos estos balcones (*Los cierra.*)
y entra relente… Leonor…
¿Nada me dice tu amor?
¿Por qué tan triste te pones?
        Doña Leonor (*Abatida y turbada*)
Buenas noches, padre mío.
                Marqués
Allá para Navidad
iremos a la ciudad,
cuando empiece el tempo frío.
Y para entonces traeremos
al estudiante, y también
al capitán. Que les den
permiso a los dos haremos.
¿No tienes gran impaciencia
por abrazarlos?
            Doña Leonor
                ¡Pues No!
¿Qué más puedo anhelar yo (Saavedra 1992: 59–60)?

Sanseverino – *Don Alvaro o La forza del de*
Il Marchese *abbracciando e baciando la figlia*
Buona notte, mia cara figlia; ti faccia il Cielo una santa. Addio, amor mio, mia consolazione, mia speranza, mia gioia! Non dirai mai che tuo padre non sia galante. Non potrei riposare tranquillo se ogni sera non ti accompagnassi nella tua stanza. Questa finestra è aperta (*la chiude*), ed entra l'umido della notte. – Eleonora! – Non mi dice nulla l'amor tuo? – Perchè [sic] si triste?

            Eleonora, *abbattuta e turbata*
Buona notte, caro padre.
                Il Marchese
   Per Natale, quando incomincia il freddo, ritorneremo in città. Allora avranno il permesso di venire anche i tuoi due fratelli, lo studente e il capitano. Non sei impaziente di abbracciarli?

                Eleonora
   E come no? Che posso mai desiderare di più (Saavedra 1850: 83–4)?

In the preface to his version, Sanseverino explains his formal choice:

Il *Don Alvaro* è scritto parte in prosa e parte in versi, e questi talvolta sono *eroici*, sciolti da rima, ma più spesso ottonari rimati. Il rapido passaggio dalla prosa al verso non sembra confacente all'indole della lingua italiana, nella quale è assai difficile verseggiare il dialogo famigliare senza cader nel triviale, e forse Andrea Maffei è il solo che abbia saputo evitare un tale scoglio nella sua mirabile traduzione del *Wallenstein* di Schiller. Conscio pertanto delle mie poche forze, mi valsi continuamente dell'umile prosa, procurando, per quanto ho potuto, di rimaner fedele all'originale senza farmi troppo schiavo della parola (Saavedra 1850: 69).

[*Don Alvaro* is written partly in prose and partly in verse, and these are sometimes *heroic*, free from rhyme, but more often rhymed. The rapid transition from prose to verse does not seem to suit to the nature of the Italian language, in which it is challenging to put the family dialogue in verse without falling into triviality. Perhaps Andrea Maffei is the only one who has avoided such a stumbling block in his admirable translation of Schiller's *Wallenstein*. Therefore, aware of my few strengths, I have continually used humble prose, trying, as far as I could, to remain faithful to the original without becoming too much a slave to the word.]

In a way, Sanseverino betrayed the original, explaining that he chose "humble prose" to satisfy the Italian language, for which a quick and constant shift from prose to verse seemed unsuitable because it would have caused the text to become "trivial" to his target audience. So, a cleaning up seems to occur during this phase of work, creating a certain degree of separation between the original and the remake. In this first translation, however, the separation can be perceived especially on the formal level[11].

Subsequently, a new passage was entailed by the making up of the libretto. As it was typical of Italian *melodramma* since the beginnings of its tradition, the verbal text of a music composition conceived for the operatic stage was the result of a complex process of elaboration of a primary source. This elaboration was made necessary by the different fruition of a text by readers (in the case of a book) and spectators (in the case of a stage performance); moreover, it was due, of course, to the presence of the music, which caused music dramaturgy to replace other narrative techniques in the function of moving the action forward. In the case of Verdi's *Forza*, the libretto was produced by Francesco Maria Piave (1810 – 1876), one of the composer's most affectionate collaborators in those years. Unlike Sanseverino, Piave had to elaborate a text to be *staged with music*, preparing it for Verdi's inter-semiotic translation. This produced a certain number of modifications to the source, which are summarized here below:

-   shift from prose to verse;
-   cuts in the text;
-   different organization of the drama;
-   reduction (in number) of characters;
-   modification of their personality.

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[11] In the second quoted passage, the translator adds the sentence "i tuoi fratelli" with a clear explicative purpose. However, we are not going further in this analysis since Sanseverino's text will represent the central reference point in the following discourse, which is the core of the present article.

Please note that in the elaboration of the libretto, the Italian translation becomes the source, while Saavedra's text is already left behind. First, one more shift from Sanseverino's prose to lyric verse is due to the fact that Italian operatic tradition up to the 20th century foresaw only poetry (and not prose) to be sung. If we consider once more the scene that presents Leonora with his father, we can immediately observe this change in the very first lines:

Sanseverino – La forza del destino **Giornata prima, Scena quinta**	**Verdi-Piave –** *La forza del destino* **Act 1, Scene 1**
Il Marchese *abbracciando e baciando la figlia*	Marchese (*abbracciandola affettuosamente*)
Buona notte, mia cara figlia; ti faccia il Cielo una santa. Addio, amor mio, mia consolazione, mia speranza, mia gioia! Non dirai mai che tuo padre non sia galante. Non potrei riposare tranquillo se ogni sera non ti accompagnassi nella tua stanza. Questa finestra è aperta (*la chiude*), ed entra l'umido della notte. – Eleonora! – Non mi dice nulla l'amor tuo? – Perchè si triste?	Buona notte mia figlia… addio diletta!.. Aperto ancora è quel verone? (*Va a chiuderlo*)
	Leonora
	(Oh angoscia!)
	Marchese
	Nulla dice il tuo amor?.. Perché si trista?..
	Leonora
Eleonora, *abbattuta e turbata*	Padre!.. Signor!..(La forza del destino 1862:
Buona notte, caro padre (Saavedra 1850: 83).	3)

The same quote exemplifies another feature of the libretto: while Sanseverino translated the whole play without any cuts, Piave's text is far shorter than Sanseverino's. This was typical of reducing a source to an operatic libretto and depended on the fact that music was expected to significantly expand the performance of verbal elements in the diachronic dimension. This peculiarity implied a simplification in the plot and its progress, which is visible in the different organization of the text as a whole: while the source is organized in 5 days (Jornadas – Giornate), Piave's libretto is 'reduced 'to four acts.

Moreover, the number of characters is significantly reduced from 26 *dramatis personae* (to which extras were added) to 12 (plus extras). This reduction entailed a chain of consequences at the level of dramaturgy. While in Sanseverino's text (as well as in Saavedra's original) Calatrava had two sons —Carlos and Alfonso, who concur together in their father's vendetta against Leonora and Don Alvaro —, these two were fused by Piave in a single one. According to this change, Carlo di Vargas succeeds in finding himself in any place where Alvaro tries to escape his destiny: Seville (where the story begins), Hornachuelos, Velletri (Italy), and then back to Hornachuelos. This choice affects the so-called 'constellation of characters' (the structure of relationships between *dramatis personae*) and explains why contemporary critics perceived the plot as unlikely and far-fetched. The fusion of the two Vargas brothers was in a certain way neutralized by the fact that Carlo – which is the result of this fusion – presents himself with different (false) names in different contexts: he is Pereda, a student from Salamanca in Act 1, and then introduces himself to Alvaro as Don Felice de Bornas in Act 3 (Féliz de Avendaña in Day 3 of the play, Felice di Avendaña in the Italian translation by Sanseverino), before declaring his true identity in Act 4. Similarly,

Preziosilla brings together the figures of the Hostess of Hornachuelos Inn (Day 2 of the play) and the Gypsy in Velletri.

Reduction to an operatic libretto also gave way to personal interpretation, which sometimes allowed the source to be integrated by the librettist. Verdi and Piave exploited this possibility by including in the text fragments from the dramatic trilogy *Wallenstein* (1799) by Friedrich Schiller (1759-1805), more conspicuously from its prologue *Wallensteins Lager* (1796). Verdi, who had already drawn subjects from Schiller on many occasions[12], knew this specific work through the "most beautiful version" published by Andrea Maffei (1798-1885) – a poet, a librettist, and one of the composer's closest friends and collaborators. The Italian libretto issued for the Russian premiere declares as follows: "I versi chiusi fra i due asterischi appartengono alla splendida versione del Wallenstein di Schiller, fatta dall'illustre Cavaliere Andrea Maffei" (La forza del destino 1862: 62). The gloss refers to scenes 8 and 9, which in the German original are set in Bohemia (Schiller 1857: 35–40): to be assimilated in the opera, they were relocated to the military camp of Velletri, Italy. Here below, the most extended passage of this insertion is put side by side with its source (underlined words are directly quoted; bolding highlights discrepancies):

Schiller-Maffei – *Il campo del Wallensteins*	Piave – *La forza del destino*
Un cappuccino	Melitone
<u>Toh, toh! Poffare il mondo! Oh che tempone!</u> <u>Corre ben la ventura! Anch'io vi sono!</u> Voglio anch'io la mia parte!. <u>È forse questo</u> <u>Un campo di cristiani? o siam noi turchi?</u> Anabattisti ? <u>Berteggiar la santa</u> <u>Domenica così?</u> come se Dio Patisse di chiragra, e martellarvi Più non potesse ? È questo, è questo il tempo Di spendere in bagordi, in gozzoviglie? Quid statis otïosi? A che vi state Colle mani alla cintola? Sull'Istro Scatenata è la guerra . Il baluardo Che schermía la Baviera è già caduto; Negli unghioni nemici è Ratisbona. E l'esercito poltre, e la ventraja Qui ne cava di grinze, <u>e più faccenda</u> <u>Le bottiglie gli dan che le battaglie;</u> Mena fendenti, ma co' denti; involta Corre colle baldracche, e mangia il bue Anzichè trangugiarsi il Frontebue.	<u>Toh, toh!.. Poffare il mondo!.. oh che tempone!</u> <u>Corre ben l'**avventura**! anch'io **ci** sono!</u> Venni di Spagna a mendicar ferite Ed alme a mendicar. Che vedo! <u>è questo</u> <u>Un campo di cristiani o **siete** turchi?</u> Dove s'è visto <u>berteggiar la santa</u> <u>Domenica così?</u>.. <u>Ben più facenda</u> <u>Le bottiglie vi dan che le battaglie!</u>

Cristianità di cenere e di sacco
Per cordoglio si copre, e qui si tresca
Con Venere e con Bacco. – **Un tempo è**
questo   E invece di vestir cenere e sacco,
Di miseria e di pianto; è pieno il cielo   Qui si tresca con Venere e con Bacco!
Di segni e di prodigi. Il suo mantello   **Il mondo è fatto una casa di pianto**;
Spiega Domeneddio su minacciosi
Nugoloni di sangue, e dal celeste
Balcon, come flagelli arroventati,
Caccia fuor le comete. Il mondo è fatto
Una casa di lagrime. Nel sangue
Nuota l'arca di Pietro; e se l'ajuto
Del Signor non provede, il sacro Impero
Dirà tra poco: Io pero! Il fiume Reno
Ha più *lutti* che *flutti*. Ogni convento
Ora è covo del vento; i santuarj
Spelonche diventar di sanguinarj;   Ogni convento, oh qual profanazione!
E fino i *tabernacoli di Cristo*   Or è covo del vento!.. I santuari
Son fatti *ricettacoli del tristo*!   Spelonche diventar di sanguinari
Così che la fiorente e benedetta   E fino i tabernacoli **del Nume**
Tedesca plaga con ragion potrebbe   **Fatti son** ricettacoli del tristo.
Dirsi tedesca piaga. – Or chi ne manda
Tutti a soqquadro? Uditelo, figliuoli!
Sono i vostri peccati, i vizj vostri;
Quel vivere idolatra, a cui ví date   Tutto è a soqquadro… e la ragion? **pe' vostri**
Capitani e soldati […] (Schiller 1857: 35**–**7)   **Peccati** (La forza del destino 1862: 62–4).

Verdi's attention was probably brought to these scenes because of their popular characterization: following the line that Alessandro Manzoni (1785-1873) had espoused in the novel *The Betrothed* (*I promessi sposi*) in reference to the Milanese context (Franco 1961)[13], the composer should have found them suitable to the social environment he wanted to portrait in his opera. They gave way to a wide representation of the philosophy of the opera: it shows the manifestation of fate in all its pervasive power. Destiny drives the main characters' lives as well as those of the ones who surround them. Although Don Carlo still appears as a remnant of the antagonist in a triangle relationship with a couple of lovers, in Verdi's opera, destiny goes beyond their relationship to embrace a wider horizon. Its effects cover a more expansive space, which, in line with Manzoni, includes figures that are not essential to the plot's structure, though they represent the world in all its variety[14].

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[13] Verdi writes about Manzoni in his letter to Clara Maffei of 21 May 1867; the composer and the writer met in Milan on 30 June 1868, when the writer was 80 years old.

[14] One point should be highlighted, though, since it represents a watermark distinguishing Manzoni's thought from Verdi's. The composer never reached the intensity of Christian faith showed by Manzoni in his novel: in *The Betrothed*, the variety of adventures the characters are involved in is to be brought together under the idea of the divine Providence; Verdi, differently, remains more faithful to a laic idea of faith, which possibly was among the aspects that most attracted him in the play. In

The scenes with these picturesque characters ——in which the protagonist is the mass and the figures of Melitone and Preziosilla act as their spokespersons— attracted much of the Russian press's criticism. In particular, Serov's reference to these characters as "*hors d'œuvre*" could refer to the spurious nature of these fragments, but the Russian translation Serov probably read to become acquainted with the plot before the Premiere does not account for their origin. This observation leads us to a last passage in our reasoning, which ——I believe— sheds new light on the global picture of this opera's reception in Russia.

3. From *La forza del destino* to *Sila sud'bï*

As usual, the Italian libretto was published for the first staging; the local usage envisaged the publication in Italian, —— the language in which the opera was sung, —— and Russian (La forza del destino 1862), – the language in which the audience would read the text: the translation was authored by Apollon Aleksandrovich Grigor'yev (1822 – 1864), a professional translator with much experience in the dramaturgical field, who had previously translated works by classics of dramatic theatre and many Italian and German librettos[15].

If we compare the two versions of the libretto, something seems to be lost in translation: small but numerous details (suche as omissions or misunderstanding on the part of the translator) possibly hampered the readers' understanding of crucial dramaturgical moments and characters' profiles.

In most of these cases it is hard to identify theme as mistakes, and deviations are difficult to account for, and to count in the perspective of a quantitative analysis. Nonetheless, it can be pointed out that we observe this phenomenon notably in reference to the figure of Melitone. Verdi considered this character as a "most important" role of a "brilliant baritone"[16], and therefore asked for the collaboration of the experienced bass Achille De Bassini (1819-1881). Writing to the singer, he defined this role as "funny, very charming," and "tailored according to [his] personality," referring notably to his "joking mood that perfectly fits the character":

> Io ho una parte per te, se la vorrai accettare, buffa, graziosissima, ed è quella di Fra Melitone. Ti starà a pennello ed io quasi l'ho quasi [sic] identificata alla tua persona.

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any case, the music was, in his view, responsible for integrating the multiple misadventures of the plot in one, unified work (Budden 1979).

[15] Grigor'yev authored the Russian version of works by Sophocles, Shakespeare, Molière, and Delavigne. He translated from German the text of Anton Rubinshteyn's opera *Die Kinder der Heide* (*Deti stepey, ili Ukrainskiye tsïgane*, 1859-60), and Italian operas by Rossini (*Graf Ori*, *Soroka-vorovka*, *Chenerentola* and others), Donizetti (*Don Pasqvale*, *Marija de Rogan*, *Lyuchiya de Lamermur*, *Favoritka,* and others), Bellini (*Kapuletti i Montekki*, *Somnambula*), Pedrotti (*Fiorina*), Mozart (*Don Zhuan*), Beethoven (*Fidelio*), Gounod (*Faust*), Meyerbeer (*Robert-d'yavol*, *Osada Genta*), Boïeldieu (*La dame blanche – Belaya dama*), Verdi (*Un ballo in maschera*, *Rigoletto*, *Traviata*, *Trovatore,* and *Ernani*) (Ob''yavleniye 1863: 10; Gardzonio 2008: 348).

[16] "Un Baritono brillante per la parte di Fra Melitone, parte pure importantissima. Potrebbe essere De Bassini al quale anzi ho scritto, ma non so se Egli può, deve o vorrà fare tale parte." Verdi to Achille Tamberlick, Busseto, 30 ottobre 1861 (Rescigno, 1981: 41).

Non che tu sia buffone, ma hai una certa vena scherzevole, che quadra perfettamente col personaggio che ti ho destinato, previa la tua approvazione.[17]

[I have a part for you, if you want to accept it, funny, very charming: it is that of Fra Melitone. It will fit you like a glove, and I have almost tailored it according to your personality. Not that you are a buffon, but you have a certain joking streak, which perfectly fits the character I have assigned to you, pending your approval.]

In Grigor'yev's translation, however, part of the character's comedy conceived by Verdi appears neutralized and deprived of humour: examples can be found in various text passages. For instance, in Act 2, Scene 6 (Madonna degli Angeli monastery, near Hornachuelos), Melitone's self-referential jokes in his dialogue with Leonora are merely removed:

LEONORA	ЛЕОНОРА
Il superiore	О ради Бога! Нужно
Per carità!	Приора мне!
MELITONE	МЕЛИТОНЕ
Che carità a quest'ora!	**Зачем так поздно ночью?**
LEONORA	ЛЕОНОРА
Mi manda padre Cleto.	Меня шлет падре Клето.
MELITONE	МЕЛИТОНЕ
Quel sant'uomo!.. Il motivo?	**Как падре Клето?..** Но зачем же?
LEONORA	ЛЕОНОРА
Urgente	Необходимо…
MELITONE	МЕЛИТОНЕ
Perchè [sic] mai?...	Что же?
LEONORA	ЛЕОНОРА
Un'infelice…	Один несчастный…
MELITONE	МЕЛИТОНЕ
Brutta solfa, però v'apro… (La forza del destino 1862: 32)	**Так отопру я дверь вам…** (La forza del destino 1862: 33)

"Kak padre Kleto?" —an expression of surprise towards Leonora's request—, cannot be considered the equivalent to Melitone's sarcastic comment "Quel sant'uomo!.." (A Saint, indeed); the same can be said of "Brutta solfa" (A bad story), which disappears in "Tak otopru ya dver' vam…" (I'll open the door for you).

A similar dynamic can be observed in Act 4, Scene 2 (at Madonna degli Angeli monastery), where Melitone's sarcastic comments on the poor pilgrims (first quote) and (in the second quote) Don Carlos and are reduced to a standard, neutral tone:

MELITONE	МЕЛИТОНЕ
Ma tai pezzenti son di fecondità	Народят детей – да и пойдут
Davvero spaventosa…	Таскаться по миру.
GUARDIANO	ГВАРДИАНО

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[17] Verdi ad Achille De Bassini, [Busseto], 26 ottobre 1861 (Abbiati 1959: 660–1; Rescigno 1981: 41n; Luzio 1935: 62).

Abbiate carità!	Будь милосерд!.
VECCHI	СТАРИКИ
Un po' di quel fondaccio ancora ne donate	**Вы нам еще хотя немного дайте!**
MELITONE	МЕЛИТОНЕ
Il ben di Dio, bricconi, fondaccio voi chiamate?	**Мощенники – всегда-то мало им…**
ALCUNI	НЕКОТОРЫЕ
A me, padre! (*presentando le scodelle*.)	Мне, падре! (*подставляя ему чашки*)
ALTRI	ДРУГИЕ
A me!..	Мне…
MELITONE (*impazientato*)	МЕЛИТОНЕ (*С досадой*)
Oh andatemi in malora (La forza del destino 1862: 76)	**Ступайте от меня** (La forza del destino 1862: 77)

And further, in Scene 4:

DON CARLO (*con alterezza*)	ДОН КАРЛО (*гордо*)
Siete il portiere?...	Вы не привратник ли?
MELITONE	**(Что важничает так он?)**
(È goffo ben costui!)	**Кого здесь нужно вам?**
Se v'apersi, parmi…	ДОН КАРЛО
DON CARLO	Мне? Падре Раффаеле.
Il padre Raffaele?	МЕЛИТОНЕ (Зачем бы?)
VECCHI (Un altro!) Due ne abbiamo.	Двое их у нас:
L'un di Porcunna, grasso,	**Один старик и толстыйДа и притом**
Sordo com'una talpa; l'altro scarno,	**глухой**, другой, другой же мрачный…
Bruno, occhi… Ciel qual occhi!	И смугл… глаза… Глаза ужасные!... Кого же?
Voi chi chiedete?	ДОН КАРЛО
DON CARLO	Мне адского.
Quel dell'inferno	МЕЛИТОНЕ
MELITONE	**(Он дьявол!)**
(È desso!) E chi gli annuncio?	Как сказать о вас?
DON CARLO Un cavaliere…	ДОН КАРЛО
MELITONE	Да просто кавалер…
(Qual boria! È un mal arnese!) (La forza del destino 1862: 80–2)	МЕЛИТОНЕ
	(Глаза так и гордят!) (La forza del destino 1862: 81–3)

In the first fragment, the gravity of Melitone's "These beggars are incredibly fertile" is reduced in "Narodyat detey" ([pilgrims] give birth to children), so is as regards the appellation "andatemi in malora" (Damn you!), which has no stylistic equivalent in the more neutral "Stupayte ot menya" (Go ahead).

The second quote, the question "Chto vazhnichayet on?" (Why does he act so self-importantly?") underlines the attitude of Don Carlo but completely loses the irony Melitone has on him since his observation *a parte* "He's very clumsy!" (for the Italian "goffo") refers to Carlo's superfluous (silly) question, and motivates his answer (So it seems, once I've opened…). At the end of the fragment, Melitone lets us know that he

understands that something wrong will happen: his comment, "It's a bad business," contributes to creating suspense on a dramaturgical level. On the contrary, the Russian translation "Glaza tak i gordyat!" (which we can understand as "His eyes are so proud!") is more centered on Carlos's attitude, repeating the idea already expressed. The exclamation is connected with the following comment "He's a devil!," which replaces "It's him!" – words through which Melitone lets us know he understood which of the two Raffaeles Carlos is asking for. Grigor'yev misses (or consciously ignores) the significance of single lines in Verdi's dramaturgy, neutralizing the double standard kept by the character of Melitone, who addresses the audience while carrying on his dialogue with Carlos. Possibly, Grigor'yev underestimated the importance Verdi attributed to this dynamic, which was essential to Italian operatic theatre. Consequently, he thus ignores the role of the so-called *parola scenica*, so essential to the efficiency of the play when the music was added, and therefore related to the performance's outcome (Della Seta 1994).

4. Conclusion

These and other similar discrepancies that emerge from the comparison — analyzing the translation, one can see that the theme of Alvaro's obscure origins is also confused, as is the relationship between Preziosilla and Carlos— suggest that the translation could have mined a correct understanding of the work as a whole. Consistently with Verdi's attention to the relationship between (scenic) word and music, the music better responds to the Italian libretto than it could have been with its Russian translation, through which Serov and colleagues probably became acquainted with the subject and its treatment[18].

On the one hand, Serov and colleagues' incapacity to appreciate Verdi could be explained by the general conservatism of the Russian audience towards Italian opera, whose role was since the very beginning to celebrate Crowned Heads exclusively on the stage, and therefore did not allow for popular characters on stage[19]. It is also to be considered that the aesthetic vogue of truculent scenes on stage was already overcome in Europe by the time Verdi composed *La forza del destino*, an aspect that indeed

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[18] Days before the Premiere, articles were published with the aim of preparing the audience to the performance (See, for instance, "Z" 1862; "Z" 1862 bis).

[19] For a testimony of this perception, one can read one of the earliest definitions of opera in the Russian contest, which set the tone for the subsequent reception of Italian opera: "От обоих сих театральных действий опера весьма разнствует. Она кроме богов и храбрых героев никому на театре быть не позволяет. Все в ней есть знатно, великолепно и удивительно. В ея содержании ничто находиться не может, как токмо высокия и несравненныя действия, божественныя в человеке свойства, благополучное состояние мира и златые веки собственно в ней показываются. (Compared to both of these actions [comedy and tragedy], opera differs considerably. It admits none but brave gods and heroes onto the scene. Everything about it is illustrious, grandiose and astonishing. Among its arguments nothing can be shown but a high and incomparable action, divine properties in man, a happy arrangement of things, and a golden age.) (Stählin 1995: 532).

pushed Verdi himself to redefine the final solution of the play[20].

On the other hand, audiences hardly knew Italian and, therefore, had to refer to Grigor'yev's text to follow the action. His role was, therefore, crucial in the reception of the opera. In his translation of the Italian libretto, the Russian writer seems to have ignored or misunderstood the style and the dramatic strategies that Piave had embraced in it following Verdi's intentions. Similarly, he was possibly responsible (at least, partially) for the missed recognition of the influence exerted on Piave/Verdi by Schiller and Manzoni, which caused partial disagreement between the image Russian readers could build on the Russian libretto and the opera as it was performed in St Petersburg with singing in Italian. The translator's inadequacy (or creative attitude?) —attested by his version's lack of humour and grotesqueness— results in what Borodzich described as the audience going to the theatre "with some general prejudice against the opera."

By its complex genesis and history, this opera proves an outstanding case demonstrating the scale of artistic resources, but also of misunderstanding, offered by mediated translation in the field of music stage literature.

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[20] According to Javier Roberto González, "lo que el maestro comenzó a deplorar de tantas muertes amontonadas en escena, los tintes excesivamente negros de ese recurso grueso. En la década del sesenta del siglo XIX, cuando la ópera fue compuesta y revisada, la etapa más frenética y satanista del romanticismo, plenamente vigente cuando el duque redactó su drama, ya había perdido actualidad, y los efectos teatrales de directa atrocidad, las catástrofes por acumulación desmedida y los grandes gestos de patetismo y horror empezaban a resultar desagradables" (González 2010: 88).

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STRATEGIES OF RENDERING REALIA
IN MEDIATED LITERARY TRANSLATION

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

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

1. Introduction

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

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

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

2. Problem Statement

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

3. Defining the Notion of Realia

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

6. Conclusion

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

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

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

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

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Conflicts of Interest

Ethical Standards

MUSSORGSKY'S *BORIS GODUNOV* IN ITALIAN: ANALYZING THE INFLUENCE OF MICHEL DELINES' FRENCH VERSION

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Abstract: This article presents a brief history of Italian rhythmical translations of Modest Mussorgsky's libretto for his opera *Boris Godunov*, each apparently drawing on Michel Delines' French version from 1908. The author explores the possibility of studying the opera's reception in Italy in connection with the reception of its translations and conducts a brief comparative analysis of four Italian versions of the opera (two from 1908, one from 1909, and one from 1978) alongside both the original and the French version, using one fragment (Boris' coronation) as an example. The paper also aims to draw attention to the lack of serious comparative studies on opera translations and the translators themselves, emphasizing their role as mediators between different cultures.

Keywords: opera translation; libretto; opera theater; Russian opera; Boris Godunov

1. Introduction

It is well known that in Italy, during the early 20th century, Russian literary works were often translated not directly from the original language but from French, and to a lesser extent, from other languages. This phenomenon has received considerable attention from scholars, who, however, focused primarily on the most famous texts or authors. It is noteworthy that translations of Russian opera librettos have been overlooked. This appears to be a remarkable omission, considering that the growing popularity of Russian culture in the West at the beginning of the 20th century can be attributed largely to the European public's interest in Russian music, particularly in Russian Opera Theater. As librettology has gained a more prominent position in academic discourse in recent decades (Marschall 2004, Bonomi, Buroni, Sala 2019, Dimitrin, Stetsenko 2020), the study of opera libretto translations has the potential to raise new questions and offer interesting insights. For instance, one could explore the identification of opera translators, the processes involved in opera translations, and analyze the influence of these translations on the reception of the opera itself, or even the original works they were based on. An illustrative example related to the theme of

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this article would be tracing the connection between the growing popularity of Pushkin and Russian literature in general in Italy during the 1920s, attributed to the success of Mussorgsky's opera. Similarly, one could investigate the influence of opera translations on translations of Pushkin's drama *Boris Godunov*, among other related inquiries.

In my article, I aim to delve into Italian translations of arguably the most famous Russian opera in the West, Mussorgsky's *Boris Godunov*, initially translated from French. I intend to use this opera as a case study to analyze the extent to which the French version could influence subsequent Italian translations.

2. Selecting the Type of Translation to Analyze

Firstly, let's revisit the various types of operatic translation. According to Sarah Weaver, today we recognize four types of operatic translation: 1. Libretto translation (word-by-word or "straight" libretto translation); 2. Singing or singable translation; 3. Subtitles or surtitles; 4. Intersensorial translation (Weaver 2010).

Depending on the context or historical period, each type of translation may have had greater or lesser relevance. Given the period of our interest - the first half of the 20th century — what is particularly important to us is singable translation. This type of translation is not only intended to be read but also to be sung on stage. It's worth noting that this is the most time-consuming and challenging type of translation, as it requires the translator to preserve the prosodic and rhythmic patterns of the original set to music (*ibidem*)[1]. Finally, the most crucial aspect of singable translation lies in its role in shaping cultural memory. Even with repeated exposure to an opera in an unfamiliar language, the listener is unlikely to memorize the text. This implies that the verbal element of opera theater (which comprises words, music, and visual images) cannot fully engage in the theatrical experience. In this case, music, a powerful means of disseminating the text, cannot effectively convey what is not stored in memory, thus losing its original potential.[2] As for the words, they lose their right to be heard altogether. Conversely, by actively listening and, notably, re-listening to an opera text seamlessly fused with music, thereby grasping the meaning of the words, opera transforms into not only a cultural but also a social event. This is especially noteworthy when considering that opera, being a product of collective authorship (composer,

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[1] The most important task is not only to follow the scheme of the given music, but also its semantic meanings. This is in line with Jean-René Ladmiral's translation theory, according to which a music translation should not reproduce what the text 'says,' but what it 'wants to say' (Ladmiral 2009: 46). This approach is also in line with the librettologist Albert Gier, who calls one of the most important properties of the libretto genre the 'primacy of the perceived' (Gier 2004: 78), in the light of which the semantic and lexical character of the word loses much of its significance, since the word does not directly contact the addressee, but is a means of explaining what is heard in the music and what happens on stage.

[2] Let us recall, for example, the words of Lorenzo Bianconi: "Si tratta di riconoscere come in teatro – e tanto più nel teatro d'opera che scolpisce le parole nella memoria attraverso il canto – il momento della ricezione attraverso repliche successive abbia sulla storia e sulla definizione del testo un peso enorme" (Bianconi 1995: 148).

librettist, and scenographer), is also a product of collective consumption within a crowded theater hall.

That is why at the beginning of the 20th century, presenting operas from different geographical areas in their original language on European theater stages was nearly impossible, except for very few cases. It was customary, if not a rule, to perform opera texts in the language of the audience. Hence, the initial interaction between the audience and the opera theater of another culture — in our case, between the Italian audience and Russian opera theater - occurred through translation. The popularity of a particular opera increased with the assistance of translation. The case of the Italian language is particularly intriguing because it served as a mediator language, not confined to Italy alone. For instance, in the United States, some non-Italian operas were still performed in Italian, including Bizet's *Carmen* or Mussorgsky's *Boris Godunov*[3].

The quality of translation during this period is indeed an extremely important topic for researchers. This is because the translation quality often determined the final presentation of an opera performance abroad[4]. For foreign audiences, this performance marked its first appearance, leaving a crucial and lasting impression that influenced the reception of both the opera itself and the reputation of the composer. A notable example is the experience shared by the renowned bass Fyodor Chaliapin, who recalled how, during preparations for the premiere of Boris Godunov at La Scala, the decision to omit a crucial scene in the libretto was made due to an extremely unsuccessful translation, impacting the opera's dramaturgy significantly (Chaliapin 2016: 418).

3. *Boris Godunov* in France: The Role of Translator Michel Deliges

While the importance of translation in the opera theater during this period is evident, there is limited information available about the translators themselves, as they often receive minimal attention. A number of exceptions to this rule include Michel Delines, born in Odessa in 1851 as Mikhail Osipovich Ashkinazi. Ashkinazi left the Russian Empire in 1877, fearing arrest for his involvement in revolutionary agitation among workers. Initially, Ashkinazi lived in Italy and Switzerland. In 1887, he settled in France, where he devoted himself to familiarizing French society with Russian culture. Following Turgenev's advice, he began translating works by Tolstoy, Goncharov, Garshin, and other authors. Later, adopting the pseudonym Michel Delines, Ashkinazi befriended Tchaikovsky and dedicated himself to popularizing Russian music in France. Their friendship grew, and Delines played a significant role in the introduction of Tchaikovsky's operas to the French stage.

He also played a crucial role in introducing the French public to Mussorgsky's

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[3] This was often solely attributed to organizational aspects, such as the frequent touring of Italian companies or the widespread knowledge of the Italian language among opera singers, enabling them to learn the text quickly.

[4] "Tradurre i libretti nella lingua del paese di esecuzione ha per lungo tempo rappresentato la condizione indispensabile affinché un'opera potesse avere successo e diffusione in un contesto culturale e istituzionale diverso da quello in cui questa aveva avuto origine" (Giannini 2015: 256).

Boris Godunov. After Diaghilev's *Cinq Concerts historiques* in Paris in 1906, interest in Russian music among the French public increased and Diaghilev seized this opportunity to organize his *Saisons Russes*. The names of outstanding Russian composers were well known to the French in those years, but perhaps none of them caused such a resonance as Mussorgsky's name. Long before the premiere of *Boris* in Paris, the authenticity of the opera was actively debated. Critics and composers connected with Russian music or simply interested in it were divided into two camps: some defended the version of Rimsky-Korsakov, published in 1896 (even acknowledging that it couldn't be called the authentic author's version), while others staunchly insisted on the Mussorgsky's version of 1874 (the very first version, the so-called 'Ur-Boris' of 1869, which was not approved by the censors,[5] wasn't yet known to the French music community at the time).

The Greek-born musicologist Michel Calvocoressi, who, in 1908, was completing a biography of Mussorgsky (the publication of which once again emphasized the unprecedented interest in the composer in French society), was particularly zealous in insisting that the original version (from 1874) of the opera be staged in Paris. Calvocoressi recalled that the French were no less active than the Russians in disputes over the authenticity of the opera (Calvocoressi 1934: 151).

Calvocoressi's attempts to publish the original score of the opera were unsuccessful[6]. Nevertheless, the score, revised by Rimsky-Korsakov, was published in France by Bessel before the Paris premiere. Delines, in collaboration with Louis Laloy, created the first French version of the opera (Mussorgsky 1908a). Due to various organizational reasons, the Parisian premiere of the opera took place in Russian; the performance in French translation by Delines did not occur until 1913. Interestingly, this translation was also known in Russia. For example, Lunacharsky praised Delines' translation, stating in the newspaper "Den": "Перевод Делиня можно признать виртуозным."[7] In the same note, he emphasized the importance of performing the opera exactly in translation, as despite the French public's love for the opera, "Непонятность текста столь важного у такого звукового иллюстратора, каким является Мусоргский, в значительной степени препятствовала полноте оценки" (Lunacharsky 1913: 7)[8].

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[5] Among the reasons for the refusal to stage the first version of the opera were the simultaneous consideration by the Imperial Theatres of materials for the production of Pushkin's *Boris* (the performance of Mussorgsky's *Boris* before Pushkin's could be seen as incorrect in relation to the poet's memory) (Lashchenko 2011: 73), the absence of a 'female element' (*ivi*: 87), the predominance of choruses, and the noticeable lack of separate scenes for soloists (*ivi*: 91).

[6] As it turned out, none of the French editors were willing to consider publishing such a version. Regarding Calvocoressi's efforts to persuade Diaghilev to stage the opera in Mussorgsky's original version at least for the premiere, they also proved unsuccessful. Diaghilev prioritized the production aspect, favoring the company's familiarity with Rimsky-Korsakov's version, over the philological aspect (Ottomano 2020: 203-204)

[7] "Deligne's translation can be recognized as virtuosic"(author's translation).

[8] "The obscurity of a text as important as Mussorgsky's, a composer known for his profound illustrative abilities, greatly hindered the completeness of the evaluation" (author's translation).

4. Translations of the Opera in Italy

After the Paris premiere in 1908, at Toscanini's insistence, La Scala began preparations for the first performance of the opera in Italy. Notably, a translation of *Boris* into Italian was also published even before its stage debut, both in the score published by Sonzogno and as a separately published libretto. Michel Delines and Enrico Palermi are credited as the opera's first translators (Mussorgsky 1908b.). We know that Delines spoke Italian, even much less well than French, but we know almost nothing about his co-author Enrico Palermi. In general, co-authorship in the translation of opera librettos was a common practice, as one of the translators usually knew the original language, and the other—a native speaker of the source text and often a music critic or musicologist—adapted the text to the vocal and musical pattern. The most intriguing fact is that another translation was published almost, in the same year, apparently it was created after Delines' translation, as evidenced by the inscription 'nuova versione' on the cover. This is the 1908 translation by Gustavo Macchi and Enrico Magni (Mussorgsky 1908c). Remarkably, a year later, in 1909, a translation by a certain Livio Loro appeared (Mussorgsky 1909). This suggests that in the years preceding the premiere of Boris in Italy, as well as in the year of the premiere itself, several translators tried to create their own versions of the libretto, probably unsatisfied with the previous ones. It's worth noting that in 1978, another and ultimately the last "singable" translation of *Boris Godunov* was released (soon this type of translation was replaced by surtitles). This translation was the work of Jerzy Semkow and Piero Faggioni ad edited as a 'nuovissima traduzione italiana' (Musorgskij 1978).

5. Comparisons of Italian Versions with the French: A Case Study of One Fragment

The comparison of all these versions and the study of their perception by spectators and critics, for example can be facilitated by examining reviews or spectators' memoirs. Unfortunately, a detailed study of this topic is not possible within the scope of this article. Nevertheless, we can attempt to analyze one fragment of the opera to understand to what extent the Italian translators were influenced by Michel Delines' French version.

Firstly, it is crucial to recall that Italian, and not only Italian, intellectual society during the period under consideration was significantly more musically oriented than it is today. People engaged with operas through various mediums such as records, radio broadcasts, and live performances, willingly or unwillingly retaining in their memory the most memorable fragments. These fragments often comprise melodic pieces of opera, a noteworthy aspect for Mussorgsky's works, which deviate from the conventional structure of alternating 'closed' lyrical pieces. Instead, they embody a continuous, pseudo-cacophonic musical flow. The so-called 'closed' pieces, such as arias and arioso sections, stand out particularly vividly against this musical backdrop.

The first notable fragment of this type is Boris's 'arioso' during the coronation scene, a moment of particular significance as it marks the protagonist's initial

appearance before the audience (And also before his people, who, after the death of Ivan the Terrible and his heir, finally awaited a new ruler). The arioso is distinctly divided into three parts. The first segment, where Boris is immersed in contemplation, carries a weighty emotional tone. In the second part, the music takes on a clearer expression as Boris transitions from somber reflections to a prayerful appeal to God. Lastly, the third part is characterized by a joyful proclamation to the people and an invitation to partake in a feast. Here is the original version of the arioso together with its French translation:

Борис	Boris
Скорбит душа.	Mon cœur est triste.
Какой-то страх невольный	Un sentiment de crainte
зловещим предчувствием сковал мне	quand tous sont joyeux a pénétré mon
сердце.	âme.
О праведник, о мой отец державный!	Ô saint aïeul, ô mon royal ancêtre!
Воззри с небес на слёзы верных слуг	Du haut du ciel regarde, vois mes
и ниспошли ты мне священное	pleurs!
на власть благословенье:	Accorde-moi ta sainte bénédiction,
да буду благ и праведен, как ты;	bénis mon règne!
да в славе правлю свой народ…	Et donne-moi la grâce d'être bon,
	heureux et juste comme toi!
Теперь поклонимся	D'abord rendons hommage
почиющим властителям Русии.	aux empereurs défunts de la Russie!
А там сзывать народ на пир,	Après le peuple aura sa fête,
всех, от бояр до нищего слепца,	tous, du boyard au pauvre mendiant,
всем вольный вход,	tous entreront;
все — гости дорогие!	tous trouveront un père !
Original version	
(Musorgskij 1873: 17)	

<div style="text-align: right">Delines/Laloy's translation.
(Mussorgsky 1908a: 13)</div>

Let us first consider the French version in its comparison with the Russian original. The first part of the arioso is translated in French in this way[9]:

Скорбит <u>душа</u>. Какой-то страх невольный зловещим предчувствием сковал мне сердце

<div style="text-align: right">Original version
(Musorgskij 1873)</div>

Mon <u>cœur</u> est triste. Un sentiment de crainte <u>quand tous sont joyeux</u> a pénétré mon âme

<div style="text-align: right">Delines/Laloy's French translation, 1908
(Mussorgsky 1908a)</div>

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[9] In the tables, the words to which attention should be paid are underlined because they are particularly different in the translation from the original, or because they influence future versions.

Let's focus now on the first words of the arioso, in general, the first words pronounced by Tsar Boris in the opera. They are important also because they become the title of arioso. In the original we hear the words: "The soul mourns," continuing as: "Some involuntary fear has gripped my heart with an ominous foreboding." Boris speaks of his soul as well as his heart, but the soul is placed first in the aria. In the French translation Delines reverses this order. A notable discrepancy lies in the emphasis on Boris's loneliness, particularly highlighted in the French version with the words "quand tous sont joyeux."

The isolation of the character continues in the second part, instead of the Russian "Воззри с небес на слёзы верных слуг" Delines puts the "Du haut du ciel regarde, vois mes pleurs!"

О праведник, о мой отец державный! Воззри с небес <u>на слёзы верных слуг.</u>
Original version
(Musorgskij 1873)

Ô saint aïeul, ô mon royal ancêtre! Du haut du ciel regarde, <u>vois mes pleurs!</u>
Delines/Laloy's French translation, 1908
(Mussorgsky 1908a)

An interesting feature in the translation is the substitution of the 'folk' formula «Все гости дорогие!» with an almost gospel allusion in the third part: "tous entreront; tous trouveront un père!"[10]:

всем вольный вход, <u>все — гости дорогие</u>!
Original version
(Musorgskij 1873)

tous entreront; <u>tous trouveront un père</u>!
Delines/Laloy's French translation, 1908
(Mussorgsky 1908a)

On the whole, when comparing the original with the French translation, it becomes evident that these seemingly insignificant nuances introduce slightly different shades to the progression of Boris's thoughts. In the original, Boris begins by expressing the anguish of his soul, seemingly with the intent to extend it to his people ("look down from heaven on the tears of the faithful servants"). He then implores God for strength "to rule his people in glory." As if recalling the people, he suddenly becomes grounded and extends an invitation to them for a feast. In the French version, Boris articulates the suffering of the heart (unlike the 'soul,' the heart is a purely physiological, less abstract, and less comprehensive organ for perceiving the world). This reinforces Boris's detachment from the world and the crowd, a sentiment explicitly declared in the words: "quand tous sont joyeux" and further: "Du haut du ciel regarde, vois mes

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[10] See Matthieu 7:21 "Ce n'est pas quiconque me dit: Seigneur, Seigneur, qui entrera dans le royaume des cieux ; mais celui qui fait la volonté de mon Père qui est dans les cieux. ("Not everyone who says to me, 'Lord, Lord,' will enter the kingdom of heaven, but only the one who does the will of my Father who is in heaven").

pleurs!" In the third section, Boris also recalls the people but assumes the role of a 'father' whom all will find in him. This, as previously noted, indirectly evokes the Gospel story.

Now let's examine what happens to these same phrases in subsequent Italian translations of *Boris*. In all Italian versions from the early 20th century, the emphasis on the words about the heart is retained, which confirms that the translators were almost certainly referring to earlier versions:

> Ho triste il <u>cor</u>!.. La tema incessante dell'arcano nefasto mi rode l'alma!
> Delines/Palermi's French translation, 1908
> (Mussorgsky 1908b)
> Ho stretto il <u>cor</u>! Siccome in ferrea morsa… E il sangue m'arresta ne le vene un gelo.
> Macchi/Magni's Italian translation 1908
> (Mussorgsky 1908c)
> Ho triste il <u>cor</u> ed agitata l'alma… Turbato io son da neri presentimenti!
> Loro's Italian translation, 1909
> (Mussorgsky 1909)

Regarding Boris's accentuated loneliness, in Michel Delines' Italian version, this motif is abandoned, aligning more closely with the original ("Tu vedi dal Ciel le lagrime nostre," no more "vois mes pleurs"). However, in subsequent Italian versions, translators sometimes revert to having Boris express his feelings in the singular, indicating a preference for the original French version:

> O Padre mio! O, mio avo regale! Lassù dal Ciel <u>tu vedi il pianto nostro.</u>
> Delines/Palermi's French translation, 1908
> (Mussorgsky 1908b)
> M'ascolta tu, o grande padre mio! <u>Ti volgi a me</u> dal tuo celeste ostel…
> Macchi/Magni's Italian translation 1908
> (Mussorgsky 1908c)
> O morto santo, augusto avo mio, De' <u>servi tuoi il pianto vedi!</u>
> Loro's Italian translation, 1909
> (Mussorgsky 1909)

Finally, in the third part, the translators, like Delines himself in his Italian version, try to give Boris's last words more specificity:

> Tutti entreran, sì, <u>lo Zar invita tutti!</u>
> Delines/Palermi's French translation, 1908
> (Mussorgsky 1908b)
> Niun dee mancar! <u>Vo' ospitare tutti!</u>
> Macchi/Magni's Italian translation 1908
> (Mussorgsky 1908c)
> Entrino tutti… <u>Lo czar invita il popol suo!</u>
> Loro's Italian translation, 1909
> (Mussorgsky 1909)

So, we can observe that the subsequent Italian versions exhibit a mixed approach, with some retaining and others abandoning the interpellation found in the French version. Certain elements, such as the phrase "Ho triste il cor!" (My heart is sad!), become constants in all Italian versions, aligning with the vocal aspect of the text. Some translators attempt to introduce new variants for specific phrases and words, all while maintaining certain elements borrowed from the French translation. It's essential to note here that due to limited information about opera libretto translators, we cannot definitively assess their knowledge of the Russian language. It is plausible that, during translation, they relied on Delines' authority and his French version more than their own understanding of Russian. It's also possible that they had no knowledge of Russian at all.[11]

The translation by Semkow and Faggioni, the latest rhythmic rendition of *Boris Godunov* from 1978, is particularly interesting in that it largely aligns with the first French version by Delines (as we shall see in the example of the same phrase). This is despite one of the translators seemingly possessing Russian language skills (Jerzy Semkow, a Polish conductor who had collaborated with Yevgeny Marvinsky at the Leningrad Philharmonic), the considerable time gap between the first French and the last Italian translation, and the fact that by 1978 the opera had already been translated into many European languages, including substitutes and literary versions of the translation.

Having familiarized ourselves with the latest translation, we observed that it effectively restores the main character's train of thought described in the initial French version. It is noteworthy that instead of the classical Italian beginning of the aria, "Ho triste il cor!" (My heart is sad!), the translators present a new variant – "Oh, angoscia mia" (Musorgskij 1978: 15)[12]:

> Mon <u>cœur</u> est triste. Un sentiment de crainte <u>quand tous sont joyeux</u> a pénétré mon âme
> Delines/Laloy's French translation, 1908
> (Mussorgsky 1908a)
> <u>Oh angoscia mia</u>! Oh qual terrore oscuro! Funesto presagio mi opprime il <u>cuore</u>!
> Semkow/Faggioni Italian translation, 1978
> (Musorgskij 1978)

In the second part of the arioso, Semkow and Faggioni once again emphasize the

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[11] For example, we know for a fact that Gustavo Macchi translated Rimsky-Korsakov's *The Snow Maiden* from Delines' French translation.

[12] It's interesting to recall that in the Macchi/Magni version, the adjective "triste" has been replaced by "stretto," and the Italian word "angoscia" is derived from the Latin "angustia" (tightness, constraint), aligning with Macchi/Magni's choice. If we turn to the original version, where the words "скорбит душа" come first, and consult, for example, Vasmer's Etymological Dictionary of Russian Language, we find that one of the etymological explanations for the word "скорбеть" lies in the Icelandic root "skorpr," meaning to "to shrink or contract" (Vasmer 1987: 650-651). Thus, the word "angoscia" may be more consistent with Boris's original words of grief, rather than the more neutral "sadness" (tristezza). In this regard, the challenging question of aligning the semantics of the music with the semantics of the word can be raised, which once again seems feasible within the scope of this paper.

theme of Boris's loneliness with the phrase "Lassù dal ciel tu guarda il servo tuo," again aligning with the French version:

> Ô saint aïeul, ô mon royal ancêtre! Du haut du ciel regarde, <u>vois mes pleurs!</u>
>
> > Delines/Laloy's French translation, 1908
> > > (Mussorgsky 1908a)
>
> O sommo Zar, O nostro grande padre! Lassù dal ciel <u>tu guarda il servo tuo!</u>
> > Semkow/Faggioni Italian translation, 1978
> > > (Musorgskij 1978)

Finally, the concluding phrase, instead of the folk-infused "All guests are dear!" is once more replaced by a more direct biblical quotation: "Tutti a me venite!"(See "Venite a me, voi tutti che siete affaticati e oppressi"(Matteo 11:28)). Thus, it becomes evident that Delines' initial translation of *Boris Godunov* has exerted influence not only on his own Italian translation but also on subsequent Italian versions, spanning a period of 60 years.

> …tous entreront; <u>tous trouveront un père</u>!
>
> > Delines/Laloy's French translation, 1908
> > > (Mussorgsky 1908a)
>
> Sì, tutti voi, Sì<u>, tutti a me venite!</u>
> > Semkow/Faggioni Italian translation, 1978
> > > (Musorgskij 1978)

6. Conclusion

As we have seen from this brief and schematic analysis of Italian translations of the opera *Boris Godunov*, they may all have been influenced to some degree by Michel Delines' French translation. Additionally, we have observed that equirhythmic opera translations typically involved two co-authors. This raises the question: who were the Italian opera translators at the beginning of the century, to what extent did each of them contribute to the translation, and what was the rationale behind the practice of co-authorship itself?

The next crucial issue is the question of the necessity to revise existing translations of *Boris*, which evidently emerged at an early stage of the opera's introduction in Italy. Additionally, it is important to examine the methods employed in each of the Italian translations and the innovations introduced in subsequent renditions.

The most intriguing question that remains is the extent to which the Italian translation of the opera in all its variants has influenced and continues to influence the reception of the work in Italy. This question merits closer scrutiny and provides fertile ground for research. As a preliminary observation, it is noteworthy that, after reading numerous abridged versions of the opera's libretto in Italian translations, there is a noticeable emphasis on Boris's death, attributed to his deteriorating physical condition. For instance, the 2003 La Scala libretto explicitly states that Boris dies of acute heart

pain: "Boris è colto da un acuto dolore al cuore" (Musorgskij 2003:18). To some extent, this corresponds to the original libretto, where Mussorgsky remarks that Boris, upon hearing Pimen's words, clutches at his heart. However, Russian-language sources rarely mention the Tsar's heart condition when describing his death scene.

Can this be explained by the phenomenon of 'cultural memory,' considering that the Italian Boris, addressing the audience for the first time in his native language, began his speech with an account of his heartache? It is hoped that detailed research in this area is still to come, as well as studies on the history of opera libretto translations and their translators.

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Mediated Translation from the Perspective of Skopos Theory

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Abstract: Skopos approach based on the TT reader-oriented principles seeks a translation purpose, which focuses merely on the final result. It acquires a specific or additional quality when applied to the so-called "mediated" or "intermediate translation," as the product that will function in an exact environment, becomes of vital significance for the so-called secondary translation (translation from translation) within a different/additional communicative situation. The ST once translated for a certain socio-cultural community and reencoded for an exact cultural environment undergoes additional reencoding within a different communicative situation. The present article focuses on the identification of the translation purpose and respectively translation motivated goals through intra-textual constituents within the scope of indirect translation.

Keywords: mediated translation; intermediate translation; Skopos theory; translation purpose; reencoding of the meaning

1. Introduction

Skopos theory being a rather controversial and debatable approach towards translation practice was proposed by Hans J. Vermeer in 1978. It developed further within the scope of interaction and interdependence of extra-textual and intra-textual determinants in terms of functionally and socio-culturally oriented target text (TT) generating. This approach based on the TT reader-oriented principles seeks a translation purpose, which focuses merely on the result. According to Katharina Reiß and Hans J. Vermeer (Reiß & Vermeer 2013: 29),

> "… the translator deals with three factors: (1) the source text as a source language text form, (2) the meaning, which remains the same, and (3) the target text as a target language text form. This means that the meaning of the source (language) text is identical to the meaning of the target (language) text. As this requirement of identical meaning may be difficult to achieve in practice (!), it is often reduced to the requirement of 'equivalence': the meaning of the target language text should be 'equivalent' to the

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meaning of the source language text… In translational practice, the meaning is extracted from the given source text and then reencoded in the target text."

Thus, the most important unit in the chain of translation operations, the meaning, should be reencoded in order to keep equivalent comprehension in different conditions and cultural environment of the TT reader. It means that extra-textual coherence becomes of vital importance for the TT to ensure the equal value of the message and the necessary communication in between the source text (ST) addresser and the TT receptor.

C. Nord further developed this concept in terms of communicative/functional approach to the ST analysis for equivalent translation. She considers the TT equivalence from the perspective of extra-textual and intra-textual coherence interdependence in terms of communicative purpose of the ST and the TT function. A. Pym in his "On Nord's Text Analysis" writes (Pym 1993: 184), "The most concrete illustration of this method is a three-column table in which the various text-analysis categories are applied to the source, the target, and the moment of transfer as a comparing of functions."

Any translation presupposes special transformations in the TT to make it readable and comprehensible for the target reader. The socio-cultural aspect of any ST is based on the historical, political, social and cultural environment, moral norms and values specific to people who create and develop them throughout centuries. To retain the equivalence in the translation the ST undergoes reencoding due to new socio-cultural conditions. It is a mandatory step to keep the communicative purpose of the ST, the author's message and intention in the TT. This process creates new communicative relations in between the ST author and the TT reader.

H. J. Vermeer's and C. Nord's approach towards translational practice acquires a specific or additional quality when applied to the so-called "mediated" or "intermediate translation," and the interaction of extra-textual and intra-textual components becomes of indisputable importance from the perspective of their functional and socio-cultural significance. The ST once translated for a certain socio-cultural community and reencoded for an exact cultural environment undergoes additional reencoding within a different communicative situation. Sometimes the translation purpose may undergo definite modifications due to double reencoding of the ST meaning and become of vital significance within the scope of indirect translation (translation from translation).

The indirect translation was extensively practiced in the Soviet era for specifically national literatures of the Soviet Union republics due to the lack of professional translators knowing the languages of the source texts. The ideological and political situation in the country as well as the socio-cultural environment determined exactly the target-reader-oriented function of the secondary translation and made it relevant for the demands of socialist society with its propagandist policy. Sometimes the socialist ideology with its specific world conceptualization had its definite impact upon the reencoding of the ST meaning. Simultaneously it had its positive value, since a great deal of world literature was translated into national languages from Russian translations and became accessible for the multinational community.

The present article focuses on the identification of the translation purpose and respectively translation motivated goals through intra-textual constituents within the scope of indirect translation.

2. Indirect Translation: Translation Purpose, Reencoding, Transformation

The famous poem "Cranes" by Rasul Gamzatov is of special interest from the perspective of indirect translation. The poem was written in 1965 in the Avar language spoken in Dagestani (Rasul Gamzatov' native land) and was translated into different languages. There exist several translations of the poem into Russian. The translations slightly differ in terms of translation purpose, reencoding of the meaning and transformations of cultural elements. The translations into English and Armenian were done from Russian, specifically Naum Grebnyov's two versions of translation.

The original story, which was used by the author in the poem is about a family from village Dzuarikau in North Ossetia (North Caucasus). They had seven sons. They all fought in the Great Patriotic War (World War II) and none of them was back home. In 1963 a memorial was erected in the village: a grieving mother and seven flying birds. There were geese as birds at the memorial so typical to Ossetian culture to commemorate victims of different events. The Dagestani poet was very much impressed by the story and the memorial. Besides, he was inspired to write the famous poem by another event too: later when visiting Hiroshima Peace Memorial Park in Japan he saw the monument to Sadako Sasaki one of thousand child victims of the atomic bombing of Hiroshima – a statue of a girl with a crane in her hands. According to Japanese tradition if one creates a thousand cranes, he/she is granted one wish. Sadako's wish was to have a world without nuclear weapons.

In different countries there exist various symbols to commemorate victims of certain events. Thus, in Europe and most English-speaking countries a poppy symbolizes a bloody bullet mark. It is used to commemorate all those who died in all wars and a call: Never Again. In Russia and some other countries white cranes symbolize the victims of any war signifying "I remember. I grieve for everyone who died. I will do everything so that the war will never happen again" (Kavkazpress 2018).

In his poem Rasul Gamzatov preferred to use "cranes" instead of "geese" to keep the rhyme in the stanza of his native Avar language and to be well perceived by a broader readership. So, the first transformation of the cultural element (geese – cranes) was made by the author himself while transmitting it into a different socio-cultural situation.

While working at the article, I had at hand four Russian translations of the poem: two of them by Naum Grebnyov and the other two by Yuriy Lifshits.

The literal translation of the first stanza is:

<div align="center">

Мне кажется, что погибшие на войне джигиты
Нигде не похоронены,
А высоко в синем небе превратились в белых журавлей.

</div>

In Naum Grebnyov's primary version the meaning was not basically reencoded and the cultural elements were retained and did not undergo definite transformations.

Мне кажется порою, что джигиты,
В могилах братских не были зарыты,
А превратились в белых журавлей... (Trans. by Grebnyov 1968)

The word **джигит** (*dzhigit* or *jigit* – a horseman, a rider) is of Turkic origin used in the North Caucasus and Central Asia to describe a skillful and brave rider, or a brave person in general. In the Socialist era the word **dzhigit** was well known among the people of different nationalities inhabiting the Soviet Union. This is why there was no need to transmit it as **всадник** (*a rider*) or **храбрец** (*a brave man*).

In Yuriy Lifshits's translation the meaning was not reencoded either but the cultural element **джигит** (dzhigit) was transformed into **погибшие солдаты** (deceased soldiers): they did not turn into ash; they became cranes in the sky.

Мне кажется, погибшие солдаты
не превратились в пепел или прах,
но вознеслись, бессмертны и крылаты,
и журавлями стали в небесах (Trans. by Lifshits 2017)

There are minor deviations in both translations. In Yuriy Lifshits's translation, a number of additions are used: **не превратились в пепел или прах, но вознеслись, бессмертны и крылаты** (literally: *they did not turn into ashes, but ascended, immortal and winged*). In Naum Grebnyov's translation, a few omissions are determined together with such addition as **В могилах братских не были зарыты** (literally: *They were not buried in the mass graves*). One cannot say that there is any change in the communicative situation, there is any reencoding of the meaning as both versions transmit the idea and the message is properly conveyed due to the equivalent translations. In Yuriy Lifshits's second version of the translation **Мне *кажется*, погибшие солдаты…** (literally: *It seems to me that the deceased soldiers*) was replaced by **Я *верю*, что погибшие солдаты…** (literally: *I believe that deceased soldiers*…) probably to emphasize his personal attitude towards the situation: **I believe**, as if I am sure, instead of the vague **It seems to me** (trans. Lifshits, 2017).

From the perspective of Skopos theory the target-reader-oriented translation purpose is achieved. As a result, the equal value of the message is transferred. The meaning of the TT is equivalent to the meaning of the ST: the poem describes one family tragedy like lots of families experienced because of the war and people of any nationality in the Soviet Union would adequately realize the situation.

A few years later in 1969, a famous Russian singer Mark Bernes suggested composing a song "Cranes," due to which a single-family tragedy would become a requiem to all the soldiers perished in the Great Patriotic War, therefore the translation purpose has changed. For this reason, the translation of the poem has undergone several modifications in Naum Grebnyov's second version of translation, which became the lyrics of the song. First, the cultural element **джигиты** (*dzhigits*) was substituted by **солдаты** (*soldiers*) to sound panhuman for a broader readership.

Besides, in the second stanza the meaning of the ST and the first version of Naum Grebnyov's translation was reencoded. Instead of:

Они летят, свершают путь свой длинный
И выкликают чьи-то имена.
Не потому ли с клином журавлиным
От века речь аварская сходна? (Trans. by Grebnyov 1968)

(Literally: *They fly, they make their long way*
And they call out someone's names.
Isn't that why with the crane wedge
The Avar speech similar from times?)

a new version appears:

Они до сей поры с времен тех дальних
Летят и подают нам голоса.
Не потому ль так часто и печально
Мы замолкаем, глядя в небеса? (Trans. by Grebnyov 1969)

(Literally: *They still from those distant times*
Fly and send us voices.
Isn't that why so often and sad
We fall silent, looking at the sky?)

The cultural/national element **the Avar speech** if maintained in the new version, would not identify the value of the meaning for the new purpose: a requiem to all the victims of the Great Patriotic War.

There exist several versions of the translation into English. They all are indirect translations from Russian and the translation purpose deviates here due to the so-called secondary (Russian) ST and the result they specify. Thus, one of the translations (unfortunately the name of the translator is not mentioned in the source) was done from Naum Grebnyov's first version of translation:

I sometimes think that riders brave,
Who met their death in bloody fight,
Were never buried in a grave
But rose as cranes with plumage white.
And ever since until this day
They pass high overhead and call.
Is that not why we often gaze
In solemn silence at them all? (Trans. unknown 2017)

The cultural element **dzhigits** was transmitted as **riders brave** to make it well located into English-speaking environment for the English-speaking readership. The translation purpose is to determine the situation with skillful and brave riders, or brave people who struggled in any "bloody fight" but not in a definite war, and the original meaning is reencoded due to this vision.

Boris Anisimov's translation was done from Naum Grebnyov's second version, the lyrics of the well-known song.

Sometimes it seems to me each fallen soldier
That never came back home from fields of gore
In fact did never perish, as they told you,
But turned into a crane as white as snow.
And ever since those days in their due season
We've seen them soaring high across the sky
With distant voices giving us a reason
To stand in tears and watch them flying by. (Trans. by Anisimov 2008)

The translation is very close to the secondary (Russian) ST both in meaning and in form. The conceptual value which is determined by the translation purpose in the intermediary version is also retained: a requiem to victims of a war. But a minor deviation is manifested here: the translator uses the pronoun **each** (method of addition) and the singular form of the noun **soldier** in its collective meaning (method of grammatical transformation) to emphasize the shift in the translation purpose and to reencode the meaning in order to generalize it for a different type of readership. In fact, it becomes a requiem to any soldier fighting in any war.

Semyon Vencimerov's translation was done from Naum Grebnyov's lyrics as well. But its impact upon the reader becomes even more convincing due to the intra-textual content and the use of specific language means.

Sometimes I dream that fallen hero soldiers,
Forever lost in brutal old campaigns,
Were never buried under mournful alders,
But turned to mystic snowy crying cranes.
Since then, they wing and wing and cry till now.
We recognize the heartly darling voice.
We pray I sorrow, souls don't allow
To take the look away without choice (Trans. by Vencimerov 2008).

A number of additions and transformations make the text sound more persuasive and effective. The translator seems to believe that every soldier fallen in the fields of such bloody wars (**forever lost in brutal old campaigns** – methods of addition and lexical substitution) is a hero (**hero soldiers** – method of addition). In his dreams (**I dream** – method of lexical substitution) they are not buried under sorrowful trees (**mournful alders** – method of lexical substitution), they turned to mystic cranes (**mystic snowy crying cranes** – method of addition), as there is really something mysterious in the cranes who appear in the dreams but not in the real life instead of the soldiers lost in the war (**mystic cranes**). In the second stanza a conceptual reinterpretation occurs: *We do not so often fall silent, looking at the sky* (так часто и печально мы замолкаем, глядя в небеса) but *we pray and sorrow as the souls of those soldiers until now do not allow us to take the look away from the cranes and to forget them*. The translation purpose seems to be shifted due to the reconceptualization of the extra-textual situation and generalization of the war vision. It sounds like an

alarm call for coming generations not to revive the experience of "brutal old campaigns."

The poem was translated into Armenian by Hovik Charkhchyan. It is Naum Grebnyov's lyrics version.

Ինձ մերթ թվում է, թե զինվորներն այն՝
Արյան դաշտերից էլ ետ չդարձած,
Ոչ թե մեր հողին փարվեցին անձայն,
Այլ ձերմակ, ձերմակ կռունկներ դարձան:
Եվ այդ հեռավոր օրերից ի վեր
Թռչում են նրանք, ձայնում են կրկին.
Դրա համար չէ՛, որ մենք տրտմորեն
Համրանում ենք ու նայում երկնքին: (Trans. by Charkhchyan 2011)

The translation very accurately transmits the text of the lyrics into Armenian. It seems a carefully done mirrored copy of the lyrics. The only shift in the translation is seen in the third stanza: instead of Russian

И в том строю есть промежуток малый —
Быть может, это место для меня! (Trans. by Grebnyov 1969)
(Literally: And there is a small space in that row —
Maybe this is the place for me!)

in the Armenian version appears:

Նրանց շարքերում մի փոքրիկ հատված
Գուցե հենց վաղվա իմ օ՞րն է հուշում: (Trans. by Charkhchyan 2011)
(Literally: There is a small space among them —
Doesn't this foretell my future?)

Exclamation is replaced by a question and the Russian ST "Быть может, это место для меня!" (Literally: *Maybe this is the place for me!*) in Armenian sounds as "Գուցե հենց վաղվա իմ օ՞րն է հուշում" (Literally: *Doesn't this foretell my future?*). Likewise in Semyon Vencimerov's version the translation purpose is shifted due to the generalization of the war vision. It sounds like an alarm bell for coming generations as well. The translation purpose presupposes the identical result as the Armenian reader is well aware of the vandalism and violence of brutal wars, our people experienced throughout history.

3. Conclusion

As mentioned above, indirect translation was extensively practiced in the Soviet era for specifically national literatures of the Soviet Union republics. The poem "Cranes" by Rasul Gamzatov, translated into different languages from Russian, is a remarkable

sample of the so-called intermediate translation. The initial translations into Russian were very accurately done maintaining the ST communicative goals and the author's intention. The translation purpose in all these translations resulted in the equivalence of the meaning, and the existing extra-textual environment determined the equal value of communicative relations in between the ST addresser and the TT receptor.

But once the translation purpose changed which led to the reencoding of the meaning in terms of cultural elements transformations and modification of the ST impact upon the readership. A poem describing one family tragedy became a requiem to all the soldiers deceased in the Great Patriotic War. It was oriented on the socialist period multinational society which lived in identical historical, political, social and cultural environment and was grieving for the victims of the war long after. Thus, the TT extra-textual situation determined the intra-textual specific features equivalent to the ST form and meaning.

Furthermore, the translation purpose was shifted in English and Armenian translations due to the reconceptualization and generalization of the war vision. It sounds now like an alarm call for coming generations not to revive the experience of brutal campaigns, vandalism and violence of the cruel bloody wars.

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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 ROLE OF INTERMEDIARY LANGUAGES IN LITERARY TRANSLATIONS FROM RUSSIAN INTO ITALIAN: A BRIEF HISTORICAL SURVEY

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The original is unfaithful to translation.
Jorge Luis Borges[1]

Abstract: On the background of the historical development of literary translation from Russian into Italian, the present study will focus on some examples of translations made through intermediate languages. In fact, translating from an intermediary language may lead to well-known adverse effects, such as distortion of the contents or deviations from the original text, but it may also provide interesting insights about intercultural dialogue. The purpose of the work is to highlight some of the problematic areas resulting from these types of translation processes, analysing concrete examples of literary products in which the mediation, mainly through French editions, may affect the content and the form of the original text on the syntactic, semantic and stylistic plans. We will also consider to what extent the loss and gain of meaning have taken place because of such shifts. In this respect, it could be argued that in intermediary translation the employment of adaptation strategies is an important element to produce an acceptable and fluent text to the "receptor language" audience.

Keywords: intermediary translation; Russian literature; French language; Italian versions

1. Introduction

Despite its quantitative importance and ancient practice, intermediary (or indirect) translation has not been seriously investigated by scholars and theorists until quite recent times. In the past the lack of interest for this mode of translation was also connected to the scarce consideration for the status and role of translators, who were named in editions and reviews only if they were poets, writers or literary critics on their own.

   As it is known, in general terms intermediary translation may be defined as a version of an original text made through another translation, which functions as third

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and *medium* element between the source and the target linguistic contexts. Nowadays an in-depth examination of this phenomenon reveals several different transfer procedures, often referred to with distinct terms as **relay, indirect and 'support' translations** (see Dollerup 2000 and 2009; Al Shunnaq 2019). The notion of 'intermediate language' alludes to the language that concretely mediates between the two different semiotic systems taken into account. Therefore, there are at least three languages and cultures involved in the process; in some cases, there may be even more, depending on a variety of circumstances. Even if it has not often been the focus of scholarly attention, this method is still used in translation practice, in particular when the original text is no longer available, or when the translator does not know the source language, but he/she rather masters the one of the translated version (i.e., the intermediate one). In the history of literary translation, other motives to recur to indirect translation were related to:

  - the geographical or genetic distance between two cultures;
  - a work written in a quite rare original language, or spoken by a minority of people;
  - the intention to stimulate the development of the receiving culture (Popovich 2006: 44).

In the past as in the present, some extralinguistic factors have also played a meaningful role: in fact, intermediate translation gives the possibility to spare time and reduce the costs when there is a need to translate a text into several languages, especially if a translator masters more than one of them. This is a major reason why nowadays this modality has gained a special space and legitimation in the domains of automatic and digital translation (Cronin 2019: 183-192). However, in the literary context intermediary translation is often still regarded as a second-class activity, which produces versions with lots of errors or devoid of any effective fidelity to the original text on the philological and stylistic levels (Ghini 2017: 160). This vision traces back part of its aura of 'substandard practice' to the theory of **untranslatability**, which for a long time prevailed in the cultural debate about translation. Besides, due to its world success Russian literature has stimulated up to the present day phenomena of editorial speculation on its greatest masterpieces, and notwithstanding the ample diffusion and flourishing academic tradition of Russian studies cases of undeclared indirect translations are still far from rare in the Italian market (Ghini 2017: 161-163). These versions are mainly published in economic editions: let us consider, for example, some recent Italian translations mediated from English of E. Zamyatin's dystopian novel *We* (1921), or of other works belonging to the science-fiction genre (see Cifariello 2023). Consequently, we need to be aware of the problems that might face a translator in such situations, especially if we assume that one of his/her main tasks should be to make it possible for a speaker of a natural language to receive as integrally as possible the content created by a speaker of another language (Salmon 2017; Torop 2010: 63-64). One major risk may consist in reproducing the same mistakes or translation gaps eventually present in the intermediate version; among other common problems related to literary indirect translation we can find **semantic shifts**, **incronguence** and **linguistic deviations.** As Jovanović observes, deviations from the norm tend to be systematic, i.e. they follow certain rules of their own, and at the same time systemic, alluding to the fact that they originate in the language system they deviate from

(Jovanović 1991: 84). Deviations often occur in literary works because these texts are characterized by figures of speech and emotive expressions that cannot be easily translated into the target language, and which are not normally present in other textual typologies. In fact, whether prose or verse literary works may be paraphrased differently by different critics or students of literature and can normally have more than one interpretation. Deviations are difficult to render in translation precisely because they can change, add to, or modify the meaning of the texts they are parts of.

Taking the cue from these introductory remarks, the aim of this essay is to analyze the contribution of intermediary languages in literary translations from Russian into Italian. Focusing mainly on the period between the second half of the XIX and the first part of the XX century, we are going to propose a synthetic historical survey about the role of French, which can be considered as the intermediate language *par excellence* in the diffusion of Russian literature in Italy. Overshadowing the prejudicial idea of "second-hand" translations, we will draw our attention to some authors and editions which witness and reflect the reciprocal relations between the two countries through French. In fact, if translating from an intermediary language may lead to adverse effects such as distortion of the contents or deviations from the original text in terms of syntax, semantics and style, in specific social circumstances it can also provide interesting insights about the development of an intercultural dialogue (Washbourne 2013: 485-492).

2. Russian Literature in Italy: Phases of Knowledge and Diffusion

On the background of the historical evolution of literary translation[2], we can roughly distinguish three periods of knowledge and diffusion of Russian literature in Italy:

a) from the second half of the XVIII to 1860 Russian literature was scarcely known, and apart from a few exceptions, like the Ticinese G. G. Cetti's direct translations of some poems by Lomonosov and Karamzin[3], it reached a small minority of Italian intellectuals mainly through indirect translations from French or, to a lesser extent, from German versions. This choice was in many cases a necessity due to the limited knowledge and diffusion of Russian language in the country. In fact, even though the first Italian chair of Russian was officially established in Naples in 1836, at the beginning of the century Slavic literatures still held a subordinate role compared to what happened in other European cultures. The sporadic editions substantially depended on the efforts of single scholars and translators based on the mediation of French. Overall, there were still no conditions for a direct and stable diffusion of

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[2] On literary translations from Russian into Italian see the pioneering works by Cronia: 1958, Renton: 1961, Cavaion: 1994 and De Michelis: 1997, who provided a synthetic survey about the knowledge of Russian literature in Italy in the first part of the Twentieth century. For some recent studies on the topic which account for the last thirty years see the thematic contributions (Caratozzolo: 2023 and Cifariello:2023) in the journal «Studi Slavistici» XX, 1, 2023.

[3] See *Poesie e prose di Karamzin*, translated from Russian by dr. Cetti, P. Feodosij, Mletki, 1812; *Altre prose e poesie di Karamzin*, translated by dr. Cetti, Bologna, Lucchesini, 1814; *Classici russi*, popularized by Gian Giannide Cetti, Bologna, Tipi Archiepiscopali, 1816.

Russian literary works: as we already observed, the knowledge of the language was rather poor, and there were very few skilled translators or professional specialists of Russian Studies.

b) In the second half of the XIX century the interest in Russian literature progressively grew and expanded, with the publication of a lot of Italian editions; the fact that foreign literature copyrights cost less also played a relevant role. Among the most popular authors we find Tolstoy, Dostoevsky, Gogol', Pushkin and Turgenev; since the beginning of the new century Chekhov added to them, and several of his tales soon became a favourite choice for editors and translators (see Marcucci: 2022). Russian classics, anyway, were still translated prevalently through the mediation of French versions. In fact, differently from Italy at the time France already boasted extensive knowledge, critical studies and a tradition in the translation of Russian works, which was rooted in the intense cultural relations between the two countries[4]. An example of these publications is the first Italian version of the novel *Anna Karenina* (1877) by Lev Tolstoy, which came out on the literary journal "Gazzetta di Torino" ("The Turin Gazette") in 1885 (Gallo 1979: 28-29). As Baselica points out, this translation, anonymous and impaired by cuts, was based on a French edition which had been published in the same year[5], and even with the limits mentioned it had the great merit of bringing the Italian public closer to Tolstoy's works, themes and atmospheres:

> Queste e le molte altre edizioni, per la maggior parte indirette, di *Anna Karenina* offerte al pubblico italiano se, da un lato, risultano colme di errori di traduzione, di gallicismi o di calchi dalla lingua francese, se propongono al lettore del tempo una versione del tutto naturalizzante del romanzo russo e del contesto culturale di provenienza, se trasformano il grande Lev in un esponente del naturalismo francese, proprio quelle edizioni, oggi forse addirittura illeggibili, ebbero il grande merito di avvicinare il pubblico italiano alle opere di Tolstoj o, almeno, alla loro ombra. (Baselica 2011)

> [Even though, on one hand, these and many other mostly indirect versions of *Anna Karenina* offered to the Italian public are full of translation mistakes, Gallicisms or calques from French, even though they propose to the readers of the time a completely naturalising version of the Russian novel and of its original cultural context, even though they turn the great Lev into an exponent of French naturalism, those editions, today perhaps even illegible, had the great merit of bringing the Italian public closer to Tolstoy's works, or, at least, to their shadow]. (Trans. by me)

As further evidence of the deep cultural ties with France, let us think that echoing Tolstoy's success in that country some excerpts from *War and Peace* had been published in Italian translation in the literary journal "Rivista contemporanea" ("Contemporary Review") already in January 1869. At that time the famous Russian novel had not been finished yet, and consequently not even a French version was available. So, the passages translated into Italian by Sofya Bezobrazova (1830-1907)

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[4] As it is known, these deep interrelations date back to Peter the Great's times (1682-1725), during which French language and culture were introduced among Russian aristocracy: see Egorov: 2017.

[5] The French intermediate translation of 1885, also anonymous, had these indications on its cover page: "Comte Léon Tolstoï, *Anna Karénine*, roman traduit du russe, Paris, Hachette, 1885."

represent the first world version of Tolstoy's work in a foreign language (Baselica: 2011). Even though Italian readers enthusiastically welcomed the first concrete opportunities of getting to know some great Russian classics, the cultural phenomenon was not yet officially recognised as such, and this circumstance still relegated it to a secondary role.

c) On the wake of the **Bolshevik Revolution of 1917** the interest in Russia increased considerably in the literary, historical and especially in the political-economic fields. This led to a wider number of Italian intellectuals studying Russian language, and to an increment of publications also due to the intense activity of passionate popularisers of Slavic literatures as the eclectic scholar and Indianist Angelo De Gubernatis (1840-1913)[6], Federigo Verdinois (1844-1927), Domenico Ciampoli (1852-1929), Eugène Wenceslao Foulques and Nina Romanovskaja (1861-1951)[7], a Russian teacher and prolific translator who settled in Milan around the beginning of the century. In the early '20s Russian novels became a fashionable cultural phenomenon (Béghin 2007). The opening of Italian publishing houses like Bietti, Treves and Sonzogno to the cultures of Eastern Europe was also favoured by the birth of academic Slavistics (Mazzucchelli 2006), with the establishment of chairs of Slavic philology in Padua and Rome. Alongside the classics among the most translated works started to appear editions of works by contemporary Soviet writers like Gorki and Andreev, to name just a few. Notwithstanding the relevant innovations, several literary translations from Russian of the period were still anonymous and mediated from French, or were obtained through what we define today as a **'support translation'** process (Dollerup 2000: 24), which involves extensive consultation of versions into languages different from that of the actual target text. In fact, even signed works did not guarantee a direct and faithful version of the original. The main aim of Italian translations of those years was to make reading easy and smooth, with frequent cuts, omissions, adaptations or arbitrary additions to realize final texts more accessible to Italian readers. With some notable exceptions, both direct and indirect translations tended to be incomplete and unfaithful if considered with contemporary parameters, and on the whole they were unable to convey the distinctive features of the original works. As the Slavist Arturo Cronia (1896-1967) observed, most of the editions were not inspired by philological principles and betrayed their indirect origins already at first sight (proper names and toponyms, for example, were transliterated recalling slavishly French or German phonetic transcription). The scholar remarked that, in his view, this *status quo* was not only due to translators' shortcomings, but also to the still low level of demands of the audience.

> Sono versioni di opere amene, che tendono al diletto o alla divulgazione, a una prima, frettolosa e superficiale informazione e non hanno ancora il vero concetto, la vera coscienza dell'arte e della responsabilità del "tradurre," dell'immedesimarsi nello spirito e nella forma dell'originale. […] Sono versioni che hanno i difetti di tutte le versioni non ispirate a criteri filologici; tradiscono quindi, di norma, la loro origine indiretta, già a

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[6] On De Gubernatis's pioneering activity in the new-born Italian Slavistic Studies (see Aloe 2000).

[7] On the figure of the Slavist, teacher and translator Nina Romanovskaja see the project *Russi in Italia* at the webpage https://www.russinitalia.it/dettaglio.php?id=450 (Accessed September 24, 2023).

prima vista, nell'uso improprio delle forme onomastiche e toponomastiche alla francese o alla tedesca, accusano mancanza di scrupolo e di fedeltà e abbondano di grossolani malintesi e di arbitrari rifacimenti. Omissioni sostanziali, aggiunte ornamentali, stilistiche e libere o false interpretazioni sono le loro note essenziali. Del resto, la colpa non è tutta dei traduttori, ma anche del pubblico che ancora non ha maggiori esigenze. (Cronia 1958: 530-531)

[They are versions of pleasant works, which tend to delight or to popularization, to some first, hasty and superficial information. They have not acquired yet the true concept, the true consciousness of the art and responsibility of "translating" intended as an identification with the spirit and the form of the original. (…) These versions have the limits of all translations not inspired by philological criteria; as a rule, they thus betray their indirect origin already at first sight, in the inappropriate use of proper names and toponyms slavishly moulded on French or German phonetic transliterations. These versions are characterized by lack of scruples and unfaithfulness, they abound in gross misunderstandings and arbitrary reworkings. Substantial omissions, ornamental, stylistic and free additions or false interpretations are their essential attributes. Anyway, it is not all due to the translators' faults, but also to the audience that still has no greater demands]. (Trans. by me)

It is also worth mentioning the ironic comment of another outstanding figure in Italian academic Slavistics as Ettore Lo Gatto (1890-1983), who in one of his several reviews (1921) of published translations underlined that the increase of Russian literary heritage in Italian demonstrated that even through mediated versions Russian works managed to affirm themselves and conquer target readers (Mazzucchelli 2007: 26):

Peccato che la traduzione, che si sforza di essere fedele, seguendo quelle tedesca e francese, non sia fatta direttamente dal russo. Siccome quella tedesca è però fedelissima, anche questa italiana non risente troppo di essere una ritraduzione. (Lo Gatto 1921: 249)

[It is a pity that the translation, which strives to be faithful following the German and French versions, has not been made directly from Russian. However, since the German version is very faithful, the Italian text does not suffer too much to be a re-translation]. (Trans. by me)

d) In the period from 1924 to 1945 we can distinguish four different sub-phases in the history of Italian literary translations from Russian (Sorina 2009). In particular, 1926 opens with a crucial editorial event: the establishment of **Slavia** publishing house, founded in Turin by the translator and journalist Alfredo Polledro (1885-1961). The firm proposes new editions as authentic "revelations" for the Italian public, because they give the possibility to read direct, integral and reliable versions from original Russian works (Mazzucchelli 2007: 27). Therefore these years (1924-1929) can be globally considered as a **growth phase**, followed then by a **period of saturation** of the market in the early 30's (1930-1933). It is important to underline that over the entire interval of time alongside these new direct translations mediated versions from French or German continue to be published, re-edited or re-printed (Messina: 1949). As is known, with the rise of the nationalistic fascist regime prior censorship on foreign translated literature was established (1938). State censorship was directed more

towards contemporary works, and especially towards Soviet ones, which were considered "dangerous" from an ideological point of view (Marcucci 2022: 14). Besides authors like Trockij, Lenin and Stalin among banished works we also find Gorki's tales and the editions by writers of Jewish origins. As a consequence of those measures in the '30s the number of translations from Russian continued to decrease, determining **a phase of decline** (1934-1940). During the years of the Second World War we can notice a **gradual recovery** (1941-1945) in the amount and quality of publications, which preludes to the formation of some brilliant translators from Russian and other Slavic languages who will be active in the second part of the century, like Küfferle, Landolfi, Poggioli, Ripellino, Bazzarelli, Zveteremich, V. Strada and many others (Mazzucchelli 2006; Scandura 2002).

3. The Role of French as an Intermediate Language and Culture

From what was reported above, it is quite easy to highlight the **negative aspects** of the afore-mentioned examples of indirect literary translations, especially if we consider the manifold contemporary contributions in Translation theory and practice. In fact, in the last forty years a series of concepts, scientific approaches and techniques concerning the process of translation have widened and enriched our perspective. As we already remarked, in the case of Italian indirect translations from Russian literature there are some typical shortcomings or mistakes from which we can deduce the dependence on French versions, such as:

1) The presence of **transliterations of the French type** instead of the Scientific phonematic transliteration of Russian Cyrillic alphabet (norm ISO 9), as it is established in the Italian context. Examples of surnames and patronymics like Ivanitch, Koukouchkine e Grouzine instead of Ivanyč, Kukuškin and Gruzin. Let us also think of the surnames of some popular Russian authors spelt following the French usage like Tchekhov or Tourghenieff (Ghini 2017: 165-166).

2) **Literal calques from French**, which can generate serious misunderstandings, especially when we have to do with phraseologisms. For example, the French expression "*casser une croûte*," proposed as translation of the Russian "*или в столовую подзакусить*," in Italian means "fare uno spuntino" (to have a snack), while the literal version "rompere una crosta" makes no sense at all.

3) **Translation mistakes, gaps and typos p**resent in the French version reproduced in the target text: this happens when there is not a direct control on the original.

4) Errors caused by **poor knowledge of French** by translators (we refer in particular to double senses, "false friends," figurative uses, idiomatic expressions, etc.)

4. Conclusion

In conclusion, it is less obvious, in our view, to underline the **positive aspects** of the French intermediary role. In fact, in the given historical and socio-cultural context

precisely these elements may provide interesting insights about the development of an intercultural dialogue (Zaborov: 2008):

France had a leading role in the knowledge and diffusion of Russian culture in Western Europe, and for a long time French was the language of the court and of the educated *elite* in Russia. Thanks to their deep knowledge of it Russian intellectuals travelled, kept their correspondence, read and studied, showing an excellent mastery of the idiom (Yegorov 2017; Offord, Rjéoutski & Argent 2018).

As it is known, French represented the language of culture and education also in Italy, and some prominent Italian figures of the XIX century read Russian novels directly from French editions. These intellectuals entertained a deep, "organic" relationship with French culture and trends (for example, Collodi translated Perrault and so on).

In addition, we must consider the phylogenetic and lexical affinities between Italian and French, both belonging to Romance languages, which made the intermediary process easier, more natural. Therefore, even taking due account of concrete shortcomings and mistakes, in the Italy of those times the French semiotic and cultural system represented much more than a "technical" medium to obtain second-hand products (Stroilova, Dmitriev 2016).

If any language "shapes the world," reflecting the culture, habits and mentality of the people who speak it, we may affirm that in diachronic perspective these mediated translations, which have their roots in the deep interrelations between Italian and French cultures, have created the conditions for the reception of Russian literature by Italian common readers. In cultural terms, then, we can talk of a pivotal role of the French semiotic system in the diffusion of the knowledge of Russian literature in Italy.

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'ARMENIANNESS' IN INDIRECT TRANSLATION OF BYRON'S *THE PRISONER OF CHILLON* BY HOVHANNES TOUMANIAN

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

Keywords: mediated translation; translation transformations; linguistic domestication; Armenianness; Lori dialect

1. Introduction

Lord Byron being one of the brightest stars in the constellation of poets of his time left behind invaluable literary legacy in world literature. When talking of Byron, one should not refer to his literary merits only. It is hard to separate Byron's political ideologies, freedom-seeking and combative spirit from his literary creations. It is the conglomeration of all these elements that gave birth to the phenomenon of Byron

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echoing far beyond the border of his birth – Foggy Albion. We should not go too far. We can bring multiple examples to prove this. But now we would like to talk about the impact of Byron on world literature, particularly on Russian literature of the 19th century which, spreading its roots, reached the Armenian 'soil' setting a new era of development in Armenian literature of the time. It comes as no surprise that such geniuses as Alexander Pushkin and Mikhail Lermontov immediately embraced Byron's rebellious spirit and freedom-seeking character. Yet, the path was not easy since Byron's ideologies were not hailed in Russia. Moreover, steps were taken to avert Russians' attention from the adventurous poet's liberalist ideologies.

Russian readers were familiar with some of Byron's works mostly in French or German. However, in 1822, Russian readers had the chance to read *the Prisoner of Chillon* in their mother tongue. Vasily Zhukovsky was the one who took on the challenging task of translating this beautifully crafted poem into Russian thereby laying the foundation of Byronism as a new literary direction in Russian literature. Prior to starting work, Zhukovsky visited the Château de Chillon to see the castle with his own eyes and explore the path Byron had passed while there. In his letter to Grand Duchess Yevgenia Fyodorovna, Zhukovsky writes, "I had the opportunity to travel to the Castle of Chillon by boat. I sailed there reading "The Prisoner of Chillon" and found myself enchanted by Byron's accurate portrayal of the prison where Bonnivard[1] was held captive" (Zhukovsky 1902: 350).

While translating the poem into Russian, Zhukovsky aimed to preserve the iambic tetrameter couplets. Yet, in the final translated version, the number of lines has grown considerably. He somewhat deviated from the original text by incorporating additional descriptive lines. We believe this usually occurs when the translator finds it infeasible to deliver the author's message as succinctly as it is in the original. In Zhukovsky's translation, Byron's universal ideologies seem to have lost their 'amplitude.' Man as a universal entity in Byron's text seems to have dwindled to someone that could fit the Russian environment because back then Russian society was not prepared to embrace the rebellious and freedom-seeking ideologies that captivated Byron.

In view of this, it is should be noted that Zhukovsky's translation is genuinely successful. This can be justified by the fact that the Russian poetry of the 19th century was already in full bloom and Zhukovsky himself was a seasoned poet at that time. A single sentence is enough to appreciate Zhukovsky's greatness as a poet. When Pushkin finished his epic fairy-tale "Ruslan and Lyudmila" and handed it over to his teacher for approval, Zhukovsky failed to find appropriate words to appraise his talent. He presented his portrait to Pushkin with the following inscription, "To the victorious pupil from the defeated master" (Serov 2003). In reality, these words speak volumes about the literary environment of the time since hardly can we recall a great poet who has confessed to his student that he has outdone him. It is not by accident that the 19th century is referred to as the "golden era" in Russian literature. Naturally, great minds like Zhukovsky and Pushkin could not but be fascinated by the masterpieces of world literature. Zhukovsky stands as an exemplary embodiment of the translation culture

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[1] "The speaker-protagonist of the Prisoner of Chillon is normally Francois Bonnivard, imprisoned for political reasons in Chillon Castle from 1530 to 1536" (Bernhard Jackson 2011: 222).

prevalent in Russia during that era. The scholarly endeavors of Russian authors were influenced by the profound attraction towards translating Western literature, particularly works of English literature. As regards Byron, it is common knowledge that he had a hypnotic impact on his contemporaries. Russian authors were equally drawn to his charismatic allure. Furthermore, Byron's rebellious and liberal ideas played a pivotal role in the shaping of the liberal mindset of Russian society. Byron's impact can be noticed on such great minds of Russian literature as Pushkin and Lermontov inspiring them to pen such chefs-d'oeuvre as the Robber Brothers, the Novice ("Mtsyri"), etc.

In his translation, Zhukovsky successfully portrays the agony, defeat and anguish experienced by Byron's protagonist juxtaposed with themes of hope, resilience and unwavering belief in the ultimate attainment of freedom. These feelings resonated deeply with 19th-century Russian society.

Overall, it can be stated that although Zhukovsky's translation is a success, he seems not to have stayed entirely faithful to the style in which the poem is originally written. There is an explanation for this. In the 19th century, Russian literature and Russian school of translation were so advanced and the poetic traditions in Russia were so deeply rooted that translators could allow themselves to fully transform and "appropriate" the original text.

In reality, the focus of my investigation is not to offer an assessment of Russian poetry but rather to try to identify shared characteristics between English literature, specifically the poetry of renowned poet Byron, and Armenian poetic thought, where the link connecting these two traditions is the Russian language serving as an intermediary. For many years, these bridges have played a significant role in fostering the development of Armenian literature and culture at large. The fact that the greatest Armenian poet Hovhannes Toumanian introduced the Armenian reader to Byron's the Prisoner of Chillon speaks volumes about that. In fact, Toumanian had little to no knowledge of English, although he always desired to read English poetry in the original. Obviously, Toumanian could not translate from the original, hence he set his mind to translate Byron's famous poem from Russian.

It is here that poetic genius "triumphs" over language barriers. This is not Toumanian's first attempt at translating treasures of world literature. Interestingly, being a gifted and seasoned poet, the All-Armenian Poet, a title he earned during his lifetime, Toumanian was so prudent and open-minded that he realized Armenians should not restrict themselves to whatever was created locally, but should be given a chance to expose themselves to the new and develop culturally.

Indeed, genuine talents have always appreciated and drawn inspiration from one another. Toumanian's desire to translate Pushkin was a deliberate choice. Understanding the significance of Pushkin for Armenian readers truly required a perspective akin to Toumanian's. Staying true to his principles of educating the nation, he undertook the challenging task of translating Byron. Only these two examples are enough to understand how important it was for Toumanian to make chefs-d'oeuvre of world literature accessible to the Armenian reader even if he did not speak the language of the original, even if it meant translating them through an intermediary language.

It was the time when the seed of Armenian statehood was just starting to sprout and Toumanian as well as his contemporaries were fully conscious of the necessity to contribute to the formation and progress of Armenia as an independent state and refine spoken Armenian making it a language of literature. Toumanian viewed translation as a powerful medium for deepening and refining the artistic, aesthetic and literary sensibilities of readers. Through his translations, he laid the groundwork for the enrichment of the Armenian language and the formation of literary Armenian.

This research represents a humble endeavor to underline the prominent features of the original text and their rendering into Armenian via Russian. We do not pursue a goal to provide a deep insight into all linguistic aspects of the poem but point to the Armenian flavor Toumanian seems to have infused into Byron's text.

2. Unveiling Linguocultural Shifts: 'Armeniannes' in Toumanian's Rendering of *The Prisoner of Chillon*

As previously noted, the narrative has undergone numerous linguistic and stylistic transformations throughout the translation process.

The Prisoner of Chillon is written in iambic tetrameter couplets. Iambic tetrameter describes a line of verse composed of ten syllables arranged in five metrical feet (iambs), each of which consists of an unstressed syllable followed by a stressed syllable. The line can be rhymed, as in sonnets or heroic couplets (pairs of end-rhymed lines found in epic or narrative poetry), or unrhymed, as in blank verse (Costa in Britannica).

<div align="center">My hair / is grey / but not / with years… (Byron 1816: 3)</div>

As we can see in the first line of the poem, there are four iambs. The stressed syllables are in italics.

At times, Byron breaks the iambic tetrameter to insert two shorter lines in iambic diameter (lines 2 and 3), but then returns to the usual tetrameter as in line 4:

<div align="center">Nor grew / it white
In a sing / le night
As men's / have grown / with sud / den fears… (Byron 1816: 3)</div>

In fact, Byron switches back and forth with regard to the rhyme pattern. This interlocking pattern makes the author's deep feelings and emotions more emphatic.

Zhukovsky follows Byron's rhyme pattern. Yet, the Russian translated version somewhat deviates from the original in terms of its size. While maintaining the same number of stanzas, totaling 14, Zhukovsky's rendition of the poem contains an additional 42 lines compared to Byron's original 392-line narrative poem (Zhukovskiy 2008: 490). The translator seems to have intensified the tragedy of the hero by expanding the text and changing the narrative through a more detailed description of nature. As a result, the tragedy contained in the text is enriched with distinct philosophical and psychological elements. Denying Byron's inclination towards

universal generalizations, right from the outset Zhukovsky gives an intimate tone to the story, which testifies to the fact that the translator focuses on the fate of an individual as distinct from Byron whose poem strikes a chord on a universal level – the fight against oppression, the longing for freedom, and the enduring human spirit.

Starting the translation with a line that does not exist in the original – *взгляните на меня; я сед [vzglyanite na menya; ya sed]* 'Look at me; my hair is gray' (Zhukovsky 1959: 270), Zhukovsky's immediately creates an intimate atmosphere soliciting the readers' empathy and compassion. He also leaves out the romantic comparisons one can encounter in Byron's text. Numerous similes such as *for he was beautiful as day, when day was beautiful to me as to young eagle's being free*; *a polar day which will not see a sunset till summer's gone*, etc. are completely omitted from the Russian translation.

As regards Toumanian's translation, it was revised several times. Toumanian's grasp of the English language was rudimentary at best, hence after completing the translation of the poem from Russian, he sends it to his friend, engineer-chemist Mkhitar Ter-Andreasyan asking him to compare his translation with the original text and provide feedback. He highly values Toumanian's translation but offers some improvement although he confesses that despite the fact the poem is translated from an intermediary language, it seems to be translated "almost word-for-word…yet, without any deviations, in a natural language" (Toumanian 2020: 776). Toumanian revises the text taking account of his friend's remarks. The initial rendition of the translation comprised 387 lines and was first published in 1896 in Tbilisi as an independent volume. Throughout the translator's lifetime, the translated work underwent two subsequent publications, one in Tbilisi in 1903 and another in Baku in 1908. The total number of lines was subsequently reduced by 100, resulting in 311 lines. Forty-six lines were omitted from the middle part of the poem after the ninety-fifth line, four lines from the end of the fifth stanza, the entire sixth stanza and twenty-two lines from the seventh stanza. Overall, the fourteen stanzas originally present in the work were condensed to twelve in the Armenian version. The translated text follows a structure of ten-syllable couplets, with the exception of eight lines containing five syllables each (Toumanian 2020: 777).

Other than that, as the title of the research implies, Toumanian's translation is imbued with distinct 'Armenianness,' a characteristic trait evident in almost all of Toumanian's translation endeavors. The All-Armenian Poet's language is abundant in colloquialisms and dialectisms[2] alongside syntactical and grammatical structures typical of the Lori and Tbilisi[3] vernaculars:

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[2] Here we use the term "dialectism" to refer to a word, phrase or lexical feature characteristic of a particular dialect.
[3] Toumanian harbored a profound affection for Georgia, the capital city of which, Tbilisi became his second home and final resting place, while his heart is buried in his cherished birthplace - his beloved Dsegh.

English	Russian	Armenian
To whom the goodly earth and air Are bann'd, and barr'd—forbidden fare; But this was for my father's faith I suffer'd chains and courted death; That father perish'd at the stake For tenets he would not forsake; And for the same his lineal race In darkness found a dwelling place… (Byron 1816: 4)	Лишенный сладостного дня, Дыша без воздуха, в цепях, Я медленно дряхлел и чах, И жизнь казалась без конца. Удел несчастного отца — За веру смерть и стыд цепей — Уделом стал и сыновей. (Zhukovsky 1959: 270)	Զրրկված արևից, *աշխարքից*, օդից: Իմ հայրը այրվեց *խարույկի վրրա*, Չուզեց իր պաշտած հավատն ուրանս, *Իրեն որդիքն* էլ նույն բանի համար Օթեման գրման *բանտում(ը)* խավար… (Toumanian 1985: 323)

Notably, we can see an abundant use of nouns typical of the Lori vernacular such as *աշխարք [ašxarq]* 'world,' where the suffix *–ք [q]* is attached to the root word *աշխարհ [ašxarh]* resulting in the drop-off of the last unaspirated consonant *–հ [h]*. The suffix *–ք [q]* stems from Old Armenian and can be observed in such words as is *գիրք [girq]* 'book,' *եզերք [yezerq]* 'edges,' *ոտք [votq]* 'leg' (Zakaryan & Avetisyan 2007). In Old Armenian, plural nouns are formed by adding the suffix *–ք [q]* to the end of the root word too. In this context, Toumanian has employed the archaic plural form of the noun *որդի [vordi]* 'son' - *որդիք [vordiq]* in accordance with Old Armenian morphology. This form co-occurs with the pronoun *իրեն [iren]* 'to him' placed in the dative case to perform the function of the possessive pronoun *իր [ir]* 'his,' which is a grammatical form typical of the Lori dialect.

Zhukovski's translation of the snippet appears to adhere more closely to the original structure and word choices. Zhukovski has broken down the sentence *I suffer'd chains and courted death* into separate parts, expressing the same meaning in an altered fashion through two distinct sentences: (1) *Дыша без воздуха, в цепях [Diša bez vozdixa, v tsepyax]* 'Breathing without air, in chains' and (2) *Я медленно дряхлел и чах [Ya medlenno dryaxlel i čax]* 'I slowly grew decrepit and wasted away,' respectively. Additionally, Zhukovski has introduced a completely new sentence: *И жизнь казалась без конца [I žizn' kazalas' bez kontsa]* 'And life seemed endless,' which contributes to maintaining the rhyme scheme while also intensifying the sentiment. These sentences are absent in Toumanian's translation, although this omission does not impede the comprehension of the message Byron seeks to convey.

Toumanian seems to have intensified the picture by deciphering the metaphoric expressions employed in English, e.g. *perished at the stake* where the idiomatic expression *at the stake* implying 'burning someone tied to a post' is translated into Armenian as *այրվեց խարույկի վրա [ayrvets xaruyki vra]* 'was burnt on fire.'

Also interesting is the use of the vowel *–ը [ə]* (schwa) in such words as *զրրկված [zərkvats]* 'deprived,' *գրման [gətan]* 'found,' *սկսան [skəsan]* 'began,' etc. Tumanyan's consistent use of the unstressed vowel *–ը [ə]* is visible throughout the Armenian text, a crucial element for accurately grasping the rhythm of the verse. It is

not typical of modern Armenian orthography and emerges exceptionally during syllabification.

Frequently, we encounter the use of the definite article *–ը [ə]* 'the' – *բանտումը [bantumə]* 'in the prison' in instances where its usage may not be strictly necessary. However, Toumanian employs it for phonetic purposes, ensuring the flawless rhyme scheme of the poem. These phonetic subtleties are unique to Toumanian's pen and serve as his signature hallmark. The All-Armenian Poet has unmatched talent for creating perfect rhyming by placing words in a certain grammatical case, e.g. *արևից [arevits]* "deprived 'of the sun,' *աշխարքից [ašxarqits]* 'of the earth,' *օդից [odits]* 'of air'" where all words in a single sentence are placed in the ablative case. At times, this occurs through the addition of words from the same semantic field with an eye to creating a perfect rhyme scheme.

An intriguing aspect of Toumanian's literary style is that he blends colloquial expressions with elevated lexicon - a phenomenon that upon initial scrutiny may appear unremarkable yet ultimately creates a lexical dissonance.

English	Russian	Armenian
One in fire, and two in field, Their belief with blood have seal'd, Dying as their father died, For the God their foes denied;— Three were in a dungeon cast, Of whom this wreck is left the last. There are seven pillars of Gothic mould, In Chillon's dungeons deep and old, There are seven columns, massy and grey, Dim with a dull imprison'd ray, (Byron 1816: 4)	Два брата, падшие во пре, Отдав на жертву честь и кровь, Спасли души своей любовь. Три заживо схоронены На дне тюремной глубины — И двух сожрала глубина; Лишь я, развалина одна, Себе на горе уцелел, Чтоб их оплакивать удел. На лоне вод стоит Шильон; Там, в подземелье, семь колонн Покрыты влажным мохом лет. На них печальный брезжит свет Луч, ненароком с вышины Упавший в трещину стены И заронившийся во мглу… (Zhukovsky 1959: 270)	*Մինը* կրրակում, երկուսը կրրվում Կրնքեցին իրենց հավատն արյունով, Իրենց հոր նրման մեռան անկոտրում Թրշնամու մերժած աստծու անունով: Վերջին երեքը բանտն էին *ձրգված*, Որոնցից ես եմ մընացել *հիմի*, Հիվանդ բեկորրս մեր *անբախտ տոհմի*: Այնտե՛ղ, հին ու խոր բանտում Շիլոնի Յոթը հատ սյուներ գոթական ձևի, Յոթը հա՛ստ սյուներ, ծանր ու գորշագույն, Երևում են թույլ մի շողով տրժգույն,… (Toumanian 1985: 323)

First of all, it should be noted that despite the fact the poem has been translated indirectly via Russian, it remains in full harmony with the original lexically and syntactically. This can be attributed to that fact that the text of the poem has been meticulously revised and refined by Toumanian's friend to ensure fidelity to the original text.

In the original English version, one of the brothers perishes in a fire, while the other two meet their end on the battlefield. However, in the Russian translation, all three brothers seem to die in a combat (no mention of the first one dying in a fire). Conversely, the Armenian translation closely mirrors the English original with all brothers losing their lives in similar circumstances. It is worth noting that while the metonymy employed in English (*in the field*) is lost in Armenian (*կռվում [krvum]* 'in a combat'), the essence of the story remains consistent. Similarly, the word *кровь [krov']* 'blood' has been added in the Russian version and the word *belief* has been replaced by *честь [čest']* 'dignity.' This is done so as to somewhat preserve the author's lexicon whereas in the original it is used to form an idiomatic expression - *seal with blood* which denotes a sense of sacrifice conveyed in Russian without any stylistic overtones. The sentiment is further intensified by adding an entirely new sentence: *Спасли души своей любовь [Spasli duši svoyej lyubov]* 'Saved the love of their souls,' which is presumably done to compensate for the loss of the ensuing two sentences. Notably, the Armenian translation successfully preserves the essence of the sentence without any significant lexical or stylistic losses.

Remarkably, numerous lexical and syntactical alterations discernible in the Russian translation are most likely aimed at making the text comprehensible to Russian readers. The style in which the Russian text is crafted seems to mirror the poetic conventions of the era in Russia. In spite of all this, the author's message is fully imparted. Also, captivating is the addition made by Toumanian - *անբախտ տոհմ [anbaxt tohm]* 'unlucky lineage' when referring to the fact that the protagonist of the poem is "the *wreck…left the last.*" At first glance, this might seem arbitrary, yet a more careful look reveals semantic subtleties inherent in this single expression. The sentence *Հիվանդ բեկորրս մեր անբախտ տոհմի [hivand bekorəs mer anbaxt tohmi]* 'this sickly wreck of our unlucky lineage' rings a bell in the ears of Armenian readers – the memory of seemingly endless sufferings sustained by the Armenian nation. Also noteworthy is the use of the resultative participle *ձգված [dzgvats]* 'cast,' which represents the Western Armenian variant of *գցված [gtsvats]* 'thrown' (Sargsyan 1991: 2013).

In this short snippet, we can notice several peculiarities characteristic of the Lori dialect. For instance, the numeral *մինը [minə]* and the time adverb *հիմի [himi]* represent dialectal variants of *մեկ [mek]* 'one' and *հիմա [hima]* 'now' (which, in turn, denotes a colloquial usage of the word *այժմ*) respectively. This is fascinating insomuch as Byron's elevated flowery style is in stark contrast to Toumanian's Lori dialect. However, side by side these dialectal words we can observe highly elaborate ones such as *անկոտրում [ankotrum]* 'unbreakable,' *գորշագույն [gorshaguyn]* 'gray,' *տրժգույն [təžguyn]* 'pallid,' which perform a specific stylistic function. They aim to elevate the style of the text to match with Byron's, yet we reckon that the dialectisms scattered here and there somewhat stain the image, in spite of giving a special flavor peculiar to Toumanian's literary style and ensuring fluency in the Armenian language.

English	**Russian**	**Armenian**
And thus together—yet apart, Fetter'd in hand, but join'd in heart, 'Twas still some solace in the dearth Of the pure elements of earth, To hearken to each other's speech, (Byron 1816: 6)	Была услада нам в одном: Друг другу голос подавать, Друг другу сердце пробуждать Иль былью славной старины, Иль звучной песнею войны… (Zhukovsky 1959: 271)	Այսպես միասին, բայց ջոկ-ջոկ կապած, Աշխարհի ամեն բարիքից զրկված, Մի մխիթարանք միայն ունեինք, Որ իրար ձայներ իմանում էինք: (Toumanian 1985: 324)

Elements of 'Armenianness' can also be traced in the excerpt provided above where despite the fact that Toumanian thoroughly conveys all semantic peculiarities of the original text, he utilizes a Tbilisi dialectal variant of the adverb *apart – ջոկ-ջոկ*[4] *[ǰok-ǰok]* 'one by one,' which can also be found in many of Toumanian's poems and translations (Hansel and Gretel, the Invisible Kingdom, etc.). Another peculiar feature is the use of the word *բարիք [bariq]* 'produce[5],' an "indirect" addition by Toumanian aimed at 'augmenting' the feeling and maintaining the rhyming scheme, which holds a specific connotative meaning in Armenian. We call the addition "indirect" because it seems to have initially emerged in the Russian translation as a substitute for the word *solace* in the English original. In Armenian culture, *բարիք* is used in reference to material comforts and wealth and can be found various metaphoric expressions that reflect the Armenian mindset. One such expression *բերք ու բարիք [berk u bariq]* 'yield and delight,' symbolizes abundance and prosperity as the poor yield during the winter season foretells hardships for villagers throughout the year, highlighting the interconnectedness of agricultural prosperity with the well-being of the community. In contrast, the Russian word *услада [uslada]* 'delight, joy' has deeper connotations, which extend beyond the tangible, encompassing spiritual fulfillment and joy as in *услада дней моих* (Yevgenevna 1984: 518).

Noteworthy is the use of the phrase *ձայներ իմանում էինք [dzayner imanum einq]* literally 'knew each other's voices' in the Armenian translation. In Byron's poem, this phrase takes on a poignant significance as it implies the ability to at least hear each other's voices, indicating that they were still alive. It is worth noting that the word *իմանալ [imanal]* 'know' is not documented in any standard Armenian dictionary as having the meaning of *ճանաչել [chanačel]* 'recognize,' suggesting that it may be a dialectal form of expression too. The phrase *голос подавать [golos podavat']* is a Russian idiom that literally translates to "to give voice" in English. It is used figuratively to mean, "to say something, to speak" to prove you are alive (Teliya 2006).

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[4] The Dialectological Dictionary of the Armenian Language (2001) published by the Institute of Language after H. Acharian also classifies it as belonging to the Javakheti dialect (p. 192).

[5] In the Explanatory Dictionary of Armenian Language Synonyms by Ashot Sukiasyan, the word *բարիք [bariq]* is elucidated as 'produce (n.)' or 'certain material goods bestowed by God to meet the material needs of man' (Sukiasyan 2009: 150).

English	**Russian**	**Armenian**
And not a word of murmur—not A groan o'er his untimely lot,— A little talk of better days, A little hope my own to raise, For I was sunk in silence—lost In this last loss, of all the most… (Byron 1816: 12)	Он гас, столь кротко-молчалив, Столь безнадежно-терпелив, Столь грустно-томен, нежно-тих. Без слез, лишь помня о своих И обо мне… Увы! он гас… (Zhukovsky 1959: 275)	Եվ ոչ մի տրտունջ, մի «ա՛խ» չարավ նա Իրեն վաղաժամ օրհասի վրա: Մի փոքրր խոսեց մեր լավ օրերից. Մի քիչ ըսփոփեց, հույսեր տրվավ ինձ, Քանզի ես անհուն վշտից քարացել, Կորուստիս առջև լուռ էի կացել… (Toumanian 1985: 326)

Furthermore, of linguistic interest are the dialectal variations in Armenian pertaining to grammatical tense formations. Notably, in literary Armenian, the past simple tense of the negated verb *չանել [čanel]* 'not to do' is formed by substituting the infinitive suffix –*ել [el]* with the past indefinite marker –*եց [ets]* – չարեց *[čarets]* 'did not do.' Conversely, within the Lori dialect, the past indefinite tense of most verbs shows a different morphological pattern, characterized by the addition of the suffix –*ավ [av]* instead of –*եց [ets]* – չարավ *[čarav]*, also illustrated by another example - *տրվավ [təvav]* 'gave' in the fourth line of the excerpt shown above. The verb *չարավ [čarav]* is employed alongside the interjection *ախ [ax]* 'ouch' indicating pain or suffering, to form an idiom commonly used in Western Armenian – *ախ անել [ax]* 'sign for grief' (Bediryan 2011: 14). This expression conveys the notion of enduring discomfort or suppressing pain without outwardly expressing it. In Russian, we can discern a case of idiomatic translation too. The Russian verb *гаснуть [gasnut']* capturing the idea of someone's passing with the connotation of *flickering out* adds a poetic layer to the description.

Similarly, the translation of noun phrase *not a word of murmur* into *столь кротко-молчалив [stol' krotko-molčaliv]* 'so meekly and quietly' as an adverbial phrase adds a descriptive element to convey the same meaning in Russian.

In the original, the protagonist's suffering over his brother's death is portrayed through the use of metaphor *sunk in silence* which is lost in the Russian translation and been replaced by an idiom in Armenian – *լուռ կենալ [lur kenal]* 'remain silent' further intensified by the metaphor *անհուն վշտից քարանալ [anhun vštits qaranal]* 'petrified by endless suffering.'

Similar examples are numerous in Russian and Armenian translated versions of the poem necessitating a much lengthier scrutiny, which, regrettably, we cannot perform in the format of an article. Our ultimate goal was not to conduct a thorough linguistic analysis into the translated and original versions of the poem but to point to the features of 'Armenianness' discernable in Toumanian's indirect translation via Russian and the way it impacts the accurate comprehension and interpretation of Byron's text.

3. Conclusion

Understanding the cultural, social, and historical context in which the author lived is crucial for producing an accurate translation. The translator must indulge into the world of the author comprehending not just the language but also the nuances of the society and time period in which the work was written. By doing so, the translator can capture the essence of the original text and effectively convey its meaning and style to the target audience. Moreover, being familiar with the author's customs, traditions, and social status allows the translator to interpret the text more accurately. These aspects are often woven into the fabric of the writing influencing the author's choice of words, themes, and narrative techniques. By carefully examining these elements, the translator can ensure that the translated work remains faithful to the original while also making it accessible and relatable to readers in the target language. In essence, a thorough understanding of the author's environment is central for producing a translation that does justice to the original work. It requires a deep appreciation for the cultural and historical context in which the text was written as well as a keen eye for detail and nuance. Only then can the translator effectively bridge the gap between languages and cultures allowing readers to experience the richness and depth of the original text in their own language.

Dandyism associated with Lord Byron was reflective of his larger-than-life persona and his disdain for convention. He embraced individualism and sought to challenge the constraints of his time through his personal style and behavior. Byron's rebellious spirit and nonconformist attitude were mirrored in his writings, where he often explored themes of passion, desire and the pursuit of freedom. In his poetry, Byron frequently portrayed himself as a romantic hero, embodying the ideals of the dandy: self-assured, enigmatic, and unapologetically unconventional.

Overall, Lord Byron's dandy style was more than just a fashion statement. It was a manifestation of his rebellious spirit and his desire to challenge social norms, both in his personal life and in his literary works. His influence on the dandy movement extended beyond his lifetime, shaping the cultural environment of the 19th century and leaving a lasting legacy on fashion, literature and the arts.

We take the view that dandyism associated with Byron and greatly reflected in the poet's writing style should have served as a guideline for the choice of the language for Toumanian. The translator seems to have somewhat steered clear of literary conventions and rendered the text mainly through the kaleidoscope of his cultural perceptions and personal emotions shaped by the environment he lived in. The abundance of words and expressions as well as grammatical and syntactical constructions attributable to vernacular dialects Toumanian employs in the Armenian translation bear testimony to that fact.

On the other hand, Toumanian resorts to linguistic domestication to make the language more comprehensible to the Armenian reader. However, it is essential to tread carefully so as not to overshadow the true essence of the original text. Certain adjustments to help the reader easily 'digest' the text are acceptable but the translator should not go as far as to make it feel as if the translation was a sample of national literature. Maintaining a sense of foreignness in translation is also important as it

enables the reader to experience a glimpse of another culture and perspective. The reader should perceive they are somewhat disconnecting with local culture, local perceptions and are stepping into another, unfamiliar dimension. In that context, it is the translator's duty to "open the window" to the unfamiliar with universal values serving as a bridge between the two dimensions.

It is indeed captivating to observe how translators can imbue their translations with their own cultural and historical perspectives as well as personal stylistic choices. Translating descriptions of suffering can be particularly emotional, especially for cultures with a rich history of hardship like the Armenian people. Toumanian's tendency to intensify suffering in the translation could stem from a desire to convey the full emotional weight of the original text to readers who may not otherwise fully grasp the cultural context.

Fascinatingly, in Toumanian's translation there seems to be a shift in language style after the descriptions of suffering towards a pompous and highly elevated style reminiscent of Byron. It could serve as a deliberate stylistic choice to contrast the heaviness of the preceding lines. Adopting a style akin to Byron's elevated poetic text adds a layer of grandeur to the text enhancing the literary quality of the poem and resonating with readers familiar with such stylistic traditions. Overall, Toumanian's translation choices likely stem from a combination of cultural sensitivity, artistic expression and a desire to faithfully represent the emotional and historical depth of the original text.

The balance between linguistic domestication and maintaining the integrity of the original text is crucial in translation. While it is important for the translator to make the language more comprehensible to the target reader, excessive domestication can risk diluting the unique qualities of the original work.

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The Prisoner of Chillon (1834), an oil painting by Eugne Delacroix housed in the Louvre Museum.
The painting is inspired by Lord Byron's title poem.

SUBTITLING AND DUBBING IN SEX AND THE CITY AND AND JUST LIKE THAT: MEDIATED PERSPECTIVES FROM ENGLISH TO ITALIAN

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Abstract: The aim of this paper is to analyse the Italian dubbed and subtitled translations of selected episodes from the American TV series *Sex and the City* and its sequel *And Just Like That*. The analysis delves into the translation from English into Italian of the dialogues that are imbued with cultural references. The study examines the translation choices concerning swear words and idiomatic expressions by comparing the dubbed and subtitled versions. Starting from Munday's theories, it aims to identify critical points in translational decision-making, namely, phrases and fragments of dialogues that require particular interpretations on the part of the translator. The study attempts to determine the extent to which the approach to translation from English into Italian is target audience-oriented. Finally, by considering the concept of linguaculture, the work explores the impact of this approach on the target culture in order to compare the American and Italian linguacultures.

Keywords: Sex and the City; And Just like That; translation; critical points

1. Introduction

Sex and the City (hereafter, SATC) and its sequel *And Just like That* (hereafter, AJLT) owe much of their popularity to their representation of feminism and womanhood. Set in the vibrant atmosphere of Manhattan, SATC revolves around the lives of the four female protagonists amidst flirtations and intriguing situations. Moreover, some of the characters are gay and their dialogues often reflect particular idiolects. Much like the language used by the four protagonists, characterized by frequent vulgar expressions, the dialogues of the gay characters present swear words and sexual references. AJLT broadens this linguistic horizon by depicting gender fluid people, whose language not only spans beyond traditional gayspeak, but also incorporates terms and expressions referring to transsexuality and pansexuality.

The slang expressions of LGBTQ+ people in the two TV series are imbued with connotative and pragmatic nuances, emblematic of a speech community. As Ranzato (2012: 370) writes, "the members of a speech community are people who have habitual

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contact with each other and have developed a shared use of the language, with a common lexicon and language practices." In general, the gay community's idiolect is known as gayspeak (Hayes 1976) and presents pragmatic, prosodic and lexical features that gay people share. Specifically, camp talk is the fictional language that homosexuals use in movies or TV series like SATC (Ranzato 2012).

This study dwells on the translation challenges pertaining to the features of gayspeak and, in general, of the language of the LGBTQ+ community, comparing the Italian translations of dubbed and subtitled dialogues. It analyses some episodes from the sixth season of SATC and others from the first season of AJLT. The methodological approach considers Munday's (2012) concept of critical points in translational decision-making and then sheds light on the passage from the American linguaculture to the Italian linguaculture. The final aim of this study is to look into the specific expressions employed by the gay and gender fluid characters in the two TV series, in order to discuss the lexical and semantic potential of the Italian language to render gayspeak and non-binary language.

2. Gayspeak in SATC

Scholars have enquired into the relationships between language and sexuality with the spread of Queer Studies (Filmer 2021). As Ranzato (2012: 371) explains, "Homosexuals are America's largest subculture, and […] they (the men at least) have their own language." To begin with, vulgar expressions and swear words are widely used by both gay and straight characters in SATC (Chiaro 2021). Some scenes of the episode "Lights, camera, relationship" are set in the Jewish community of New York. When Charlotte, one of the four protagonists, runs into a lady at the Jewish temple, the lady, who is eager to introduce her handsome son to Charlotte, says to her: "You went out with that faggot and you missed going out with my David?" (16:00-16:04)[1]. The Italian dubbing preserves the translation of the whole sentence: "Sei uscita con un finocchio [faggot] bruttino e ora non puoi uscire con il mio David?" ("You went out with an ugly faggot and now you cannot go out with my David?")[2]. However, both the English and the Italian subtitles avoid using the derogatory "finocchio" and provide a filtered translation: "You went out with those two and not my David?" and "Sei uscita con quei due e ora non puoi uscire col mio David?" ("You went out with those two and now you cannot go out with my David?").

Criticism has confirmed that the Italian translation concerning gayspeak "[…] shows how the Italian lexicon of homosexuality lacks the inventiveness of English, shies away from neologisms and prefers to resort to borrowing" (Ranzato 2012: 375; Sandrelli 2016). However, the Italian dubbing in SATC offers a variety of metaphorical expressions and lexical resources related to the sexual sphere and homosexuality. Such expressions and lexical resources effectively convey the ironic and playful nuances of gayspeak of the source text. The subtitled translation often

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[1] All the dialogues quoted from SATC are from the DVD collection of the sixth season (see references).
[2] The dialogues translated in parentheses are back translations.

filters the text, hiding, for example, in the above-mentioned dialogue, "faggot." The main gay characters in SATC are Anthony and Stanford. The former, Charlotte's friend, is the most eccentric, sarcastic, grotesque and ironic character. His particular language provides further insights into the features of gayspeak in the TV series. One of the most relevant examples in this regard is the scene from the episode titled "The Catch." Anthony goes to Charlotte's house to see her wedding dress. When he talks on the phone at Charlotte's home to order some decorations, he says: "We want candles, candle, candles. And I don't want short, stubby, little broken-off dick candles. I want long tapers" (8:58-9:04). The Italian dubbed translation is as follows: "Voglio candele, candele, candele. E non voglio candele smozzicate lunghe quanto pisellini. Voglio dotatissimi ceri" ("I want candles, candles, candles. And I don't want broken candles of a similar length to willies. I want well-endowed tapers"). The vocabulary used by Anthony often contains sexual references. In the above-mentioned sentence, Anthony uses the adjectives "broken-off" and "long." The more general adjective "long" is used in the source dialogue, whereas the Italian dubbing employs the more sex-charged adjective "dotatissimi" ("well-endowed," "well-hung"). The Italian subtitle uses playful terms that reduce sexual references: "Vogliamo delle candele. E non di quelle piccole che sembrano cazzetti mozzati. Vogliamo dei bei ceri" ("We want some candles. And not small candles which look like broken willies. We want beautiful tapers"). In the Italian subtitled translation, male genitals are referred to by means of a diminutive to highlight humorous overtones, while the sex-charged "dotatissimi" ("well-endowed") is translated as "bei" ("beautiful"), thus reducing the references to the sexual sphere. Anthony's vocabulary is the most emblematic and often evokes sexual images; his attitude to portray events and situations by means of sexual allusions is underscored by the Italian dubbing, which, unlike the Italian subtitle, maintains the sexually explicit language of the source text. In other words, to concur with Filmer (2021: 206), the Italian dubbing triggers "[…] processes of cultural contamination through the transfer of words and images from one linguacultural system to another." The sexual references in the Italian dubbed translation depict the linguistic identity of the gay community in Manhattan.

In other episodes, the identity of the gay community stands out and the dialogues between gay characters reveal new features of camp talk. The episode titled "Boy, interrupted" is the most outstanding example in this regard and offers a variety of critical points in translational decision-making. The setting of a heated dialogue between Anthony and Stanford is a cafeteria in Chelsea. Charlotte and Anthony meet Stanford, Charlotte's friend, who is with his boyfriend Markus. The dialogue begins when Anthony says: "Can't swing your dick without running into someone you know" (9:08-9:11). The Italian dubbing offers a particular translation: "Se anche solo ti sgrulli il pisello incontri qualcuno" ("If only you swing your dick, you run into someone"). Once again, the Italian subtitled translation uses a more sanitized language than the Italian dubbing: "Non puoi fare due passettini senza imbatterti in qualcuno che conosci" ("As soon as you go for a stroll you bump into someone you know"). The sexual reference is totally hidden and replaced by the expression "as soon as you go for a stroll." Moreover, in the episode "The Cold War," when Anthony accompanies Charlotte to the dog competition and helps her to dress her dog before the dog show, he

says: "This was not the type of blowjob I was hoping for the day" (16:11-16:14). The Italian dubbing decreases, in this case, the sexual reference conveyed by "blowjob" and adopts a daily routine-bound term: "Non è questo il lavoretto che pensavo di fare oggi pomeriggio" ("This is not the kind of job I thought I would do this afternoon"). The Italian subtitled translation is once again filtered and turns Anthony's sentence into a common statement, as all sexual references are avoided: "Questo non era proprio il tipo di serata che mi aspettavo" ("This was not the kind of evening I was expecting"). The examples of filtered subtitled translations in Italian address the need to condense on-screen subtitles, making them more concise and direct (Díaz Cintas and Remael 2014). Vulgar language, as Pavesi (2005) observes, does not contribute to the development of the plot. It is mostly used to comment on particular situations, to expand descriptions and to express people's feelings and moods. As such, it is not necessary to translate the entire original message, especially when the goal is to create short and effective subtitled texts. At the same time, Anthony's ironic vocabulary introduces the audience into the gay language and culture of New York.

3. The Gender Fluid and Non-Binary Language in AJLT

The stylistic features of the LGBTQ+ language used in SATC stand out in the sequel. However, the vocabulary used in AJLT goes beyond the borders of gayspeak used in SATC and extends to a much wider spectrum of sexuality. As a result, the connections between vulgar language and sexuality are particularly entangled in the sequel. While gayspeak prevails in SATC owing to the presence of gay characters, the traditional binary representation of sexuality is questioned by gender fluid people in AJLT, with effects on language use. SATC sometimes features transgender people, but they have a marginal role. Although gay characters form an integrated community in New York in SATC, the binary representation of sexuality still prevails. In spite of their different sexual orientation, the gay characters in SATC embody their biological gender and preserve the dichotomic image of sexuality. The sexual duality does not highly influence the conventions of language with regard to gender. Within such a duality, the features of gayspeak emerge in the form of a metaphorical "inversion of grammatical gender markers […]" (Filmer 2021: 205), luderism, parody and swear words. Traditional biological genders are not blurred.

What stands out in the first episode of the sequel is the overt reference to different nuances of sexuality. Che, a podcaster and openly lesbian, is the most bizarre and eccentric character in AJLT. She is introduced in the first episode "Hello, it's me," through the first podcast of the series. Carrie works for her and the topic which is discussed in the podcast is about non-binary gender and the different nuances of sexuality. The audience makes the acquaintance with Che when she presents her podcast: "This is 'X, Y, and Me,' the podcast that talks about gender roles, sexual roles, and cinnamon rolls. […] Representing the cisgender women is Carrie Bradshaw.

And representing the cishet men is the dude himself, Jackie Nee" (17:20-17:30)[3]. The Italian subtitle does not translate the words "cisgender" and "cishet." After the introduction of the podcast, Che openly declares her sexual identity. When Jackie replies to Che's introduction, he says: "What up, sista-brotha" (17:30-17:32); Che's comment on Jackie's greeting is "That's right, because I'm both and neither" (17:33-17:35). Che goes on introducing herself: "I am Che Diaz, your host and queer, non-binary, Mexican-Irish diva representing everyone else outside these two boring genders" (17:35-17:43). Che's statements aim to blur any fixed and stable distinction between the two sexes. Her claimed non-binary sexual identity reveals a multidimensional sexuality. In this context, language challenges the linguistic conventions associated with a binary mindset. As Cordoba (2022: 60) writes, "Language has been central to the continuous emergence of non-binary gender identities, as challenging cisnormativity […] is at the heart of non-binary thinking." Che's vocabulary clearly aims to mis-gender and to de-gender (Cordoba 2020; Nielsen 2017) in order to disclose genderless sexual identities, in addition to the mainstream sexual identities represented by straight, gay and lesbian people.

Vulgar terms and expressions often represent a common lexical source for LGBTQ+ people. Such expressions are frequently used with an ironic and connotational overtone. After the podcast, Che expresses her disappointment to Carrie, as her participation in the podcast did not make the discussion as funny and spicy as expected. Carrie avoided vulgar expressions and sexual allusions during the podcast. Che says to Carrie: "you can't just sit there giggling. […] You're the OG. You're badass. Mmm, you might wanna step out of that box. […] You better step your pussy up" (22:37-23:43). The Italian dubbed translation of "You better step your pussy up" is: "ci devi mettere cuore e fica" ("you must put your heart and pussy in it"), but the Italian subtitled translation uses "figa," instead of "fica"[4]. As it happens in SATC, the Italian subtitled version often reduces sexual references. The choice of "figa" softens the more sex-charged word used in the Italian dubbed translation, as "figa" sounds more like a colloquial term to an Italian native than a common swear word. One of the most meaningful scenes, in which language is used as a negotiating means for mis-gendering and de-gendering (Nielsen 2017), is Che's show in a club towards the end of the episode "When in Rome." After the podcaster makes some jokes about sex, she goes straight to the point and says:

> I think we all are [confused] these days. You know? It's like "He, she, they, them. Please tell me which box to check!" […] I say better to be confused than to be sure. Because when you're sure, then nothing can change. And we all have something we need to change. […] You're not happy with who you are? Step out of that box and change it! […] Change your address, change your job, change your…Change your mind. Change your gender. (35:07-35:44)

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[3] All the dialogues quoted from AJLT are from the DVD collection of the first season (see references).

[4] For further information about the translation of vulgar language from English into Italian, see Morini's (2016) *Tradurre l'inglese. Manuale pratico e teorico* (see references).

Che's speech represents the climax. She openly questions the conventional aspects of sexuality and considers liminality and in-betweenness the new frontiers of normality. As Moon (2019: 72) claims, "Liminality marks the 'betwixt and between' experiences of bodies that are no longer simply male/ female or masculine/feminine. Liminality acts as a form of social transition." Liminality, mis-gendering and de-gendering blur the social and gender parameters of the binaries of male and female, gay and straight. As a result, LGBTQ+ people can feel safer and free to identify themselves in the multiple facets of sexual in-betweenness. Their non-binary identity allows them to re-imagine, re-think and re-create their *selves*. Apart from some slight adaptations, the Italian dubbed and subtitled translations of Che's speech are not different from the source text.

As LGBTQ+ issues are increasingly addressed in the TV series, the LGBTQ+ language discloses several more features. When Anthony has lunch with the three protagonists (Samantha is absent in these episodes of AJLT) in "Tragically Hip," he makes an alliterative joke to mock Carrie, who is undergoing imminent hip surgery, as he perceives it as a sign of her aging. When Miranda says "Hip as an adjective is young, but hip as a noun is kinda old" (03:02-03:05), he adds: "If we're being honest, using hip as an adjective is knock-knock-knocking on the nursing home door too" (03:06-03:10). The Italian dubbed translation of Miranda's remark is "Si, il lifting è ancora passabile, ma l'anca è da anziani" ("Yes, the facelift is still acceptable, but the hip surgery reminds me of the elderly"). Anthony's observation is translated as follows in the dubbed version: "A dire il vero il lifting è da anziani, a me l'anca fa pensare sempre a mia nonna centenaria" (Actually the facelift reminds me of the elderly, while the hip always reminds me of my hundred-year-old grandmother"). The Italian subtitled translations of Miranda's and Anthony's remarks differ from the Italian dubbed translations. Miranda's comment is rendered as "Ancheggiare è da giovani, farsi operare alle anche non troppo" ("Walking with a wiggle is characteristic of the young, undergoing hip surgery is not); Anthony's comment is rendered as "Tutto ciò che riguarda le anche è l'anticamera della casa di riposo" ("All that is related to hips leads to the nursing home"). Miranda's mention of the various meanings of "hip," linked to its different grammatical functions, paves the way for Anthony's alliterative joke. Miranda's insightful observation regarding the dual meaning of "hip" as both an adjective and a noun is overshadowed by Anthony's non-binary remark. He emphasizes the monosemantic aspect of "hip," specifically recalling its association with the elderly. The Italian dubbed version of Miranda's observation renders the adjectival meaning of "hip" as "lifting" ("facelift"), while the subtitled translation uses "ancheggiare" ("walking with a wiggle"). The Italian translation of the above-mentioned dialogues aims to highlight how the dual view of cisgender people influences their use of the language. In contrast, Anthony's non-binary language attributes a monosemantic nuance to the word "hip."

While LGBTQ+ issues are explored through gay male characters in SATC, AJLT frequently features gay female characters. Charlotte and her husband, Harry, talk to the principal of Rose's (their daughter) school in "Tragically Hip." They are grappling with Rose's gender dysphoria as she expresses a desire to be a boy and be called Rock instead of Rose. The discussion with the principal leads Charlotte and Harry to realise

that their daughter is undergoing an identity change, prompting them to conform to the language of becoming, to "the social negotiation of gender-related language" (Cordoba 2020: 132). When Harry mentions that he was not informed about Rose's decision to change her name, the psychologist sitting next to the principal remarks: "Rock never gave us any clue that *their* parents were resistant to *their* changing identity" (19:41-19:45)[5]. Harry's reply is: "*Their*? Did you just say *their*?" (19:45-19:47). When the principal claims, that "This is a very supportive environment for all children. Cisgender, gender fluid, nonbinary, trans" (20:03-20:06), Charlotte and Harry are bewildered and surprised by the use of "their" to refer to their daughter. In this regard, Cordoba (2020: 55-56) claims that "In the 1300s, the word 'they' was employed as a genderless pronoun that was both singular and plural. […] Nowadays, several grammarians anticipated the inevitable 'return' of the singular 'they.'" Thus, the use of "they" as a gender-neutral pronoun represents the inclusive nature of non-binary language and highlights the need to move away from binary pronouns like "he" and "she." The Italian language, which traditionally favours the masculine gender in grammatical conventions when referring to groups of both men and women, has been undergoing a process of de-gendering. This process involves the repetition or the clarification of gender-marking pronouns. The Italian dubbed translation does not highlight the use of "their" as in the source text: "Rock non ci ha fatto capire che i *loro* genitori si opponessero a questo" ("Rock never mentioned that *their* parents did not agree with this"). Similarly, the Italian subtitled translation uses "i loro" ("their") only once, avoiding the double use of the possessive adjective, so as to convey that such non-binary linguistic adjustments are still not common in the Italian language.

In the episode "Tragically Hip," Miranda questions her sexual preferences and becomes attracted to Che, with whom she has a liaison. When she reveals her affair with Che to Charlotte in front of Carrie in the episode "Diwali," Charlotte is surprised and asks: "So, are you gay now?" (27:05-27:07), to which Miranda answers "No. I don't know. […] And anyway, it's not as simple as gay or straight. Che identifies as non-binary" (27:08-27:21). The gender-neutral wave extends to people who have traditionally identified as heterosexual and adhered to conventional family norms, as is the case with Miranda. Meanwhile, Charlotte struggles with her daughter, finding it challenging to adapt to calling her Rock instead of Rose. In the episode "Tragically Hip," when Charlotte discusses her daughter's unconventional behaviour with Carrie, the latter quotes lines from Shakespeare's *Romeo and Juliet* (1595): "And just remember, a rose by any other name would smell as sweet" (33:32-33:39). She emphasizes that sexual preferences do not alter people's inherent qualities and identities. Within the broader context of gender-neutral identity, the names Rock and Rose serve as contrasting alliterative examples that highlight the limitations imposed by binary conceptions of gender and sexuality.

The episode "Bewitched, Bothered and Bewildered" opens with a Gay Pride, in which Che delivers one of her humorous gender-inclusive talks:

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[5] Hereafter, emphasis is mine.

> If you're living your truth, then you're a part of the revolution. You're a part of the evolution. We know that visibility isn't justice. But visibility can be the key that unlocks it all, y'all. Okay? […] Live your truth. You have nothing to hide. […] Hiding takes away the bright light that you are. (00:06-01:18)

Apart from Che's use of alliterative sounds and wordplays, as well as the repetition of words like "visibility," "truth" and "hiding," the LGBTQ+ language is prominently displayed on numerous banners during the Gay Pride: "Your fight is my fight," "I cant even *thikn* straight," "We see you, we are you," "Love has no gender," "Equality 4 all," "Being gay is not a phase," "Indi-visible pride." The phrases and sentences on the banners are fragments of trans-emotional texts (Cordoba 2020), which express the emotional dimensions of genderless individuals and blur traditional distinctions between the sexes. Moreover, the LGBTQ+ world fully enters the Jewish community in AJLT. In the final episode of the first season of AJLT, "Seeing the Light," a trans rabbi is asked to officiate Rock's "They Mitzvah," a religious event celebrating her transition to her teenage years and her new identity. Towards the end of the episode, Rock expresses her real feelings when she reveals to her parents that she does not mean to join the celebration: "I don't wanna be labeled as anything. Not as a girl or boy, non-binary, a Jew, Christian, Muslim…or even a New Yorker. […] Can't I just be me?" (29:21-29:39). The Italian translation of this sentence preserves the structure of the source text. However, it provides two perspectives of gender identity. On the one hand, the dubbed translation uses the masculine gender: "Io non voglio avere etichette, né da ragazza, né da maschio, da non *binario*, da *ebreo*, *cristiano*, *musulmano*…né da *uno* di New York." On the other hand, the subtitled translation uses the feminine gender: "Non voglio essere *etichettata* in nessun modo, né come ragazza né come ragazzo, né non *binaria*, *ebrea*, *cristiana*, *musulmana*…né newyorkese.[6]" The discrepancy in gender usage between the Italian dubbed translation and the Italian subtitled translation can be investigated from two points of view. First, adjectives in English do not specify gender; hence, the discrepancy in gender marking between the Italian dubbed version and the Italian subtitled version may be an attempt to underscore the ambiguity arising from the adjectives referring to Charlotte's daughter. Another interpretation could be attributed to the dubbers' intent to reflect, through this discrepancy, the linguistic limits of the Italian language in representing non-binary and transgender identities. Rock's response to Charlotte and Harry expresses her trans-emotional world, which challenges the borders of the cisgender framework. As Moon (2018: 74) writes, "Trans-emotionality captures the consolidation of dis-orientation and liminality. There is a sense of 'self' as somehow 'beyond' cis-gender male or female." Rock points out that the conventional dichotomy between "boyness" and "girlness" is constraining.

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[6] The words in italics are respectively the Italian masculine forms of "non-binary," "Jew," "Christian," "Muslim," "a person from New York" and the Italian feminine forms of "labelled," "non-binary," "Jew," "Christian," "Muslim."

4. Methodological Aspects: Critical Points and the Impact of LGBTQ+ Language on the Italian Linguaculture

The dialogues analysed in the previous paragraphs are pervaded by the peculiarities of camp talk and non-binary language. Such dialogues are charged with particular cultural and semantic nuances, thereby necessitating accurate choices in the process of translational decision-making. From a methodological angle, the critical points have been mentioned in the previous paragraphs to refer to certain words and dialogues requiring particular attention on the part of the translator, as they convey cultural peculiarities exerting a significant influence on the whole text. As culture-bound markers, the critical points are, as Munday (2012: 41) writes,

> […] those points and lexical features in a text that in translation are most susceptible to and value manipulation; those points that most frequently show a shift in translation, and those that generate the most interpretive and evaluative potential; those that may be most revealing of the translator's values.

Critical points comprise dialogues and sentences that determine the meaning of the whole text. They are parts of a text whose cultural overtones may lead to multiperspective interpretations. They convey culture-bound messages through specific words and expressions, serving as lexical elements that play a decisive role in the transfer of cultural and linguistic elements from the American linguaculture to the Italian linguaculture. The concept of linguaculture, which has been mentioned more than once, encompasses different aspects related to the connections between language and culture. Such connections originate from specific linguistic dimensions: the semantic and pragmatic dimension, the poetic dimension and the identity dimension (Risager 2012). The first dimension refers to constancy and variability in the semantic and pragmatic aspects of a language. Languages are characterised by constant linguistic rules and patterns; however, they remain susceptible to personal and social changes. The poetic dimension is concerned with the meanings derived through phonological and syllabic devices of a language, while the identity dimension is related to the social and personal variation of a language. In light of the linguistic dimensions suggested by Risager (2012), the translation from the source language to the target language in SATC and AJLT is carried out through the semantic and pragmatic dimension of the source language. The process of translation is also shaped by poetic elements, such as specific sound effects, as well as by social and regional variations inherent in the source language. The three dimensions of the source language represent the semantic essence of the critical points. They encapsulate the facets of the source language, generating various interpretations through pragmatic, prosodic and sociolinguistic elements. Such linguistic dimensions exert a remarkable influence on the target culture in the process of translation, introducing new elements, in the specific case that is being examined, into the Italian linguaculture.

Following this theoretical model, the LGBTQ+-related phrases and lexis in the two TV series are the critical points of translation that lend themselves to different interpretations and influence the Italian linguaculture. They forge the target audience's cultural background, as they "affect the reception of the text" (Munday 2012: 14). The

critical points in SATC and AJLT are modelled by the translators to conform to the Italian cultural context and, at the same time, they are rendered in different ways in the dubbed version and in the subtitled version. The Italian dubbed version is more challenging and does not refrain from the translation of vulgar expressions. It reproduces the language and the atmosphere of the LGBTQ+ community in Manhattan from the perspectives of heterosexual, homosexual and non-binary characters. The critical points are thus translated by following a source culture-oriented approach in the Italian dubbed version. On the other hand, the approach to translation of the critical points in the Italian subtitled version is different, in particular in SATC, as it frequently omits or filters the translation of swear words and sexual references. As a result, the original message is not faithfully passed on to the target text. The decision to deliver a filtered version of the Italian subtitle is not only connected with the problem of lip synchronization or with the need to shorten and adapt the length of the dialogues to the screen, as explained in the paragraph about SATC; it is also due to the need to provide the audience with a varied communicative style. The dubbed translation exploits the lexical potential of the Italian language to render peculiar expressions pertaining to the LGBTQ+ community; the subtitled translation adheres to the conformism of good-mannered eastern American ladies, in particular in SATC. The Italian subtitled translation of sexual references emphasises the humorous features of the LGBTQ+ language and reduces the sex-charged meaning of vulgar expressions (Veiga 2009). Therefore, while the critical points in the Italian dubbed version offer a straightforward translation of the dialogues in order to provide a realistic representation of the LGBTQ+ community in New York, the critical points in the Italian subtitled version depict a more sanitized context. At the same time, the Italian dubbing produces a different effect in the LGBTQ+ communication style. Prosodic features, the poetic dimension of the language, to recall Risager (2012), and "para-verbal means of speech" (Pérez González 2014: 199; Bosseaux 2015) are frequently lost in the dubbing process and the two TV series are not exceptions in this regard, as the sarcastic and ironic intonations of such eccentric characters as Samantha, Anthony and Che are not often reproduced.

    The release of SATC between the 90s and the 2000s has exerted a remarkable influence on the perception of the gay world in Italy. Considering that translation involves the knowledge of the cultures of the source language and of the target language (Agar 1994; Risager 2005; Zeng 2022), the reception of the American gay world in Italy occurred through the vocabulary of camp talk. Gay-related expressions represent the critical points of translation, as well as linguistic resources that foster communication between the American linguaculture and the Italian linguaculture. The translation of such expressions in SATC introduced new linguistic elements into the Italian language and reshaped perceptions of the gay world in the Italian culture. AJLT has been disclosing new aspects of gayspeak and its non-binary language has been questioning the gender-bound language of SATC (Staples 2022). The words in the dialogues expressing gender dysphoria and ambiguities represent the critical points of translation. They are phases of translation that negotiate the controversial meanings, in English and in Italian, of the language of the LGBTQ+ community. The critical points are thus communicative channels in AJLT that transfer non-binary language from the

American linguaculture to the Italian linguaculture. Although gay stereotypes have been overcome through SATC, the sequel brings to the fore new issues and problems related to the LGBTQ+ community and non-binary language. As a result, AJLT highlights the lives of certain social groups, "whose voices have long been silenced because they were minorities in a Western-patriarchal-heterosexual social system" (De Marco 2009: 177).

5. Conclusion

This study has shown how the LGBTQ+ language has been changing over time. From camp talk, mainly associated with the gay world in SATC, to non-binary language, which extends to different identities of the LGBTQ+ community in AJLT. The former is often pervaded by swear words and vulgar expressions, the latter questions the linguistic conventions used to mark gender and identity. Overall, the language of the LGBTQ+ community shows its fluid nature, as well as the evolution towards defining the complex process of identification, disidentification and cultural negotiation of LGBTQ+ people. It re-defines their inner worlds and re-designs the spaces and the places where LGBTQ+ people interact with the heteronormative world, thus removing invisible barriers (Harvey 2000). The Italian dubbing of LGBTQ+ people's dialogues is characterised by a creative and insightful vocabulary. It has shed new light on gender issues and has contributed to introducing new cultural and linguistic elements into the Italian linguaculture.

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LITERARY AND CULTURAL ENRICHMENT IN SOVIET ARMENIA: EXPLORING RUSSIAN-MEDIATED TRANSLATION TRADITIONS IN THE SOVIET ERA

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Abstract: This paper seeks to underline the pivotal role the Russian language played in nurturing a rich educational and cultural atmosphere in Soviet Armenia. In fact, Russian greatly contributed to the shaping of the educational environment exerting immense influence on the academic progress and intellectual growth. It aims to provide insight into the translation traditions prevalent in the Soviet era where Russian assumed the crucial role of a cultural facilitator. In fact, it served as an intermediary language for not only Armenia, but also other Soviet republics making the large body of foreign literature accessible for Soviet readers. Yet, following the abolition of the Soviet regime, translation practices and methodologies experienced a sudden transformation guaranteeing the rapid transition from translations mediated by Russian to direct translation approaches. We believe this study will help shed light on the interplay of language and culture in the context of Armenian's historic journey from the Soviet era to the present day.

Keywords: literary and cultural enrichment; Soviet Armenia; Russian as an intermediary language; mediated translation; direct translation

1. Introduction

When in 1922 Armenia officially joined the Soviet Union, Armenian cultural environement experienced a sudden transformation fostered by the immense influence of Russian culture and language. It was an important milestone in the history of the country, which was instrumental in shaping the political, cultural, academic and intellectual environment in the country. The education system was aligned with Soviet ideologies and Russian became the predominant language of instruction in multiple schools and higher education institutions in Soviet Armenia. Despite the fact that Armenian remained the official language of the country, hence an essential subject in school programmes, Russian served as medium through which Soviet nations could communicate and collaborate (Smolentseva et al. 2018).

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There was a swift shift to bilingualism with most Armenian students being proficient in both Armenian and Russian. The latter ensured access to the vast resources available in Russian as well as afforded a chance to establish collaborative ties between Soviet academic institutions.

The access to vast amount of literature in Russian as well as to the achievements in many fields of science broadened the intellectual horizons of Armenians as a result of Soviet Armenia gave birth to many prominent scholars.

This cultural exchange produced a synthesis of Armenian and Russian literary elements contributing to the evolution of a unique Armenian literary identity.

As we mentioned above Russian served as a cultural mediator, contributing significantly to the introduction of world literature into Armenian culture.

Throughout the 20th century in the sphere of translation, the Russian language always served as an intermediary between a number of European languages and the Armenian language, exerting a certain influence upon Armenian translated literature. Starting from the Soviet era, for decades, numerous masterpieces of world literature as well as scientific works have been accessible to the Armenian reader with the help of Russian.

However, currently, many reputable works of world literature are translated exceptionally from the original. Even the books translated from Russian during the Soviet times are now revised to match the original. However, a question arises: Are all translations done from the original more successful? The answer is definitely not a firm "yes." Translations done from Russian as an intermediary language are by no means of inferior quality and should be valued highly. This is largely owing to the Russian translation school, which is certainly deemed one of the best in the world. However, our objective is not merely to conduct a comparative analysis of works translated via Russian as an intermediary language, assessing their fidelity to the original text. Rather, it is to acknowledge and honor the invaluable literary legacy of those translators who contributed significantly to the advancement of Armenian literature.

2. Russian Influence on the Linguistic Mindset of Soviet Armenians

The influence of Russian in Soviet republics was extensive and multifaceted. Russian served as the official language of the Soviet Union significantly influencing almost all facets of Armenian society, culture, and governance as well. As claimed by Grenoble, "the net impact of Soviet language policy on the Armenian language was minimal" (Grenoble 2003: 123), however, as contradicted by Irina Marchesini, "the sovietization wave, however, did introduce critical changes in linguistic, cultural and even political terms" (Marchesini 2017: 178).

Russian played a crucial role in both the education system and media environment of Soviet Armenia. In the Soviet era, instruction was closely aligned with the standards set by the Soviet education model, i.e. total state control over academic programmes and methodologies, which were tailored to align with broader social aspects such as politics, culture and economy.

At any rate since Soviet Armenia was one of the 15 Soviet republics, which were independent at least de jure, the education system there relatively had its national bias.

It cannot be denied that the Russian language held a dominant position in those times, yet, in Soviet Armenia Armenian was the only official language.

Interestingly, the Soviet authorities attempted to impose Russian as the only state language in the Transcaucasian region. However mass protests started in Georgia regarding the Soviet proposals and these demonstrations forced the Soviet authorities in Moscow to give Georgian the status of a state language. Frightened by the mass actions in Georgia, Soviet authorities also decided to declare Armenian a state language at the republican level (Abrahamyan 1998: 10).

It is the other side of the coin that, Russian without being the official language in Soviet Armenia, was widely in use. It comes to prove the fact that alongside Armenian, people could easily communicate in Russian in all state institutions.

In Soviet Armenia education, culture and science developed at an unprecedented speed, which, of course, had to comply with the Soviet standards and norms. Having said that, we should acknowledge that it was a more preferable option for the destitute, ruined, displaced people. As a result of this all, in Soviet Armenia the National Academy of Sciences was founded with its various research centers/institutes.

Due to the funds allocated to education, science and culture, the Public Radio and Television of Armenia, A. Spendiaryan Opera and Ballet National Academic Theatre, many drama theatres, the Fundamental Scientific Library of the NAS as well as the National Library were established, many newspapers and magazines and publishing houses were founded. This comes to prove that a new chapter of educational, scientific and cultural development was opened in Soviet Armenia and over a dozen of newspapers and journals were issued mostly in Armenian, despite the fact that there were also such that would come out in Russian. All of them had a different bias: political, scientific, educational, etc.

The Armenian television and radio prospered too and the official language of them was Armenian. News reports and information in general were delivered to the public solely in Armenian. The same can be said about the national radio.

In spite of this all, depending on the specificity of the programme, Russian could be used on TV and the radio as well. All state institutions existing during the Soviet times had their official names alongside which, of course, their Russian equivalents existed. The same goes for street names.

Taking all this into account, it can be inferred that although there were no actual barriers prohibiting the use of Armenian, Russian was still used as it was the official language of the Soviet Union. Naturally, a large number of people living in Armenia freely used Russian as most of them would receive their higher education in Moscow, Leningrad (present-day St. Petersburg) and in many other Russian cities as the knowledge of Russian was obligatory for getting education in any other city of the Soviet Union.

We find it important to pay special attention to the issue of education. The first secondary schools established in Soviet Armenia were Armenian. Schooling in Soviet Armenia lasted for 10 years. However, after a short while, Russian schools started to open as well. This took place starting from the end of the 1930s. Thereafter, Russian

kindergartens, schools were opened over time where instruction was conducted in Russian. Those kids would speak two languages at a time, namely Armenian and Russian.

Despite the Russian schools functioning in Armenia where all subjects were taught in Russian except Armenian Language and where the textbooks were the same as those used at schools in Russia, Russian was taught in Armenian schools as well. The same was true for universities.

There were higher education institutions such as the Institute of Foreign Languages named after V. Brusov where instruction was carried out in Russian alongside other foreign languages. In public schools there was a canon of compulsory reading both for Russian and Armenian literature. It goes without saying that in Russian schools the list of Russian authors was much more extensive than that of Armenian ones and vice versa.

In Armenian schools Armenian literature was taught profoundly and in detail and of course there was a compulsory list of literature which the students of public schools had to necessarily read. Literature was taught starting from the earliest period dwelling upon Old Armenian then transitioning to the medieval period touching upon the philosophers of the time till our times.

Starting from school years people would have a chance to get acquainted with Russian alongside Armenian (Karakhanyan 2018). This provided today's older generation with an opportunity to be bilingual and side by side with their native tongue to have a solid grasp on the Russian language.

3. Enrichment of Literary Traditions in Soviet Armenia

It has already been stated that during the Soviet times Armenian literature thrived in full swing and in this regard, of particular importance is the period starting from the 1940s when one after another illustrious poets and writers emerged.

It was the time when Armenian-language literature prospered. The word is about both prose, playwriting and poetry. The books would be published in a large number of copies because there was a big demand back then. Works of classic and contemporary Armenian playwrights were staged in theatres. It was the time when such eminent poets emerged as Hovhannes Shiraz, Hamo Sahyan, Silva Kaputikyan, Paruyr Sevak, Vahagn Davtyan. It became the imperative of time to translate the works of Armenian writers. It was necessary to introduce foreign readers to Armenian culture, notably to Armenian literature. It should be reminded that Soviet Armenia was part of the Soviet Union and being part of a colossal country it followed the very strategies that were elaborated on for the whole of the union, i.e. friendship between peoples, exchange of cultures in a wide variety of fields.

In this regard, Armenian literature was translated not only into Russian but also into the languages of those nations that were part of it. Due to this, Armenian writers enjoyed popularity among Russians and other nations. Armenian prose was translated into Russian mostly by Armenian translators that had received Russian education. As regards poetry, most translations were literal interlinear such as Nahapet Kuchak's

hayrens the Russian literal interlinear translations of which was produced by Levon Mkrtchyan, then they were rendered into English by various hands and perfected and transformed into English poems by Ewald Osers (Osers in Kuchak 1979: 28-29) Thus, poems would be literally rendered into a foreign language by such poets that created in that particular language. Naturally, Armenian readers should have also familiarized themselves with Russian authors.

It is worth mentioning that the Armenian school of translation has very old traditions. After Armenians adopted Christianity as a state religion in 302 AD, Mesrop Mashtots took on the sacred mission to create an alphabet for the Armenian nation so that they could promote literacy among Armenians. Thus many schools and higher education institutions were established where people could get acquainted with their own and foreign cultures, history as well as study science. It was also the time when the foundation of the Armenian school of translation was laid and the Holy Bible was the first book that was translated into Armenian. Many prominent intellectuals have lavished praise on the Armenian translation of the Bible as one of the best. Armenians are the only nation that celebrate the Feast of the Holy Translators with Mesrop Mashtots, Gregory of Narek, Movses Khorenatsi, Yeghishe, David the Invincible and Nerses IV the Gracious among them (Ter-Petrosyan 1984).

Armenians throughout their age-old history have always attached great importance to the crucial mission that translators perform and that tradition has been preserved and passed on to today's generation.

Since the beginning of the 20th century world-renowned masterpieces have been translated into Armenian among which the creations of celebrated Russian authors hold their unique place.

However, translating from European languages posed some difficulties since there was a paucity of translators mastering European languages. Oftentimes translation would be done through an intermediary language, namely Russian. Of course, there were some exceptions among which the most important one was the Armenian translation of Shakespeare's works done by Hovhannes Khan Masehyan who was a diplomat by profession serving as the ambassador of Persia in Berlin (Isahakyan 2015: 329). He was well-known as the translator of Shakespeare's and Byron's works into Armenian and Persian.

The process of translating Russian literature started back in the 1920s and many eminent Armenian authors such as Hovhannes Tumanyan set out to translate the works of Russian classics.

In the 1930s the first big publishing house was founded - «HayPetHrat» (Armenian State Publishing House). Here the creations of both Armenian authors as well as the Armenian translation of foreign literature were published.

During those years the works of such Russian classics came out as I. Krylov, A. Pushkin, M. Lermontov, A. Griboyedov, L. Tolstoy, F. Dostoevsky, A. Chekhov, M. Gorky, N. Gogol and others.

In Soviet Armenia many other publishing houses were established one after another. Those publishing houses mainly published in Armenian. Books by Russian classics and contemporary writers were published as well. Since the 1970s the development of translated literature has been prioritized. The assumption that

translation is a form of art and not craft should be by no means questioned. It is through translation that the readers are acquainted with the world literature, form an idea about foreign literary pieces with the help of the interpretation that the translators do. It is the reason why since the 1970s issues relating to translation have become an object of heated and serious discussions in public.

It was back then that Russian was ousted as an intermediary language and foreign books were translated from the original. Literary censorship of both Armenian books and their translated versions started to develop noticeably.

As mentioned before, the Armenian nation has old translation traditions. Yet, regardless of the older generation's efforts to Armenianize the world-renowned pieces of foreign literature, the translation process had never been as systematized as it was during the Soviet period. It was not accidental in 1958 a Board for Fiction Translation was established in the "HayPetHrat" publishing house.

The drastic increase in the development of the translated literature brought about the need to systematize that work in order to create conditions for abolishing dilettantism. The board was required to introduce to the Armenian reader a certain number of the most valued works of Russian classics and contemporary authors as well as those of other SSSR republics and socialists states.

During the Soviet era, the Writers' Union was created by Maxim Gorky in the 1930s. As a matter of fact, the function of the Writers' Union was more ideological because it propagated the Soviet ideology. In Armenia as well, its mission was the same, yet, after a short while, starting from the 1970s, when the need for translated literature was highly prioritized, a separate section in the Writers' Union was established aimed at familiarizing the wider audience with Armenian translators as well as tackling the problems relating to the quality of fiction translation.

Such people would become a member of the Writers' Union who had their solid share of investment in and contribution to the Armenian school of translation and whose translations carried weight in terms of quality.

Thus, it can be stated that being one of the republics of the Soviet Union and living under the Soviet regime and experiencing the "side effects" of the Soviet ideology, the Armenian language held a strong position despite the widespread dominance of Russian in Soviet Armenia. In Armenian as well as Russian schools, the Armenian language was taught based on the textbooks composed by Armenian scholars. The same goes for the textbooks of Armenian literature and Armenian History. Yet, the same cannot be said about some other republics of the Soviet Union. For instance in Tajikistan the grammar of the Tajiki language was adjusted to conform to the rules of Russian grammar, leaving out of account the fact that Tajiki had an entirely different grammatical structure (Sobirov 2021: 6). In Kazakhstan as well, Russian has always held a dominant position and been regarded as an official language. Furthermore, given the growing influence of Russian at the state level, in 1936 it became imperative to replace the system of characters previously used in Kazakhstan by the Russian alphabet (Alpatov 2000: 87-89). In this case, it can be inferred that in the Soviet years, the Armenian language, literature, art and culture in general survived with minimal losses.

4. Translation Traditions in Armenia during the Soviet Era

Despite the longstanding translation traditions in Armenia and the significant literary legacy of our intellectuals in making countless pieces of world literature accessible to Armenian readers, never had there been a translation policy as rigid as it was during the Soviet times.

It is not accidental that in 1958, a literary translation and editorial section was established within the premises of the "HayPetHrat" Publishing House. The translation policy during that time aimed to carefully select works for translation and publication, recognizing that translating literature served a crucial purpose. It's widely understood that translated literature plays a pivotal role in fostering cultural development, refining tastes, and elevating people's level of intellect. This, in turn, fosters the advancement of national literature as a whole. Throughout history, the progression of literature and art has followed a similar trajectory (Yesayan 1975: 81).

So, translation started developing in full swing during the Soviet era when a systematic science policy was formed in the Soviet Union in the 3rd decade of the 20th century. It was when the phenomenon of intermediary translation came into view with a large body of world literature being translated into the languages of the former Soviet republics through Russian. The explanation is very simple. There was a paucity of specialists who could translate from the original. It was imperative to make most chefs-d'oeuvre of world literature accessible to the Armenian reader eve if it was to be done through mediated translation.

Armenians either had to await until translators proficient in European languages would emerge to produce translations in Armenian, or resort to indirect translations from Russian for those pieces allowing Armenian readers to access a wider range of foreign works thereby expanding their horizons and enriching their literary experience despite the limitations imposed by the Soviet system.

The translation efforts undertaken by renowned Armenians, such as the prolific writer Hovhannes Tumanyan, represent a significant chapter in the cultural history of Armenia. Tumanyan's deep understanding of the importance of education and cultural enrichment led him to dedicate himself wholeheartedly to the task of introducing Armenian readers to the vast wealth of world literature. Recognizing the power of literature to enlighten and inspire, Tumanyan embarked on the ambitious journey of translating works from various eminent writers. Using Russian as an intermediary language, he brought masterpieces from diverse literary traditions into the Armenian language, thus broadening the intellectual horizons of his fellow Armenians. Among the luminaries whose works Tumanyan translated are towering figures like Lord Byron, whose romantic poetry captured the imagination of generations; Robert Burns, the beloved Scottish bard celebrated for his poignant verses; Percy Bysshe Shelley, whose radical ideas and lyrical prowess continue to captivate readers; Eugène Pottier, the French poet whose words became the anthem of international solidarity, the "Internationale"; Johann Wolfgang von Goethe, the German polymath whose literary genius spanned multiple genres; Henry Wadsworth Longfellow, the American poet whose verses resonated with themes of love, hope, and humanity; Friedrich Schiller, the German playwright and philosopher whose works explored the depths of human

experience; and Heinrich Heine, the German poet whose poignant lyricism and biting satire left an indelible mark on European literature. Through Tumanyan's translations, Armenian readers were exposed to an array of ideas, emotions, and cultural perspectives from around the world. His tireless efforts not only enriched the literary traditions of Armenia but also fostered a deeper sense of connection and understanding between different cultures and peoples. Tumanyan's legacy as a translator and cultural ambassador endures as a testament to the enduring power of literature to transcend borders and unite humanity in shared experiences and aspirations.

During his lifetime in the late 19th and early 20th centuries, Toumanian translated numerous fairy tales from Russian, Persian, and European sources into Armenian

Hovhannes Tumanyan translated a variety of fairy tales from Russian, Persian, and European sources into Armenian, often using Russian as an intermediary language. Some of the Russian fairy tales he translated include "Vasilisa the Beautiful," "The Firebird," a classic Russian folk tale, "The Humpbacked Horse," another well-known Russian fairy tale. From Persian sources, Tumanyan translated such tales as "Rostam and Sohrab," "The Seven Princesses," etc.

From European sources, Tumanyan likely translated various fairy tales, although specific titles may not be readily available. European folklore includes a vast array of tales such as those collected by the Brothers Grimm, Hans Christian Andersen, Charles Perrault, and others, which could have been among the ones Tumanyan translated.

These translations played a crucial role in introducing Armenian readers to the rich diversity of world folklore and literature, contributing to the cultural enrichment of Armenia.

Another prolific translator of the 2nd half of the 20th century was Harutyun Harutyunyan whose contribution to literary translation, particularly of Russian and European authors, is indeed notable. His translations have enriched Armenian literature and provided readers with access to a wide range of literary works from different cultural backgrounds. Translating over 100 literary pieces is a significant feat that demonstrates his dedication to bridging cultural and linguistic gaps through literature. Harutyunyan's work has likely played a crucial role in introducing Armenian readers to diverse literary traditions and expanding their understanding of world literature.

Harutyun Harutyunyan's extensive translation work, encompassing both Russian and European authors, reflects his dedication to making a wide array of literary works accessible to Armenian readers. By translating works from authors such as Victor Hugo, Daniel Defoe, Lion Feuchtwanger, Bolesław Prus and others, he provided Armenian audiences with the opportunity to engage with diverse literary traditions and explore different cultural perspectives. Furthermore, his translations of fairy tales from authors like Wilhelm Hauff, the Brothers Grimm and Hans Christian Andersen likely added to the richness of Armenian folklore and children's literature.

Using Russian as an intermediary language demonstrates his linguistic skill and adaptability, allowing him to bridge the gap between multiple languages and cultures to bring these stories to Armenian audiences.

Another significant figure in the world of translation during the Soviet era is Dora Yesayan. Her dedication to bringing European literature to Armenian readers, despite the challenges of the time, is commendable. By translating works from French authors

directly and from European literature via Russian, she expanded the literary horizons of Armenian audiences.

Starting her career at "HayPetHrat," one of the major publishing houses of Armenia in that era, Yesayan laid the groundwork for her lifelong commitment to translation. Later, at the "Nairi" Publishing House, where she headed the Department of Fiction Translation, she continued her mission with even greater influence.

Yesayan's selection of authors to translate demonstrates her diverse taste and her understanding of what would resonate with Armenian readers. By introducing writers like Branislav Nušić, Agatha Christie, Martti Larni, Theodore Dreiser, Heinrich Böll and Bolesław Prus, she enriched Armenian literary landscape with a variety of voices and perspectives.

In the 1960s, the selection of authors for translation held paramount significance, particularly in mediated translations. With an extensive array of world literature already available in Russian translation, the meticulous selection of translated works became imperative. Armenian readers were introduced to the celebrated masterpieces of Western and European classics, enriching their literary background.

As we mentioned above our aim extends beyond the mere comparison of works translated through Russian as an intermediary language, evaluating their faithfulness to the original text. Instead, we recognize the profound literary heritage bestowed upon us by translators who played a significant role in the enrichment of Armenian literature.

In my own experience, there have been many chances to scrutinize translations done through Russian as an intermediary language, endeavoring to bridge any gaps existing between the translated text and its source. Interestingly, despite certain unavoidable omissions caused during the Soviet era due to imposed sanctions on translators and publishers, as well as ideological constraints, I am inclined to believe that these translations resonate more with the original source material than with the intermediary Russian rendition.

This observation underscores a fundamental truth: whether translated directly from the original text or mediated through an intermediary language, the success of a translation depends largely upon the translator's skill and talent as well as the environment in which the translation is produced.

5. Conclusion

During the Soviet era, there were all prerogatives for the literary and cultural enrichment of Armenia. This can be attributed to several factors. First, most Armenians were bilingual which enabled accessing the vast body of literary works, newspapers, magazines, and scholarly literature available in Russian. Second, the Soviet government supported the establishment of cultural institutions in Armenia to promote cultures and literatures of other Soviet republics. This facilitated cross-cultural exchange and collaboration between Soviet artists, writers and intellectuals.

Translation during the Soviet era in Armenia was a complex phenomenon influenced by ideological, cultural and political factors. Despite the challenges posed by censorship and ideological control from Moscow, translation played a crucial role in

shaping translation traditions in Armenia exerting some influence on Armenia literature. The role of Russian as an intermediary language in facilitating the translation of Western and European literature into Armenian due to a shortage of specialists proficient in other foreign languages was indeed significant. This practice allowed Armenian readers access to a wealth of literary classics from across the world. Moreover, the intellectual and cultural milieu in Soviet Armenia fostered the emergence of talented translators who were able to produce high-quality translations enriching the literary traditions in the country.

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PRAGMATIC EQUIVALENCE IN LITERARY TRANSLATION

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Abstract: The present paper addresses the issue of pragmatic equivalence in literary translation, which is considered to be one of the most important aspects of linguistic uniformity between the source and target texts. Pragmatic equivalence of translation is defined as the conformity of the translator's 'duplication' of the content with the author's communicative intent or the literary objective. The cross-cultural pragmatic analysis of translation equivalence carried out in the paper focuses on the interpretations of the verbal behavior of the heroes while performing speech acts. For the purpose of analysis, the novel by R. Bradbury "Dandelion Wine" and its Armenian and Russian translations are chosen. The research shows that the interpretative words nominating the heroes' verbal behavior, namely, the verbs of speaking, are culture sensitive. Therefore, in some cases the translator may diverge from the source text in order to sound authentic in the target language. The comparative analysis of the samples served as a mediated translation approach, revealing certain linguistic and culture-specific points at issue in the translation process.

Keywords: cross-cultural pragmatics; pragmatic equivalence; literary translation; verbs of speaking

1. Introduction

Translation is a process of communication during which replication of meaningful content from one language to another is performed. Since language and culture are closely related, this process needs to adopt a broad cultural outlook and show insight into linguaculture (Harding & Cortés 2018). In Translation Studies the successful realization of translation is often evaluated by considering different linguistic perspectives of uniformity like stylistic, word for word, paradigmatic and textual equivalence, or by observing the similarities between the original content and its translation on the pragmatic, situational, lexical (semantic), grammatical and structural levels (Nida 1964; Newmark 1988; Komissarov 1990; Hartono 2020). Translation through intermediary language brings forth another aspect of theoretical issues which is connected with the involvement of a third language in the translation process. Needless

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to say, the question of measuring equivalence, the criteria and strategies for evaluating the uniformity or, at least, closeness of the target and source texts may largely depend on the specific type and style of the writing, whether it is a literary or a scientific piece of writing, a sample of business communication, an official document, or any other piece of writing. The present paper addresses the issue of pragmatic equivalence in literary translation. The aim of the research is to penetrate into the cognitive-pragmatic sphere of the translation process in order to reveal the linguacultural propositions or fundamentals of the translation process. For the purpose of analysis the novel by R. Bradbury "Dandelion Wine" and its Armenian and Russian translations have been chosen[1]. A cross-cultural pragmatic analysis of verbs of speaking which function as speech framing expressions will be conducted in order to reveal the linguacultural similarities and differences that exist in the Armenian and Russian translations as compared with the source text.

2. Pragmatic Equivalence of Literary Translations

Literary genres are closely related to everyday communication and most often replicate the intentional and emotional aspects of natural human language. Therefore, the pragmatic aspect of literary translations is of great importance (Paronyan 2011; Paronyan 2021). Pragmatic equivalence of translation can be defined as the conformity of the translator's 'duplication' of the content with the author's communicative intent or literary objective. The cross-cultural pragmatic survey of translation equivalence carried out in this paper focuses on the interpretations of the verbal behavior of the heroes while performing speech acts. According to the semantic typology of verbs adopted in semantics, the verbs, which indicate performance of the action of speaking, are called saying verbs or speaking verbs (Dixon 2005). In literary works they can also provide information as to how things are said. R. Caballero and C. Paradis call them speech framing expressions as they are considered " narrators' cues to how their readers should understand and assess what the characters say.'' (Caballero & Paradis 2018). From the pragmatic viewpoint, these verbs, which are provided by the author of the literary work, and usually accompany the direct and indirect speech formulations of the heroes, are cognitive interpretations of the speakers' mindset – their emotions, attitudes and motives. They nominate the communicative type of the verbal action, disclose the emotions and the psychological state of mind of the speakers. Furthermore, the speech framing expressions contribute to the interpretation of the illocutionary force of the speech act uttered by the literary heroes (Searle 1969; Verschueren 1980; Verschueren 1999; Alkston 2000). Admittedly, these interpretations or speech framing

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[1] Among the numerous publications of the novel and its translations, the following texts were chosen for analysis:

Bradbury, Ray. *Dandilion Wine*. Accessed August 28, 2023. https://pdfroom.com/books/dandelion-wine/ra517rEjgJO Bradbury, Rey. 2016. *Khatutiki gini* [Dandilion Wine]. Armenian translation by Z. Boyajyan. Yerevan: Antares. Bradbury, Ray. 2008. *Vino iz oduvanchikov* [Dandilion Wine]. Russian translation by E. I. Kabalevskaya. Moskva, Sankt Peterburg: Eksmo, Domino. Accessed August 28, 2023. https://coollib.com/b/461429-rey-duglas-bredberi-vino-iz-oduvanchikov

expressions create the heroes' images and greatly contribute to the realization of the storyline as intended by the author. Therefore, adequate translation of these interpretative words greatly contributes to the uniformity of the source and target texts (Perman 2011; Honig 1997).

3. Pragmatic Interpretation of Verbs of speaking in "Dandilion Wine" by R. Bradbury

The cross-cultural pragmatic research carried out in this paper is based on the assumption that the interpretative words or framing verbs that nominate the heroes' verbal behaviors are culture-specific. In the process of translation, in order to sound more authentic in the target language, they may be replaced with some other verbs indicating the process of speaking, different from the source text. The question is: how far can a translator go when choosing a culturally adequate word in the target language without distorting the communicative intent of the author in that particular communicative context, and, moreover, without distorting the psychological portrait of the literary hero as intended by the author.

Before embarking on the analysis of the verbs of speaking, I would like to say a few words about the book itself. No doubt, Ray Bradbury, one of the most celebrated 20th-century American writers, does not need any introduction for our audience. He worked in a variety of literary modes but became especially famous as a fantasy and science fiction writer. "Dandelion Wine" is a hybrid of realistic fiction and fantasy, where the main hero Douglas, a teenager, reveals his identity and gets to know the world surrounding him through imaginative visions and fancy speculations.

The analysis of the novel revealed that the following verbs of speaking, which are presented according to their frequency, were used by Ray Bradbury: *say (said), cry, whisper, murmur, ask, scream, gasp, mumble, shout, roar, yell, continue, flunder, sigh, pant, frown, grin, snort, giggle, chortle, wail* and *sob*. In this paper I will illustrate the analysis of the three verbs that were most frequently used: *say, whisper* and *cry*.

The most extensively used verb of saying which frames the speech of the characters is *to say/said*. This verb has a neutral and overt denotative meaning, it literally nominates the fact of using words, without specifying the illocutionary force of the speech act performed by the speaker. In English linguaculture, the task of decoding the illocutionary force of the speech act framed with the help of the verb 'to say' is allotted to the decoders themselves – the readers or listeners. Both in ordinary speech and in a literary work this verb can be used by the speakers/writers repeatedly, as many times as needed, without creating an effect of dull redundancy or unnecessary repetitiousness. The Armenian translation of this verb is '*ասել/ասաց.*' In Armenian linguaculture repetition of the same word is not encouraged and is seen as a stylistic gaffe. Interestingly enough, the comparative analysis of the source text and the target text reveals some interesting facts. Firstly, the Armenian translator does not often translate the verb '*to say/said*' with the verb '*ասաց.*' Instead, some other verbs, describing the way how things are said, or indicating the communicative intent of the speaker, are used as shown in Table 1.

	Verbs denoting staing: ասաց, արտասանեց, խոսեց, բլբլում էր	Verbs denoting asserting: հաստատեց, նկատեց	Verbs denoting notifying: մեջ ընկավ, վրա բերեց, վրա տվեց, ավելացրեց, սկսեց, պատասխանեց, կանչեց, կրկնեց	Verbs denoting admitting: խոստովանեց
Representative speech acts				
Directive speech acts	Verbs denoting urging: հորդորեց, պատվիրեց			
Commissive speech acts	Verbs denoting offer: առաջարկեց			
Questions	Verbs denoting inquiry: հարցրեց, հետաքրքրվեց			
Expressives	Verbs denoting exclamation: բացականչեց, գոռաց			

Table 1. Speech acts and verbs of speaking

As we can see, the range of illocutionary verbs used to transfer the idea of saying something to somebody is very wide in the Armenian translation. This can be explained by the fact that repetitiousness is discouraged in the communicative-semantic structure of the Armenian narrative. Therefore, the Armenian writers try to use synonymous words or expressions to avoid repetition. Repetitiousness, as mentioned above, is also against the cultural stylistic norms in Armenian writing. Secondly, in Armenian linguaculture it is more customary to show the illocutionary force of the speech act with the help of the verbs instead of indicating the mere fact of speaking. Hence, the decoding of the illocutionary force is not often allotted to the decoders themselves.

4. Pragmatic Equivalence of Verbs of Speaking

In this part of work, I will conduct a cross-cultural examination of the factual material and penetrate into the cognitive-pragmatic sphere of the translation process in order to reveal the nature of pragmatic equivalence. The comparative analysis of some samples of translation will reveal the linguacultural propositions that lead to the specific word choice in the target text. To carry out the research, first of all, I have retrieved the verbs

of speaking from the source text. Then I have examined the Armenian translation of these verbs and interpreted them from the perspective of Armenian linguaculture. Further, I have looked into the Russian translation, comparing the samples of these verbs both with the source text and with the Armenian translation. It goes without saying that the cultural context and the author's intended meaning served as a basis for evaluating the adequacy of the translations.

In Example (1) the verb of speaking *'said'* is translated into its corresponding Armenian counterpart – '*ասաց*':

(1) "I'm alive," **said** Douglas. "But what's the use? They're more alive than me. How come? How come?" (p. 10)

- Ես ողջ եմ,- **ասաց** Դագլը,- բայց ի՞նչ օգուտ: Նրանք ինձնից էլ ողջ են: Էս ո՞նց է: Ո՞նց: (p. 26)

Though quite a lot of similar examples can be found in the Armenian translation, the analysis shows that in many cases this correspondence is broken. The verb *'say/said'* is translated either with the help of some other verbs of speaking, or with the help of verbs that denote the illocutionary force of the speech act uttered by the speaker, as in the following example:

(2) "Chug-a-chug," **said** John. "I can travel twelve years into the past. Wham-chug-ding!"
"Yeah," **said** Charlie, looking back at that quiet house, "but you can't go a hundred years." (p. 37)

- Դը՛ժժ-ղը՛ժ,- **սկսեց** Ջոնը: - Մի տասներկու տարով գնում եմ անցյալ; Վը՛զզ-ղը՛ժժ-ղը՛մ:
- Հա, **վրա բերեց** Չարլին՝ հետ նայելով լռանիստ տանը,- բայց հարյուր տարով ուժդ չի պատի: (p. 110).

The verb '*said*' in the initiating remark is translated into Armenian as '*սկսեց*' (began) and in the reacting remark '*said*' is translated '*վրա բերեց.*' According to the Phraseological Diactionary of Armenian by A. Sukiasyan and S. Galstyan (Sukiasyan & Galstyan 1975: 551), '*վրա բերել*' is an idiomatic phrase which, among some other meanings, has two meanings which correspond to the verbs of saying: (a) to give an adequate answer, to say something to the point; (b) To add something to what was said previously. In this context meaning (b) is used, as in the initiating remark Speaker 1 begins to say something, which is translated as '*սկսեց*,' and in the reacting remark Speaker 2 gives additional information, makes a further remark '*վրա բերեց.*' Thus, we can say that in this exchange the translator has made an appropriate use of Armenian wordstock, without making any changes or adding any semantic components to the contextual meaning. The verbs '*սկսեց*' and '*վրա բերեց*' indicate that the illocutionary force of the utterance is notifying.

In Example (3) the idiomatic phrase '*վրա բերեց*' is used in its meaning (a) - to give an adequate answer, to say something to the point:

(3) "She just can't—oh, she can't be out of order," **said** Douglas, stricken.
"She's old," **said** Tom. "Grandpa says she was here when he was a boy and before. So it's bound to be some day she'd konk out and . . ." (p. 81)

- Ախր չէ... դժվար թե փչացած լինի,-**ասաց** Դագլասը ցնցված:
- Պառավ է,-**վրա բերեց** Թոմը.- Պապի ասելով իր երեխա ժամանակ արդեն էստեղ է եղել ու դրանից առաջ էլ: Դե ուրեմն մի օր պիտի շունչը փչեր: (p. 238)

As we can see, the translator uses the tactics of replacing the verb '*to say*' with an adequate phrase in Armenian, without changing the contextual meaning. The idiomatic expression '*վրա բերեց*' denotes the illocutionary act of notifying performed by the speaker.

In Example (4) the verb '*said*' is translated into Armenian with the idiomatic phrase '*վրա տվեց*':

(4) "Shut your eyes, Doug. Now, tell me, what color eyes I got? Don't peek. What color eyes I got?"
Douglas began to sweat. His eyelids twitched nervously. "Aw heck, John, that's not fair."
"Tell me!"
"Brown!"
John turned away. "No, sir."
"What do you mean, no?"
"You're not even close!" John closed his eyes.
"Turn around here," **said** Douglas. "Open up, let me see." (p. 45)

Աչքերդ փակիր, Դագ. Դե ասա, ի՞նչ գույնի են իմ աչքերը: Չէ, չնայես: Ի՞նչ գույնի են իմ աչքերը:
Դագլասը քրտինք կտրեց: Կոպերը թրթռացին նյարդայնորեն:
- Է՛, Ջոն, լավ էլի, սա բանի նման չի:
- Ասա՛:
- Շագանակագու՛յն:
Ջոնը շրջվեց:
- Ոչ, ոչ:
- Ո՞նց թե՛ ոչ:
- Իսկի մո՞տ էլ չի: - Ջոնը փակեց աչքերը:
- Շուտ արի մի,- **վրա տվեց** Դագլասը: Բաց արա տեսնեմ: (p. 133)

In this extract, there is a tension between the interlocutors. Douglas is annoyed as he is in an embarrassing situation. The author clarifies that he sweats, his eyelids twitch nervously. In order to show the emotional tension existing in the communicative situation, the translator preferred to use the idiomatic phrase '*վրա տվեց,*' which, according to Phraseological Diactionary of Armenian by A. Sukiasyan and S. Galstyan

(Sukiasyan & Galstyan 1975: 553), means 'to attack.' It denotes the aggressive behavior of the speaker, which is due to his agitated state of mind. The idiomatic phrase '*վրա տվեց*' indicates the performance of a directive speech act by the speaker – order, which cannot be traced explicitly in the source text, framed with the verb '*said*.' Hence, admittedly, the translator makes the illocutionary force more overt and guides the reader, which means that the pragmatic conformity of translation in this passage may be doubted.

In Example 5, the verb '*said*' is translated with the verb of speaking '*կրկնեց*' (repeated):

(5) She lay down in bed. "I simply refuse to die."
"Beg pardon?" he **said.**
"I won't die!" she **said**, staring at the ceiling.
"That's what I always claimed," **said** her husband, and turned over to snore. (p. 52)

Էլմիրան անկողին մտավ:
- Չեմ մեռնելու, չէ:
- Կներես, չլսեցի,-**ասաց** ամուսինը:
- Ես էր պակաս, որ մեռնե՛մ,-**կրկնեց** Էլմիրան՝ հայացքն առաստաղին:
- Իմ ասածն էլ միշտ դա էր, էլի, **վրա բերեց** ամուսինն ու շուռ եկավ մյուս կողքին խռմփալու: (p. 153)

In this short passage, the verb '*said*' is used three times. In English, this wording is normal and accepted. Meanwhile, Armenian prefers variety and descriptive narration of facts. Hence, in the first instance the husband's answer is translated with the verb of saying – '*ասաց*.' The husband apologizes to his wife and indirectly asks her to repeat what she said. That is why the Armenian translator preferred to translate the second verb of saying '*կրկնեց*' (repeated), instead of '*said*,' to avoid repetitiousness in a close context, which is stylistically inappropriate in Armenian. As for the third use of '*said*,' it is replaced with the idiomatic phrase '*վրա բերեց*,' which, as we said before, means 'to give an adequate answer, to say something to the point.' The verbs '*կրկնեց*' and '*վրա բերեց*' are verbs of speaking which indicate the illocutionary force of notifying. By using these equivalent words, the translator does not violate the pragmatic equivalence of the passage with the source text.

At this point, I would like to add the results of the analysis of the Russian translation, and my conclusion is that the Russian translator also prefers replacement of the verb '*say*' in many cases. The cross-cultural pragmatic analysis shows that, interestingly enough, in some cases the Armenian and Russian translations are similar, the translators have used the same or similar verbs which are different from the English verb of saying '*said*.' We can assume that repetitiousness is inadequate for the Russian cultural stylistic norm, too. Thus, '*վրա բերեց*' is translated as '*подхватил*,' '*ответил*,' '*сказал*.' The verb '*say*' is replaced with verbs of speaking like '*заметила*' '*объяснила*,' '*вскрикнула*,' '*переспросил*.' In some cases, the Armenian

and Russian translations are similar, but differ from the English 'said' as in Examples (6) and (7).

(6) "Hey, that's right," **said** Charlie. "I always get a kick watching a trolley let down the step, like an accordion." (p. 42)

- Հա, ճիշտ որ,- **վրա բերեց** Չարլին:
- Ուշքս գնում է, հենց տեսնում եմ՝ ոտնակն իջեցրեց, ճնգ որ բացվող հարմոն: (p. 124)

— А ведь верно, - **подхватил** Чарли.
— Страх люблю смотреть, когда трамвай спускает подножку: прямо гармоника! (p. 44)

"Sam, you're home early," she **said.**
"Can't stay," he **said** in a puzzled voice. (p. 48)

- Բայց շուտ ես եկել, Սամ,- **նկատեց** կինը:
- Էլի գնում եմ, -**պատասխանեց** ամուսինը շփոթահար ձայնով: (p. 142)

— Ты что-то рано сегодня, Сэм, — **заметила** жена.
— Я еще пойду, — **сказал** он, видимо, думая о другом. (p. 50)

The verb '*said*' in the Armenian and Russian translations is replaced with the following verbs of speaking: '*վրա բերեց*,' '*подхватил*' (picked up) and '*նկատեց*,''*заметила*' (noted). These verbs indicate the speech act of notifying and do not violate the author's communicative intent.

(7) "You, Tom!" **said** Mrs. Brown. "I need moral support and the equivalent of the blood of
the Lamb with me. Come along!" (p. 49)

- Լսի՛ր, Թոմ,- **կանչեց** տիկին Բրաունը :-Ես բարոյական աջակցության կարիք ունեմ, և դու Գառան արյանը կկղխարինես. Գնա՛նք: (p.144)

— Эй, Том, — **позвала** миссис Браун, — мне нужна моральная поддержка, и ты будешь мне вместо жертвенного агнца. Пойдем. (p. 51)

In Example (7) the verb '*said*' is translated as '*կանչեց*,' '*позвала*' (called out). In this example the emotional state of the speaker is stressed and the translators indicate that the speaker speaks in a loud voice and is agitated. In English this outburst of emotion is denoted with the exclamation mark, in Armenian — with the stress, while in Russian the interjection '*Эй*' creates the atmosphere of tension. Truly, the choice of the verbs '*կանչեց* and '*позвала*' instead of the English 'said' is similar. This fact makes me think that the Armenian translation, which at certain places clearly echoes the Russian one, might be an intermediary translation.

In Example (8) Mrs Brown is talking to Mrs. Goodwater on the phone and tells her that she intends to take Tom to the meeting the following day. Tom, who is present at the conversation, reacts to this:

(8) …I'll bring Tom here with me. An innocent good boy. And innocence and good will win the day."
"I wouldn't count on me being innocent, Mrs. Brown," **said** the boy. "My mother says –
"Shut up, Tom, good's good! You'll be there on my right hand, boy."
"Yes'm" **said** Tom. "If, that is," **said** Elmira, "I can live through the night with this lady making wax dummies of me – (p. 51)

...Թոմին էլ եմ բերելու: Անմեղ, լավ տղա է: Անմեղությունն ու բարի կամքը հաղթանակ կտանեն:
- Ես էնքան էլ անմեղ չեմ, տիկին Բրաուն,- **մեջ ընկավ** Թոմը:-Մայրիկս ասում է...
- Սուս արա, Թոմ, լավը լավն է, վե՛րջ: Դու աջ կողմս կանգնած կլինես էնտեղ, տղա:
- Եղավ, մեմ, - **ասաց** Թոմը:
- Եթե, իհարկե,- **ավելացրեց** Էլմիրան,- գիշերը լուսացնեմ... (p. 151)

Я приведу с собой Тома. Он хороший, добрый мальчик, чистая душа. А доброта и чистота завтра победят.
– Вы не очень-то надейтесь, что я такой уж хороший, миссис Браун, – **вмешался** Том. – Моя мама говорит…
– Замолчи, Том! Хороший – значит хороший. Ты будешь там по правую руку от меня, мальчик.
– Хорошо, мэм, – **сказал** Том.
– Если, конечно, я переживу эту ночь, – **продолжала** Эльмира. – Я ведь знаю... (p. 54)

The Armenian and Russian translators interpret Tom's words as interruption and translate the verb 'said' with the idiomatic phrase '*մեջ ընկալ*' in Armenian and the verb '*вмешался*' in Russian (cut in). These verbs of speaking do not break the pragmatic equivalence as they indicate the speech act of notifying. Furthermore, as Elmira reacted to Tom's speech and went on describing her thoughts about the upcoming meeting, the Armenian translator replaced the verb '*said*' with '*ավելացրեց*' (added) in Armenian. A similar word, '*продолжала*' (continued) is used in Russian. In these cases, we can state that the translation does not distort the intent of the source text and the pragmatic equivalence is maintained. At the same time, the word choice is stylistically adequate in both Armenian and Russian.

The verb '*said*' is also translated as '*առաջարկել,*' '*предлагать*' (to suggest) as in Example (9).

(9) "Let's sing," **said** Lavinia.
They sang, "Shine On, Shine On, Harvest Moon . . ." (p. 71)

- Եկեք երգենք,- **առաջարկեց** Լավինիան:
«Ցոլա, ցոլա, հունձքի լուսին» - ը երգեցին: (p. 211)

‒ Давайте петь, ‒ **предложила** Лавиния. И они запели «Свети, свети, осенняя луна…» (p. 76)

In this passage, both the Armenian and Russian translators have translated the illocutionary force of the hero's direct speech, suggestion. The illocutionary force of the speech act is indicated with the first person plural imperative form '*let us*.' We have to admit that the explicit mention of the speech act does not distort the communicative intent of the author and, moreover, is appropriate for the target linguacultures.

Let us look at another example where the first person plural imperative form '*let us*' is interpreted as suggestion — '*առաջարկեց*' (suggested).

(10) "Let's not do anything," said John.
"Just what I was going to say," said Douglas. (p. 45)

- Արի ոչ մի բան չանենք,-առաջարկեց Ջոնը:
- Ես էլ նույնն էի ուզում ասել,- խոստովանեց Դագլասը:

‒ Давай ничего не делать, ‒ сказал Джон.
— Вот и я хотел это сказать, — отозвался Дуглас. (p. 48)

In this example a divergence can be noted in the translation of the second speech act that contains the verb '*said*': '"Just what I was going to say," said Douglas.' This speech act is a statement expressing indirect agreement in answer to suggestion. Instead of indicating the act of agreement, the translator interprets this as a speech act expressing confession, an illocutionary force which is the translator's personal decision and is not intended by the author. In this case we can observe distortion of the pragmatic impact in the Armenian translation. Interestingly enough, in the Russian translation, the speech act expressing suggestion is framed with the verb '*сказал*' (said), while the speech act expressing agreement is framed with the verb '*отозвался*' (called back) which states a fact. Thus, in the Russian version the pragmatic coherence is maintained much better.

The next verb of saying, which is frequently used in the novel, is '*whisper*.' This verb has an important intent from the communicative perspective as the young characters of the novel often speak to themselves. This means that they speak in a low voice but clearly enough to be understood and heard. In Armenian the verb '*whisper*' is translated as '*շշնջալ*' and has the following synonyms: *շշնջել, փսփսալ, քչփչալ, մրմնջալ, հծծել, շշուկել* (Sukiasyan & Galstyan 1975:860). The analysis of the Armenian text shows that the translator has tried to use different words, most often the verbs *շշնջալ, փսփսալ, հծծել*, in order to avoid unnecessary repetition of one and the same word. In Russian '*whisper*' is translated as '*шептать*' and has the following synonyms: шушукать, шипеть, бормотать, мямлить. In the Russian translation the verb of speaking *'шептать'* is mostly used. The lexico-grammatical forms of this

verb denote different ways the act of whispering is performed: '*зашептал*' expresses beginning of action with the prefix за-; '*прошептал*' expresses end of action with the prefix про-; '*шепнул*' expresses completion of action. This is the communicative-semantic peculiarity of Russian which neither English nor Armenian has. For example:

(11) "Ready John Huff, Charlie Woodman?" **whispered** Douglas to the Street of Children. (p. 4)
Զոն Հաֆ, Չարլի Վուդմեն, պատրա՞ստ եք, - **շշնջաց** Դագլասը երեխաների փողոցին: (p. 7)
– Джон Хаф, Чарли Вудмен, вы готовы? – **шепнул** Дуглас улице Детей.(р. 2)

(12) "Only two things I know for sure, Doug," he **whispered**. (p. 20)
- Երկու բան կասեմ հաստատ, Դագ, - **փափաց** նա: (p. 56)
– Только две вещи я знаю наверняка, Дуг, – **прошептал** он. (p. 19).

The comparative analysis of the source text and the translations shows that the particular word choice of the translator adds some subjective interpretation to the text.
'*Whisper*' is also translated into Armenian with the verb of speaking '*փնթփնթալ*.' This verb also means denotes the fact of speaking in a quiet voice but, unlike '*շշնջալ*' and '*փափալ*,' it has some negative semantic component, when somebody grouses or expresses discontent. In Russian this verb is translated as '*прошипел*,' which expresses a short sound and stresses the end of action with the prefix *про-*.

(13) "What's graphologist?" Elmira elbowed Tom twice.
"I don't know," **whispered** Tom fiercely, eyes shut, feeling that elbow come out of darkness at him. (p. 53)

- Ձեռագրաբանն ի՞նչ է: - Էլմիրան երկու անգամ արմունկով հրեց Թոմին.
- Չգիտեմ,- **փնթփնթաց** Թոմն աչքերը փակ, կատաղած՝ զգալով արմունկի հրոցը խավարի միջից: (p. 156)

– Что такое «графолог»? – **шепнула** она.
– Не знаю, – **прошипел** Том; глаза у него были закрыты, и толчок локтем обрушился на него из темноты. (р. 55)

In the Russian translation the translator has used the verb '*шептать*' twice: to show completion of action – '*шепнула*,' and the end of action – '*прошипел*.' As we can see, the communicative context contains a negative emotional impact. The interlocutors experience strain, nervousness, which is revealed in their actions. This antagonism is revealed in the translation. In Armenian, the negative emotion is stressed with the verb '*փնթփնթաց*,' while in the Russian the abruptness of manner of speech is stressed with the verb '*прошипел*.'
Lastly, let us describe the translation of the verb of speaking '*cry*' as a framing verb in direct speech. This verb, contrary to the verb '*whisper*,' denotes loud speech,

shouting. People cry in the process of communication when they are nervous or they want to be overheard. In Armenian, the verb '*cry*' is translated as '*բղավել.*' The synonymous verbs *գոռալ, գոչել, բարձր ձայնով՝ աղաղակելով մի բան ասել, ճչալ* also denote speaking in a loud voice. The Armenian translator most often uses the verbs '*գոչել,*' '*ճչալ,*' '*գոռալ* and '*բղավել.*' The study of the translation shows that the verbs '*գոչել*' and '*գոռալ*' are used to denote loud speech, shouting, and the verbs '*ճչալ*' and '*բղավել*' are used to denote the nervous, agitated state of the speaker. In the Russian translation the verb *'кричать'* is mainly used indiscriminately, without marking any difference in the tension of the situation. The following extracts illustrate this communicative-semantic variation.

(14) "Watch out!" **cried** Tom.
Mrs. Elmira Brown fell right over an iron dog lying asleep there on the green grass. (p.49)
- Զգու՛յշ,- **գոչեց** Թոմը.
Էլմիրա Բրաունն ընկավ ուղիղ երկաթե շան վրա, որը փռված ննջում էր կանաչ խոտին: (p. 145)
— Осторожно! — **вскричал** Том. Эльмира Браун упала прямо на спящего железного пса, который украшал зеленую лужайку. (p. 51)

(15) "You run on home!" the woman **cried** suddenly, for she could not stand their eyes. "I won't have you laughing." (p. 31)
- Տու՛ն փախիր,- հանկարծ **ճչաց** կինը՝ այլնս չդիմանալով նրանց հայացքներին.- Ես ծիծաղատեղ չեմ ձեզ համար:
— Ступайте домой! — вдруг **крикнула** миссис Бентли, ей стало невтерпеж под их взглядами. — Нечего тут смеяться! (p. 31)

In the following passage the Armenian translator has also used the verb '*բացականչել*' (to exclaim), to translate the verb '*cry.*'

(16) "Oh, no," she **cried,** and recovered. In a quieter voice she **said**, "You know you can't do that. (p. 63)
- Ախ, ո՛չ, - **բացականչեց** նա և միանգամից էլ իրեն հավաքեց: Ապա ավելի հանգիստ ձայնով **ասաց**: - Չեզ քաջ հայտնի է, որ աննիար է: (p. 183)
— Что вы! — **воскликнула** она и тотчас опомнилась. — Это невозможно, вы и сами знаете, — **продолжала** она спокойнее. (p. 66)

"I'm not complaining!" she **cried**. "I'm not the one comes in with a list saying,'stick out your tongue. (p. 23)
-Ես չեմ գանգատվում,- **բացականչեց** Լինան:- Հո ես չեմ գիրքն առած գալիս քեզ մոտ, ասում «լեզուդ հանիր»: (p. 65)
— Я вовсе не жалуюсь, — **закричала** Лина. — Я-то не прихожу к тебе со словарем и не говорю: «Высунь язык!» .(p. 23)

The verb '*բացականչել*' is used to perform expressive speech acts. Exclaiming is a verb of speaking which means saying something suddenly and loudly. Anyhow, it also denotes agitation – loud speech because of strong emotion or pain. Thus, in the contexts where the speakers experience strong emotion, the Armenian translator has framed the speech of the characters with the verb '*բացականչել*,' denoting the illocutionary force of the speech act explicitly. Accordingly, in the same examples, the Russian translator has also denoted this emotional outburst by translating '*cry*' '*воскликнул*' (exclaimed), or '*закричал*,' instead of '*крикнул*' (cried out). The verb '*закричал*' with the prefix *за-* denotes end of action and stresses the emotional outburst of the speaker.

5. Conclusion

Pragmatic equivalence in literary translation is to a certain extent determined by the linguacultural peculiarities of the target language. The cross-cultural pragmatic survey of translation equivalence, which focused on the interpretations of the verbal behavior of the heroes while performing speech acts, comes to prove that translators adapt the source text to the cultural mindset of the target language bearers. In doing so, they may somehow modify or alter the meaning intended by the author in the source language, making the translation pragmatically noncompliant. Furthermore, in English culture, the decoding of the illocutionary force of the literary hero's speech is often a matter of educated guess and it is left open for the reader to interpret. Contrary to this, in Armenian culture and, most likely, in Russian culture as well, the translator can act more overtly, and encode the illocutionary force of the literary hero explicitly.

The high value of pragmatic equivalence in literary translation produces one more evidence that literary translation is a cultural product.

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THE ROLE OF INTERMEDIARY LANGUAGES IN THE DEVELOPMENT OF LEXICAL AND GRAMMATICAL FEATURES OF BORROWINGS: INVESTIGATING ITALIAN AND RUSSIAN LANGUAGES

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Abstract: This study aims to contribute to the analysis of specific words entering a target language (TL) from a source one (SL), through intermediary languages (IL). In particular, this paper will analyse a selection of borrowings that entered Italian (TL) from Russian (SL) and vice-versa, focusing on the role played by IL with respect to the 'features' the borrowing shows when entering a TL. The analysis will develop over three main phases: (i) brief *excursus* about theoretical studies on 'contact linguistics'; (ii) analysis on the way a selection of both direct and indirect borrowings entered, alternatively, one of the two TLs, at different lexical and grammatical levels; (iii) a case study: the Russianism 'boiar(d)o' entering Italian. Some conclusions will be drawn in relation to the importance of a transversal approach, both linguistic and historical, in the analysis of interference phenomena.

Keywords: intermediary language; contact linguistics; borrowing; Italian-Russian corpora; lexicography; boiar(d)o

1. Introduction

Through this article we aim to provide an overview of the role of IL in the development of lexical and grammatical features of borrowings, investigating, in particular, Italian and Russian languages. Before dealing with this phenomenon, the reader is offered a brief *excursus* of the main scientific literature dedicated to the so-called 'contact linguistics'; theoretical studies date back to the XIX century and develop up to the present day (part 2). The main historical periods of economic and political relations between the two countries have certainly favoured the entry of

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foreign words, respectively, into the two TLs (part 3). After having briefly outlined different types of borrowings, some direct loans will be presented, to delve then into the analysis of some indirect ones (focus of this research) and the way different ILs interfere in the loan features, at different grammatical levels: phonetics, morphology, syntax, eventual semantic nuances, through the way they are encoded in etymological and monolingual dictionaries as part of the lexicon of the TL, comparing different sources, as lexicography and corpora (part 4). The last part of our analysis will be dedicated to a 'case study,' in particular to the Russian word *bojarin* which entered Italian in two variants (*boiaro* and *boiardo*), through various ILs (part 5), comparing the way dictionaries of different typologies and *corpora* treat it. The collected data will lead to some conclusions.

2. Theoretical Studies on 'Contact Linguistics'

As well known, language constantly evolves and changes along with its speakers. These changes can happen with respect to various aspects, among others the introduction of new words; when this happens under the influence of another language, it is referred to as 'linguistic loan.' 'Loans' are expressions through which the so-called 'linguistic contact' occurs. Theoretical studies on 'contact linguistics' generally date back to the XIX century and are mostly grouped within three main phases, as briefly shown below (for further details cf. Zečević, Ivana 2021).

1st phase - Hugo Schuchart

Starting from the 2nd half of the XIX century, scholars focus on the concepts of 'linguistic mixing' and 'mixed languages,' which refer to the birth of a new language growing from one or more languages in close contact (Pežel 2020: 6). Hugo Schuchart, the greatest supporter of the so-called 'mixing theory,' in order to explain linguistic change developed the 'wave theory' (*Wellentheorie*) suggested by the German linguist Johannes Schmidt, in opposition to the family-tree theory formulated by August Schleicher. Schuchart believed that no language could escape mixing with other languages (Pežel 2020: 6). 'Mistilinguismo,' as a synonym of 'multilingualism,' is a phenomenon that occurs when more than one language is used in a single community or when more than one language appears in the speech of a speaker (cf. Treccani).

2nd phase −EDWARD SAPIR

In 1921, Edward Sapir coined the term '*linguistic loan*' (Filipović 1986: 28) in his monograph *Language: An Introduction to the Study of Speech*. In particular, in chapter 9 (*How Languages Influence Each Other*), the author describes different ways interference can take place. During this period, great interest was aroused towards language contact issues, thanks to two linguists who are also considered the pioneers of modern contact linguistics: Uriel Weinreich and Einar Haugen. Haugen, in his 1950

article *The Analysis of Linguistic Borrowing*, rejects the concept of linguistic mixing. He defines borrowing as the process in which a bilingual speaker reproduces a particular pattern from one language to another (Haugen 1950: 210-231). In addition to Einar Haugen and Uriel Weinreich (major representative of the 3rd phase), other main scholars of the 'contact theory' in the 1940s and 1950s were Werner Leopold, who dealt with the description of the development of a bilingual child, and William F. Mackey, who mainly dealt with the problem of bilingualism (Filipović 1986: 33).

3rd phase - URIEL WEINREICH

In his monograph *Languages in Contact* (1953), Uriel Weinreich uses, for the first time, terms such as *contact languages* and *contact linguistics*. He analyses the relationships that generate between different languages used by the same speaker, arguing that these linguistic interferences manifest themselves on three distinct levels: on the phonemic system, on the grammar and on the lexicon. These changes can occur for both external and internal factors to the language, when for example (i) two or more languages are mastered by one or more speakers (ex: bilingualism, inter-lingual influence), or when (ii) two or more linguistic systems are influenced by the action of the one on the other (it may be the case, for example, of a dialect and a national language or two different languages. E.g.: interference, lexical exchanges, linguistic loans/calques).

Contemporary contact linguistics is characterized by a distinct 'interdisciplinarity.' The focus of interest is no longer just loan as a result of linguistic borrowing, but also the conditions under which linguistic contact occurs and the borrowing process itself, which cannot be seen outside the social context. This is why sociolinguistics, history of language, lexicography, stylistics, anthropology, sociology, psychology, communication sciences, etc., also deal with linguistic contacts (Sočanac 2004: 20). 'Linguistic contactology' studies the processes of linguistic contacts between two or more languages in certain socio-historical conditions and develops models that carry out these processes (Ajduković 2004: 78).

3. Brief History about Italian-Russian Contacts

Starting from the 11th and up to the 15th century the Latin lexicon began to appear in Russian language. During the Middle Ages the Italian lexicon referring to the field of commerce has undergone a great rebirth thanks to the Lombard populations and its practice of exchanging goods. Banking in Italy began as early as the 14th century and operated through the largest commercial centers of the time: Venice, Genoa and Livorno. In the 15th and 16th centuries more intensive contacts between Russian and Italian took place, mainly through Italian architects and artists invited by Russian governors and emperors to build castles and cathedrals on their territory (for further details cf. Pežel 2020). The first masters arriving in Russia from the Italian territory were not only architects and engineers, but also blacksmiths and builders of military equipment (Bolognani 2011: 39). From the late 16th to the mid-17th century Western

European languages, including Italian, influenced Russian mainly through Polish (Galkina, Fedoruk et al. 2009: 49). As a result, many loanwords from these languages entered Russian under Polish phonetic-morphological influence. This is the case, for example, of the word *post* (through Polish *poczta* < Poste italiane − (Fedorova & Bolognani 2015: 76). During the reign of Peter I Romanov (1682-1725), known for his numerous reforms aimed at Europeanize and modernize Russia, the amount of translations from Polish decreased and direct borrowing from Western European languages increased, especially in the field of administration, social life, art and literature, military and scientific terminology and industry (Shmelev 1977: 261). It is believed that a quarter of words of foreign origin in Russian were detected precisely during the reign of Peter I (Galkina, Fedoruk et al. 2009: 49). During the 18th and up to the 20th century a large number of loanwords from German, French, Dutch and English entered Russian, in the field of administration, army, crafts, arts, home life and clothing, hunting, games and entertainment, etc. (Galkina, Fedoruk et al. 2009: 50). The Russian aristocracy in this period was fascinated by French culture and French way of life, so the influence of French language and literature in that circle was in a very high degree, and through it many Italianisms entered Russian. Italian music and theatre entered Russian culture and language after 1730 through the salon of Empress Anna Ioannovna, when Italian musicians and composers were invited to Russia so that the Russian court could feel the grandeur and splendor of European courts (Fedorova & Bolognani 2015: 73). On the occasion of the celebration of Anna Ioannovna's name-day, the first opera performed at the Russian court was in Italian, by an Italian composer. Direct borrowing heavily intensified in the 20th century, with the establishment of the Soviet Union as a major world power, most words denoting things and notions specific to Russia, Russian culture, politics, and history. Currently the conquest of Italianisms mainly concerns the culinary sphere, whose enrichment with Italianisms is so active that lexicography often fails to harmonize the vocabularies of foreign words with modern so-to-say 'glamorous' tendencies (Bolognani 2011: 44). Certain words in this area are often not registered in dictionaries of foreign words (ex. Italian *tiramisu, ravioli, macchiato, cappuccino, bolognese*, etc.).

4. Different Typologies of Borrowings (Theoretical Studies): Rudolf Filipović and the Theory of the 'Three Passages'

As this is not the place to deepen into all the forms and strategies through which a loan can take place, we limit ourselves to giving some ideas, supplying it with literature for any further study. There exist, actually, different types of linguistic loans, as for example the 'necessity loan,' the 'luxury loan' (or 'fashionable loan'), the 'convenience loan,' the 'sentimental loan,' the definitive loan, the failed loan, the integrated (or adjusted) loan and the non-integrated loan (not adequate) (Simunković 1946: 57; Bezzola 1925: 16). They can enter a TL in different forms (loans / semantic or structural calques) and at different degrees of integration (fully integrated *versus* less integrated loans, at different phonological, morphological and syntactical levels) (Gusmani 1993: 9-29). Rudolf Filipović, one of the most important theorists of contact

studies of the Serbo-Croatian language, theorizes that the first contact between a SL and a TL occurs thanks to a bilingual or multilingual person who uses a word of one of the two languages while speaking the other. There occur then three transition phases: (i) in the first phase bilingual speakers use the non-integrated word; (ii) in the second phase interference takes place, that is the moment in which SL and TL overlap; (iii) the last phase is the integration one, when the speaker adopts the new linguistic element (Filipović 1986: 36-38).

Even though....

Ogni lingua possiede i mezzi per indicare nuovi oggetti o nuovi concetti senza ricorrere a parole straniere, tant'è vero che se il francese ha accolto la voce *tomate* (di origine azteca), l'italiano per denominare lo stesso prodotto ha preferito servirsi della perifrasi *pomodoro* [Every language has the means to indicate new objects or new concepts without resorting to foreign words, so much so that if French has accepted the word *tomate* (of Aztec origin), Italian has preferred to use periphrasis to name the same product *pomodoro*[1]]. (Zolli 1976: 3)

Ogni lingua ha a disposizione due mezzi di innovazione: quella autonoma che si riallaccia al patrimonio della stessa lingua e quella alloglotta: la via scelta di volta in volta è determinata da un complesso di 'fattori variabili' che, aggiungo io, non dipendono certo dall'utile, il superfluo o l'insostituibile [Each language has two means of innovation available: the autonomous one which is linked to the heritage of the same language and the alloglot one: the path chosen from time to time is determined by a complex of 'variable factors' which, I would add, certainly do not depend on the useful, the superfluous or the irreplaceable[2]]. (Gusmani 1986: 4)

Direct or Indirect borrowings?
Last, but not least, borrowing can be direct and indirect: direct borrowings occur when a given word enters a TL from a SL without an IL; on the contrary, indirect borrowings enter a TL only thanks to another language acting as an IL (Gusmani 1993: 13). Existing studies on Italian loanwords entering Slavic languages show how they occurred more frequently directly, that is without any intermediary language, while the Slavic terms that entered standard Italian are mostly indirect. It is important to keep in mind that the loan could be direct or indirect depending on the influence that one language has on another: in the first case the SL has often a greater influence on the TL if compared with the second case (Peželj 2020: 9).

To be certain that a given item of the SL is not simply a 'casual' (Gusmani 1986: 18) in the TL, it must have been approved by the lexicography through registration in a dictionary; that's way it is fundamental to look for this item into the most authoritative and up-to-date monolingual and etymological dictionaries. Hereafter a brief overview of some direct loans from Italian into Russian and vice-versa; afterwards we will move on to a more in-depth analysis of indirect loans, focus of this study.

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[1] Translated by the authors.
[2] Translated by the authors.

Direct Loans: IT versus RU

As introduced in part 2), many direct loans from Italian entered Russian in different historical periods and in different fields. Here below few examples taken from Gherbezza (2013):

ária e *белькáнто* (musical field), *фрáнко* e *инкáссо* (commercial and banking fields), *бьеннáле/биеннáле* (arts field), *пицца, сарриссино* (culinary field), *баста*.These words can be classified in the category of direct loans from Italian, although unfortunately it is not always simple to identify the exact origin of the loan, as, for example, in the case of:

> *барка* (maritime field). Here the information available, as often happens, is controversial: for TSIS, NSIS and TSRJa the word derives from Italian; BAS-3 in the etymological gloss records only the Greek βαρις, probably as the last etymology; ÈS opts for a mediation of German or French, while IÈS, which places the first appearance of the loan in the Novgorod area (to be precise in 1377), hypothesizes a transfer from the Scandinavian languages. Finally, Vinogradov (1999: 747) considers it the result of a probable direct transfer from Italian which already took place in the Middle Ages, through Lombard merchants who reached Novgorod already in the XIV century (Ghebezza 2013).

The main difficulty lays, actually, in the reconstruction of the whole process that brought an alloglot element into a new one, when usually the process of the word stops at the very next etymology, that is, to the language that actually represents the last contact-variety between the SL and the TL.

Direct loans: RU versus IT

East Slavic group of languages include Old Russian, Russian, Belarusian, Ukrainian and Russian (Ivetić 2014: 48). According to Zolli (1976: 91-93), the Slavisms of Italian are very few: the most numerous items are those, as already mentioned, coming from Russian, which entered Italian above all due to the social, economic and political prestige that Russia had in Italy during the 20th century (Granić 2016: 6).

In Zingarelli (2008), the lexicographer drew up a list of the Slavisms of Italian which Ivana Granić divided and classified according to the language of origin, based on the grammatical categories, occurrences, dates of appearance in the vocabulary of the TL and according to their semantic field (Zingarelli 2008: 33). The total corpus has 194 Slavisms, of which 2/3 Russianisms). As stated by Zolli, the words of Russian origin are the majority (134 words). Some examples of *realia: balalaika-balalàika, blinì-bliny-blinis* (variant *blinis* from French, where *blinis* is the plural form of the singular *blini*!)*, Katiùscia-Catiùscia, matriòska-matriòsca, cirillico, glagolitico, leninismo, etc.* (Bezić & Granić 2017).

As we may see, all these loans, being it a direct or indirect one, show different levels of morpho-phonological adaptation according to the different expressive needs of the TL, which uses them to fill in semantic gaps & expansions, as, for examples: *trojka-troika-troica*, from the less to the more integrated version (not to consider the different meanings this Russianism acquires once entering Italian – cf. Treccani);

balalaika-balalaica (cf. Treccani); *blinì-bliny* (cf. Italian Dictionary)*; бьеннáле-биеннáле* (cf. Gramota) etc. A borrowing can then be:

> ➤ 'pure,' if the word undergoes no structural changes in the TL, as in *pogròm*, *troika* or *samovar* in Italian [also defined by Torre (1994) as 'foreign word' or 'foreignism'], with their more of less adapted graphical features, or *пицца*, *инкассо*, *барка* in Russian;
> ➤ 'naturalized,' if the word acquires some structural features of the TL, as, for example, the Italian *mugicco,* from the Russian *мужик,* where the grapheme 'g' signals a change of phoneme from the fricative [ʐ] (not used in Italian) to the affricate [dʒ], and the addition of the –co ending reproduces the prosodic structure of Italian words (ending in a vowel)" (Magnani & Triberio 2017: 81) (cf. Treccani: **mugicco** (o mugìc, mugico, mugìk, mugiko) s. m. [adapt. from Russian *mužik, liter. dim. of muž «man»*] (*pl. -chi, alternative –ki*). .

Indirect loans - **from IT to RU via other languages**
Let's analyse now few indirect borrowings, the mail focus of our analysis, giving an overview of different languages acting as IL. Hereafter some examples:

via French
As described in paragraph 2), since the beginning of the XVIII century the Russian aristocracy was fascinated by French culture and French way of life, so many Italianisms entered Russian through French. What is important to point out is that the Italian origin of these loans is not so obvious, as can be deduced from the way some of the major monolingual & etymological dictionaries consulted treat these loanwords. Although all these borrowings have a clear French colour, only a minority of dictionaries include them among Italianisms, mediated by French, as the few below examples show (for further details on these loans cf. Ghebezza 2013):

> ➤ *барельéф*: only TLFi & DIFIT include the entry among the Italianisms of French, as the entry represents a calque modeled on Italian (almost all consulted sources TSIS, NSIS, BAS-3, TSRJa, ÈS, IÈS, RÈS, SRJa XVIII derive it from the French *bas-relief*);
> ➤ *буссóль*: as before, ÈS, RÈS and SRJa XVIII show derivation from the Italian *compass* (cf. DIFIT), while TSIS, NSIS and BAS-3 derive it from the French *boussole*. SRJa XVIII and RÈS do not exclude the possibility of a direct derivation from Italian, as it seems that the Russian replica was used for the first time by Petr Andreevič Tolstoj in his travel memoirs (1698);
> ➤ *вермишéль* (first attestation *вермичелли*: SRJa XVIII): although it shows phonetic features of clear French origin (more precisely of the form *vermichel* in use in the XVIII and XIX centuries, it is registered as Italianism in TSIS, NSIS, BAS-3, TSRJa and KÈS12, in particular from the earlier Italian entry *vermicelle* (cf. IÈS, TLFi).

Same way should be considered other loans as *арсенáл, шифр, жирáф,* or *зеро*; all them entered Russian from Italian *arsenale*, *cifra*, *giraffe* and *zero*, through French as IL (Ghebezza, 2013). These loans inherit from French a clear phonetic features, while the spelling is more adapted to the Russian morphological-prosodic system.

via German

сервелáт (German mediation from Italian, precisely Milanese); *архипелáг* (from German *archipelagus*); *мýмия* (cf.ÈS & DIFIT); *генералúссимус* (cf.ÈS); *гранáта* (cf.IÈS), *кампáния* (cf.ÈS); *капрáл* (cf.ÈS); etc. All these loans entered Russian through German as IL: *cervelat*, *archipel, mumie, generalissimus*, *granate*, *kampagne*, *korporal*, entering Russian as more or less pure loans, with minimal adaptation, some of them as semantic calques (*кампáния* enters Russian from Polish *kompania* in the XVII century, and it probably acquires 'military meaning' in a second moment) (cf. Etymological Dictionaries of Russian Language).

via Dutch, especially from the maritime field

бизáнь (cf.TSIS), *галиóт* (cf.ÈS е BAS 3), *фрегáт* (cf.ÈS), *галерéя* (with reference to maritime field: cf.SRJa XVIII), from Dutch as IL: *bezaan*, *galliot*, *fregat*, *galerij*.

via English

артишóк, from English *artichoke*, in turn from Italian *articíocco*, *carcioffo*, coming from Arab *al-charšōf* (cf. Etymological Dictionary of Russian Language by Max Vasmer), where the Russian ending *–шóк* (masculine noun) perfectly reproduce the English *–choke*. Also, in this case it is possible to trace the Italian archetype consulting DIFIT.

There are also controversial cases:

via Polish or German? (cf. Online Etymological Dictionaries of Russian Language)

The phonetics of some loans from Italian betray a Polish/German mediation, as for example in loans such as:

➢ *пóчта*, as already explained above. This word is borrowed from Polish, where *poczta* derives from the Italian *posta*;
➢ *мýзыка (Polish) / музы́ка (German).*This word existed in two versions, whether stressed on the first syllable or on the second one. The former one is influenced by the German *Musik*, the latter goes back to the Polish *muzyka*. Both go back to the Greek origins of *mousike* (art of music) (cf. Etymological Dictionary of Russian Language by G.A. Krylov);
➢ *бригáда* (cf.ÈS) from Polish, where *brygada* is, in turn, mediated from French.

via Dutch or French?

баркáс (cf.RÈS е BAS 3, Fr. *barcasse*)

via German or Dutch?

Ко́мпас, whether the mediation is from the German *Kompass* (TSIS, TSRJa and ĖS), or from the Dutch *kompas* (IĖS), nevertheless the loan enters Russian not as direct Italianism.

via Dutch or French?

галеа́с, whether it is mediated from Dutch *galeas* or French *galéace,* the Italian archetype is to be found in the word *galeazza* (cf. ĖS).

Indirect loans - from RU to IT via other languages

In this section, we will review, in particular, some indirect Sovietisms from Russian to Italian.

via French

Deviazionismo, a semantic calque from Russian *uklonizm* through French *déviationnisme*. In the transfer the loan acquires a pejorative semantic value (Orioles 1984: 65-67); *disfattismo / disfattista,* a semantic calque from Russian *poraženie* through French *défaitisme / défaitiste* or *avventurismo* e *avventurista,* from French *aventurisme* and *aventurier*, both integrated to the prosodic Italian structure of noun ending with suffix –ismo/-ista (Orioles 1984: 29); *cinghia di trasmissione,* a structural calque from Russiam *privodnoj remen.'* In this particular case French can be detected from the 'inverted' structure of the calque (while Eng. 'driving belt' keeps the original Russian structure) (Orioles 1984: 43); *steppa,* from Russian *step,'* through French *steppe*, adapted to the prosodic Italian structure of feminine nouns ending in –a (cf. French Larousse Dictionary).

via English

apparatchik (*apparat* + Russian suffix *čik*), no longer in circulation in Soviet political terminology since the 1930s, enters Italian at the beginning of the '60s, probably form English (suffix –*chik*), with the meaning of 'party-official in general and of the communist one in particular.' The word *apparatchik* enters English in the ironic meaning of *bureaucrat* (Nicolai 2003: 32-34).

via German

agit-prop abbreviation for Russian *agitacija* + *propaganda*, two Latinisms that most likely entered Russian from German, respectively, middle XIX and XVII centuries. The compound word has been attested in Italian since 1925, as a 'crystallized formula,' almost without being understood the semantic distinction of the two terms. In this case it is most likely a direct loan with German mediation, then, of the two archetypes of the 'crystallized formula' (Nicolai 2003: 21-24).

There are also cases when a loan enters a TL both directly & indirectly, sometimes controversial cases, as the examples below:

via French or direct loan?

blini /ˈblini/
bli|ni1913 from French *blinis* /bliˈni/ (indirect loan); 1883 from Russian *blini* (direct loan) (Bezić-Granić, 2017).

via Polish/Czech or Turkish?

boiaro from Russian *bojarin* (prob. from Turkish), from ancient slavic *boljaru* (hypothesis of a Polish or Czech mediation when entering IT (Dahmen, Hengst, Kramer 1993); *boiardo/bojardo* from French *boyard*, in turn from Russian *bojarin* (cf. part 5).
This last case will be treated more deeply in the next section.

5. A Case-Study: BOIARO or BOIARDO?

The word *boiaro* is configured as a simple historical Russianism. But why is it that sometimes we find *boiaro* and some other times we find *boiardo*? Are these two variants of the same borrowing? In order to proceed with the analysis of this loan we first of all looked for it in monolingual dictionaries, to check it really entered Italian: if the word is recorded, then we can state with some certainty that the loan took place. We then tried to understand what historical, etymological & special-purposes dictionaries tell us in relation to its origin. Finally, we checked how this word is treated into bilingual dictionaries, believing that bilingual dictionaries can also provide further useful information.

online MONOLINGUAL ITALIAN DICTIONARIES	
Hoepli	**boiaro** [bo-ià-ro] o boiardo *s.m.* 1. *ST* Antico titolo di nobiltà russo e di altri popoli slavi 2. *fig.* Alto dirigente dell'industria di Stato, onnipotente all'apparenza, ma politicamente condizionato
De Agostini	**boiardo, o boiaro**, *n.m.* [f. -*a*; pl.m. -*i*, f. -*e*] 1 antico titolo nobiliare presso i russi e altri popoli slavi 2 (*spreg.*) alto dirigente di un ente, di un'azienda: *boiardi di stato*, i manager delle aziende pubbliche Dal russo *bojar*, che è dall'ant. slavo *boljaru*; la forma *boiardo* attraverso il fr. *boyard*.
Treccani	**boiaro** (ant. boiardo) s. m. [dal russo *bojar*, che è dallo slavo ant. *boljarŭ*, di etimo incerto; cf.il gr. biz. βολιάδες che nel sec. 10° indicò i capi dell'aristocrazia bulgara; la forma *boiardo* attrav. il fr. *boyard*]. 1. Denominazione con la quale erano indicati fin dal medioevo i nobili russi […] 2. estens. Alto dirigente di impresa statale, per lo più con sign. spreg.: *boiardo di stato*.

Olivetti	**boiàro** bo|ià|ro pronuncia: /bo'jaro/ *sostantivo maschile* storia lo stesso, ma meno comune, che boiaro **boiàrdo** bo|iàr|do pronuncia: /bo'jardo/ *sostantivo maschile* 1. storia antico titolo nobiliare russo e balcanico la congiura dei boiardi 2. storia chi era insignito di tale titolo 3. figurato spregiativo alto dirigente, specialmente di un ente economico pubblico, di una grossa azienda
Sabatini-Coletti	**Boiardo** [bo-iàr-do] o boiaro *s.m.* 1. Nei paesi slavi e in Russia, antico titolo nobiliare: *la congiura dei b.* 2. (*f. -da*) In senso spreg., alto dirigente, spec. di ente economico pubblico
Garzanti	**boiaro** boiaro => boiardo **boiardo** [bo-iàr-do] n. m. f. *-a*; pl.m. *-i*, f. *-e* 1. antico titolo nobiliare presso i russi e altri popoli slavi 2. (spreg.) alto dirigente di un ente, di un'azienda: *boiardi di stato*, i manager delle aziende pubbliche Etimologia: ← dal russo *bojar*, che è dall'ant. slavo *boljarŭ*; la forma *boiardo* attrav. il fr. *boyard*.

Table 1. Italian Monolingual Dictionaries

In Table 1 we analysed in total six Italian monolingual dictionaries. The entry is alternatively registered as **boiaro** or **boiardo**, sometimes the second variant is given under the main entry (Hoepli; DeAgostini). Usually both meanings, historical (*ST*/storia) & figurative one (*fig.*/figurato/estens./pejorative(-spreg.) in Treccani), are presented. In some cases etymology is indicated: from Ru. *bojar*, ant. Slavic *boljaru* (Garzanti; Treccani), uncertain ethimology cf.gr. biz. βολιάδες (Treccani); fr. mediation for *boyar* (DeAgostini; Treccani). Olivetti registers two different entries, while Sabatini-Coletti registers just **boiardo**, not mentioning **boiaro** variant. Garzanti registers **boiaro,** simply adding a cross-reference to **boiardo**, as if they were interchangeable entries.

online **HISTORICAL DICTIONARIES**	
GDLI Grande dizionario della lingua italiana di Salvatore Battaglia	**boiardo,** sm. stor. boiaro. algarotti, 3-44: furono già dal czar obbligati i boiardi e i signori deh'imperio a lasciare moscou non lungi dalla quale aveano i loro poderi, a seguir la corte, e a qua trasferire anch'essi la sede. = fr. boyard: cf.boiaro. **boiaro**, sm. stor. nobile russo (e presso altri popoli slavi). cattaneo, i-1-234: nel 1787 il boiaro vacarescu stampò a rimnico le sue osservazioni sulla lingua valaca. = ant. slavo boljarh: cf.bizantino poxidcse? e lat. mediev. boliarius. <u>examples under other entries</u>**: bojardo**.. *all'accompagnamento del cadavere d'un bojardo, una frotta di donne pagate per il conte bojardo ci avviziò alle fanfaluche paladinesche.*

| Dizionario della lingua italiana di Tommaseo | **BOJARDO,** a taluni BOJARO. [T.] S. m. titolo di dignità presso alcuni popoli Slavi, da *Boy,* Guerra; radice sim. a *Voivoda,* Conduttor della guerra; idea aff. a quelle di *Imperatore* e di *Duca.* Ma questo è titolo men alto. Così *Miles* nel med. ev. è Cavaliere. (Gh.) Sul primo la dignità era alla pers. Nel sec. *VIII.* i principali magistrati de' Bulgari intitolavansi *Bojardi:* ora gli è titolo com. segnatam. ai signori Valacchi e Moldavi e anco ai Russi, aventi vassalli. Algar. *6. 73.* |

Table 2. Historical Dictionaries

As far as the two historical dictionaries analysed is concerned (Table 2), GDLI registers the two entries with cross-reference the one to the other, giving also some examples for historical meaning of Russian nobility (signori deh'imperio/nobile russo); for **boiardo** it gives fr. etymology (fr. Boyard), for **boiaro** ant. slavo boljarh cf.bizantino poxidcse? e lat. mediev. boliarius; the variant **bojardo** (with the "j") is to be found in some examples under other entries. Tommaseo registers just **bojardo** (variant **bojaro**), in the so-to-say more exotic morphological variant with the "j," it doesn't offer etymology. Historical meaning of 'Boiardo' just refers to 'Cavalier Boiardo.'

online ETYMOLOGICAL DICTIONARIES	
Vocabolario Etimologico della Lingua Italiana di Ottorino Pianigiani	**boiàro** e **boiàrdo** dal russ. BOJÀRIN ant. slav. BOLJÀRIN O BOLJÀR *nobile signore* da BOLII *grande*, *elevato*. – Nome di nobile signore in parecchie provincie slave.
LEI (Lessico Etimologico Italiano)	**bo(v)ārius** 'guardiano dei buoi' *boiaro* [LEI 6, 1620, 17] *boiaro* [LEI 6, 1620, 19] *boiaro* [LEI 6, 1624, 9] **Boiardo -** 261 entries ref. Cavalier Boiardo
Dizionario etimologico di Tullio De Mauro e Marco Mancini	**Boiaro** bo|ià|ro s.m.1550; dal russo bojarín, prob. da una voce turca. 1. TS stor. antico titolo nobiliare russo e balcanico | chi era insignito di tale titolo 2. CO fig., spreg., alto dirigente statale **Boiardo** bo|iàr|do s.m.1674; dal fr. boyard, dal russo bojarín. TS stor. => **boiaro**

Table 3. Etymological Dictionaries

Of the three etymological dictionaries analysed (Table 3), Pianigiani gives just one entry for both **boiaro** and **boiardo**, from Ru. *bojarin* and ant. sl. *boljar*, offering just the historical meaning of "nobile signore" (noble lord – this, of course, due to the purpose of the disctonary), without mentioning any fr. mediation for boiardo. LEI

includes examples for *boiaro* under the entry **bo(v)ārius**, who is the "keeper of the oxen." No other information is to be found, apart from 261 entries referring to Cavalier Boiardo, the famous <u>Italian Renaissance</u> <u>poet</u>, best known for his epic poem *<u>Orlando innamorato</u>*. Finally in the Dizionario etimologico di Tullio de Mauro each separate entry for **boiaro** and **boiardo** is accompanied by the date of the first attestation (bo|ià|ro s.m.1550 from Ru. bojarín, prob. from Turkish; bo|ià̀r|do s.m.1674; from fr. boyard), and specific ethimology. Forthermore **boiaro** is supplied with both historical meaning of 'titolo nobiliare russo e balcanico' (Russian/Balcanic nobility) and more common figurative/pejorative one (CO fig., spreg.) of 'alto dirigente statale' (senior State leader).

online DICTIONARY FOR SPECIAL PURPOSES	
Dizionario italiano multimediale e multilingue d'ortografia e di pronunzia	**boiaro [bo*jar*o]** s. m. (stor.) anche boiardo [bo*jar*do]: variante antiq. o quasi nel senso proprio («nobile, nella Russia imperiale»); ma solo o quasi boiardo nel recente sign. giornalistico e polemico di «alto dirigente d'un'impresa pubblica (legato al potere politico)» — sim. i cogn. Boiardi, Boiardo

Table 4. Special Pursposes' Dictionary

The Dizionario italiano multimediale e multilingue d'ortografia e di pronunzia (Pronunciation & Orthography Dictionary – Table 4) clarifies the modern meaning of **boiardo**… .

[…] ma solo o quasi boiardo nel recente sign. giornalistico e polemico di «alto dirigente d'un'impresa pubblica (legato al potere politico) [but only or almost boiardo in recent, journalistic and polemical meaning of "senior manager of a public company (joined to political power)][3].

online MONOLINGUAL FRENCH DICTIONARIES	
<u>Dictionnaire de l'Académie française</u>	**BOYARD** (*oya* se prononce *o-ya*) n. m. xve siècle, *boyare,* «seigneur russe». Emprunté du russe *boiarin,* «seigneur ."*Autrefois, grand seigneur en Russie et dans divers pays slaves. *Pierre le Grand réduisit l'influence des boyards.* Par anal. Homme très riche vivant dans le faste. *Une existence de boyard.*
<u>Dictionnaire de française (Larousse)</u>	**boyard** nom masculine (russe *boïarine*) Noble de haut rang dans les pays slaves, particulièrement en Russie (x[e]-xviiie s.), ainsi qu'en Moldavie, en Valachie et en Transylvanie

Table 5. Monolingual French Dictionaries

From the two French monolingual dictionaries analysed (Table 5) we got further information about Russian origin of the loan (Emprunté du russe *boiarin/* russe *boïarine*) and, in particular, the period the Russian word enter French (xve siècle), before, therefore, entering Italian. Element that is useful to us to ascertain the role of French as IL.

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[3] Translated by the authors

BILINGUAL RU-IT/IT-RU DICTIONARIES	
Dobrovol'skaja 2001	RU-IT section **боярин** [bojarin] *m.*, *pl.* бояре, *gen. pl.* бояр (*stor.*) bojardo, boiaro IT-RU section: loan not registered
Kovalev 1995	RU-IT section **боярин** *m.* (-a) boiardo м. IT-RU section **boiaro** м. боярин *m.*
Olivetti online IT-RU section	boiaro *м* (stor.) боя́рин m.

Table 6. Ru-It Bilingual Dictionaries

From a comparative analysis of bilingual dictionaries (Table 6), we see that D. registers the adapted loans 'boiaro' & 'bojardo,' where the French-mediated version 'bojardo' keeps a more exotic flavour (transliteration –ja), although adapted to the Italian prosodic system. The absence of the boiaro/bojardo entry in IT-RU section is surprising. K. registers the adapted loan 'boiardo' and in the IT-RU section find the entry boiaro (rather than boiardo). We detect, indeed, asymmetry between the two sections of the dictionary.

From a morphological point of view, French has inherited numerous suffixes from the Franconian language such as –isk, which later evolved into –ois, -ais as in the case of the eponym français ("French," from FRANKISK, free man), or again the pejorative –ard (in vieillard, "old"; bâtard, "bastard") (cf. French <u>Larousse Dictionary</u>).

If we look for syffix –ardo into Italian dictionary we find out that:
-ardo is a:

> suffisso presente in aggettivi e nomi di origine germanica (*-ard*), spesso giunti in italiano attraverso il francese (*gagliardo*, *vegliardo*); nei derivati italiani ha assunto di frequente valore negativo (*beffardo*, *bugiardo*, *testardo*) (cf. Sapere.it)
> [suffix present in adjectives and nouns of Germanic origin (*-ard*), often arriving in Italian through French (*gagliardo*, *vegliardo*); in Italian derivatives it has frequently taken on a negative value (*beffardo*, *bugiardo*, *testardo*)[4]].

So it can be hypothesized that at the time of the entry of Russianism into French the suffix -ard was already acclimatized (from Germanic) and therefore the loan was more easily integrated through this suffix -ard. Once passed into Italian, there was a further adaptation to the Italian prosodic system, through the ending -o for singular masculine nouns (variant bojard-a, pl. bojard-i etc.). It also seems plausible that the loan entered Italian in two different historical moments, each time specializing with a particular semantic nuance.

From a search within the parallel *sub-corpus* in *ruscorpora.ru* (Table 7), we get just an example, taken from a translation of Čechov' 'Racconti,' where the word *бояр*

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[4] Translated by the authors.

(genitive plural of *боярин*) is translated as *boiardi*, that is through the French IL version:

ruscorpora.ru / parallel sub-corpus	
А. П. Чехов. Рассказы (1885-1903)	Anton Cechov. Racconti (Fausto Malcovati)	
Russian	**Italian**
*Ярцеву пришло в голову, что, быть может, в этой роще носятся теперь души московских царей, **бояр** и патриархов, и хотел сказать это Косте, но удержался.*	*Jàrtsev immaginava che le anime degli Zar; dei **boiardi** e dei patriarchi di Mosca errassero nel bosco; voleva dirlo a Kòstja, ma si trattenne.*

Table 7. rucorpora.ru (parallel sub-corpus)

Looking for the word within some other *corpora* of Italian as written & diachronic language (cf. CODIS-CORIS) we discover that the variant *boiardo* is much more used than the other ones, and, in most cases, in the contemporary use of the word, with a mostly pejorative/derogatory meaning of 'senior manager of a public company' (usually joined to political power).

6. Conclusion

As we can understand from the collected data, the reconstruction of the process a loan undergoes when entering a TL from a SL is often the result of operations that take a lot of time and require in-depth analysis. There's usually the need for a historical approach to research in order to correctly identify mechanisms of assimilation that operate at a graphic-phonetic, morphological and semantic level. It's important to check within many & different sources: lexicography, corpora, literature, in order to compare data, that are often controversial. In such cases it is essential to retrace the entire process backwards, broadening the field of investigation: it is possible to fully understand a certain interference phenomenon only if the whole history of that lexeme is clear, acquiring the linguistic studies related to that particular contact phenomenon, and seeking confirmation in the history of cultural relationships. Having in mind all the data, linguistic as well as cultural and historical, it becomes easier to reconstruct every single interference phenomenon (Krysin 1968).

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NSIS
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RĖS
   Anikin, A.E. 2007. *Russkij ėtimologičeskij slovar* [Russian Etymological Dictionary]. Moskva.
SRJa XVIII
   Sorokin, Ju. S. 1984. *Slovar' russkogo jazika XVIII veka* [Dictionary of Russian Language of the XVIII Century]. Leningrad.
TLFi
   Le Trésor de la Langue Française informatisé [Digitalized Treasure of French Language].
TSIS
   Krysin, L.P. 2005. *Tolkovij slovar' inojazyčnikh slov* [Explanatory Dictionary of Foreign Words]. Moscow.
TSRJa
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    https://www.gdli.it/
DLIT Dictionary of Italian Language by Tommaseo
    https://www.tommaseobellini.it/#/

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LEI Italian Etymological Lexicon
    https://lei-digitale.it/
Etymological Dictionary by Tullio De Mauro and Marco Mancini
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Etymological Dictionary of Russian Language
    https://etymological.academic.ru/
Etymological Dictionary of Russian Language by G.A. Krylov
    https://krylov.academic.ru/
Etymological Dictionary of Russian Language by Max Vasmer
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Multimedia and Multilingual Italian Spelling and Pronunciation Dictionary
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Dictionary of the French Academy
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Dynamic Corpus of Written Italian
    https://corpora.ficlit.unibo.it/CODIS/Wrapper.php
Reference Corpus of Written Italian
    https://corpora.ficlit.unibo.it/TCORIS/
Diachronic Corpus DiaCORIS
    https://corpora.ficlit.unibo.it/DiaCORIS/
Gramota
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    slova/biennale

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The authors affirm this research did not involve human subjects.

INTERMEDIARY TRANSLATIONS OF CHILDREN'S LITERATURE IN ARMENIAN PERIODICALS OF THE 19TH CENTURY

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Abstract: This article is dedicated to the study of intermediary translations of children's literature into Eastern Armenian in the 19th and the beginning of the 20th centuries. Juvenile Periodicals such as *Aghbyur* and *Hasker* were prominent publications during the late 19th century and the beginning of the 20th century and featured a wide range of literary works, including translations of foreign literature. This study is focused on the translations of English literature, however, other languages are also considered. These periodicals, along with others, were important sources of literature and education for Armenian children. They contributed to the development of Armenian children's literature, fostered a love for reading, and played a vital role in preserving Armenian cultural identity. Additionally, Armenian authors and educators adapted and retold European children's stories to make them more accessible and relatable to Armenian audiences. This practice allowed for the cultural exchange of ideas and the incorporation of foreign literature into the Armenian literary landscape.

Keywords: intermediary translations; children's literature; Armenian periodicals; *Hasker* and *Aghbyur* juvenile periodicals

1. Introduction

Children's press constitutes an integral component of the Armenian periodical press, with its origin and development intricately intertwined with the historical course of our nation's social and political evolution. Targeted towards children and teenagers, this press exerts its influence, permeating the spiritual and intellectual sphere of the younger generation.

English literature, alongside Russian, German, Italian and French counterparts, occupied a prominent position in Armenian periodicals. The literary works of English writers such as Dickens, Kipling, Ouida, Twain, and Wilde were extensively translated, establishing them as some of the most translated pieces in these publications. This facilitated the availability of popular stories and fairy tales to Armenian readers. Research indicated that, during the 19th century, French, German, and Russian emerged

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as key intermediary languages for translating English children's literature into Eastern Armenian. The selection of intermediary language varied based on the discretion of translators, editors, and the socio-political context of specific communities.

In our current research, we primarily focus on translations of European literature done through Russian into Eastern Armenian since *Hasker* and *Aghbyur* were both published in the region under the rule of the Russian Empire and Russian, with its wide reach and influence, played a mediated role in introducing Armenian readers to the world literature. Their study offers a comprehensive opportunity to examine the evolution of juvenile literature during this period and the role of intermediary languages in this domain. Various translation techniques, such as interpretation and adaptation, as well as domestication of characters and settings into the Armenian-speaking cultural context, have found widespread use.

2. The Socio-Political Situation of Armenia at the Turn of the 19th Century

Between the late 19th and early 20th centuries, Armenia faced a complex socio-political situation. Eastern Armenia, under Tsarist Russian rule, experienced a mix of progress and oppression. The 1880s saw the rise of Armenian intellectual and cultural awakening, marked by the establishment of literary works and educational initiatives.

Simultaneously, in Western Armenia, which was occupied by the Ottoman Empire, the Armenian population faced discrimination and periodic violence, particularly during the Hamidian massacres in the 1890s, which resulted in widespread killings and deportations. The late 19th and early 20th centuries were marked by increasing tensions and eventually culminating in the Armenian Genocide in 1915. Over time, Western Armenia witnessed a tragic loss of its native Armenian population, Armenian identity, and historical cultural heritage.

Amid those immense challenges, Eastern Armenia experienced a brief period of independence between 1918-1920, after which it was annexed to the Soviet Union.

Aghbyur (1883-1918) and *Hasker* (1905-1922), both originating under the Russian Empire, held immense significance in disseminating the world literary heritage. Through both direct and indirect translations, these publications played a vital role in enriching the domain of literature, offering a diverse and expansive literary landscape to the Armenian audience.

3. Translation Trends of the Period

Translations were more frequent in periodicals since the establishment of the first Armenian periodical *Azdarar* (1794-1796) in Armenian community in Madras, India (now Chennai). The traditions continued in later centuries in almost all the Armenian communities and included all major periodicals, such as *Bazmavep*, *Bourastatn Mankants*, *Barekan Mankants.*

Translated works frequently underwent substantial alterations. Abridgments and cuts were commonplace, with passages often excised or adapted to conform to layout

and space constraints. Furthermore, the omission of author and translator names was a prevalent practice, either intentionally or obscured under indecipherable pseudonyms. Titles underwent frequent and sometimes drastic modifications, occasionally rendering them unrecognizable. This phenomenon was not uncommon and could also be attributed to intermediary translations in the course of the publication process.

Translated literature significantly fostered the evolution of Armenian secular literature and the establishment of independent children's literature. Studies have shown that translated literature worldwide has been utilized as a tool for shaping the mindset of future generations. This process aimed to meet specific societal and political needs. In her analyses of intermediary translations, Prof. Jivanyan writes:

> Անմիջական ու միջնորդավորված թարգմանությունների քանակական հարա-բերակցությունը պայմանավորվում էր տվյալ շրջանի քաղաքական, պատմա-կան, տնտեսական և մշակութային հանգամանքներով: Մինչխորհրդային շրջանում ֆրանսերենից հայերեն գրական թարգմանությունների մի զգալի մասն արված էր արևմտահայմտավորականներին, հայ թարգմանիչների այն ճյուղի կողմից, որն առանձնանում էր ֆրանսիական մշակույթի ու գրա-կանության քաջատեղյակությամբ: XXդ. սկզբներին, անդառնալի կորուստներ կրելով, արևմտահայ մտավորական միտքը գրեթե պարալիզացվում է՝ հայերենի լեզվական տարածքը ցավալիորեն կրճատվում: Այս շրջանում ֆրանսերենից ռուսերենով միջնորդավորված հայերեն թարգմանությունների փաստը պայմանավորված էր ռուս և արևելահայ մտավորականության՝ գրողների, թարգմանիչների, մանկավարժների ու հրատարակիչների գրական–մշակութային սերտ առնչություններով: (Jivanyan 2010:187)

[The quantitative relations between direct and mediated translations was determined by certain political, historical, economic, and cultural circumstances prevailing in a given period. During the pre-Soviet era, a considerable portion of literary translations from French to Armenian was carried out by Western Armenian intellectuals—a branch of Armenian translators known for their profound understanding of French culture and literature. At the onset of the 20th century, the Western Armenian intellectual sphere experienced significant and irreversible setbacks, leading to a near paralysis of thought and a marked contraction of the Armenian linguistic sphere. During this phase, the occurrence of French-to-Russian mediated Armenian translations was a consequence of the close literary and cultural ties between Russian and Eastern Armenian intellectuals, writers, translators, educators, and publishers][1].

Hence, initially French held a prominent role as one of the primary intermediary languages. However, under certain political circumstances, Russian gradually emerged as the predominant intermediary language, even preceding Eastern Armenia's annexation to the USSR.

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[1] Translated by the author.

4. Translated Literary Masterpieces in Periodical Aghbyur (1883-1918)

The pages of *Aghbyur* featured translated and adapted works from a diverse array of genres, showcasing contributions from prominent literary figures. In doing so, *Aghbyur* played an important role in the advancement of translated literature, thereby influencing the trajectory of Armenian juvenile literature. Works of renowned authors, including Émile Zola, Jorge Sand, Chekhov, L.Tolstoy, Pushkin, Hayne, Hugo, Dickens, Daudet, Andersen, Schiller, Goethe, Tennyson, Ouida, Kipling, Cornell, Goody, Bret Harte, and others, were translated and published in Armenian. Among notable translators were featured prominent writers Toumanian, Aghayan, Raffi, Tsatourian, Papazian, who were instrumental in bringing these works to the Armenian audience.

In the book "From the Golden Ages"….to the 21st," folklore scholar L. Karapetyan highlights a noteworthy aspect:

...և քանի որ ամսագրի երևան գալը զուգադիպում է ռեալիստական արվեստի և գրականության զարգացման նոր ժամանակաշրջանին, այդ հանգամանքը, ինչպես և կապը ռուսական, վրացական, արևմտաևվրոպական առաջադիմական գրականության և մանկական ամսագրերի հետ, իրենց դրական ներգործությունն են ունենում՝ նպաստելով «Աղբյուր» թեմատիկայի ընդլայնմանն ու արտահայտչական միջոցների հարստացմանը: ...«Աղբյուր» գրականդաստիարակչական «դասերը» ավանդել են ոչ միայն հայ գրողները, այլև ռուս և համաշխարհային գրական երևելի դեմքերը՝ նրանց լավագույն մանկապատանեկան ստեղծագործությունների հայերեն թարգմանություններով: (Karapetyan 2008:187)

[The emergence of the periodical Aghbyur, coinciding with the development of realistic art and literature in the new era, along with its substantial affiliations with Russian, Georgian, and Western European progressive literature and juvenile periodicals, has had a positive impact. It played a crucial role in diversifying Aghbyur's thematic content and enriching its expressive means. Aghbyur's literary and educational 'lessons' have been taught not only through the contributions of Armenian writers but also through the influence of renowned Russian and global authors. This influence was facilitated through the translations of their best juvenile works into Armenian...][2].

In the Bibliography of *Aghbyur*, the section dedicated to Literature initiates with Armenian literature in its original form. Subsequently, it transitions to Foreign Literature, encompassing a diverse array of nationalities, including American, Austrian, English, Arabic, Danish, Icelandic, Spanish, Iranian, Italian, Indian, Scottish, etc. Predominantly focused on juvenile literature, these translations covered various topics ranging from science, education, arts, and culture. Our primary focus falls on the works written in English language.

Within the American Literature, *Aghbyur* introduces notable works, including Beecher Stowe's novel "Little Pussy Willow" (Our Young Folks 1866) which appeared

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[2] Translated by the author.

in Armenian translation under the title «Դաշտային եւ ջերմանոցի ծաղիկ» ("Field and Greenhouse Flowers"), translated by E. Nakhsidyan. This adaptation could be attributed to a mediated translation. A Russian rendition titled «Цветок полевой и цветок оранжерейный» (Beecher-Stowe 1870) also exists, which is equivalent to the Armenian title. We may assume, that the Armenian translation is mediated through a similar Russian source.

Subsequently, we come across a short story titled «Ծննդեան գիշերին» (On the Christmas Night) translated by P. Zakaryan. It is an adaptation of Bret Harte's short story "How Santa Claus Came to Simpson's Bar." The title in Armenian translation underwent modifications, making it unrecognizable. This original story first appeared in the 1872 issue of *The Atlantic* magazine (Harte 1872: 349-357) .

English literature is represented by such literary giants as Dickens, Kipling, Ouida, and Tennyson. A folk story "The Girl of Tyrol" («Տիրոլցի աղջիկը») is attributed to Dickens. The origin of the story has not been identified. Kipling's metaphorical tale of struggle, "Riki-Tiki-Tavi," known to be included in the "Jungle Book" and originally published in 1895, was translated by V. Papazyan. Another interesting work was A. Tennyson's poem "Farewell" translated by H. Hovhannisyan. Ouida's (Maria Louise Ramé 1839-1908) novel "The Child of Urbino or Mouflou," was published in *Aghbyur* in 1885. It is worth mentioning that Russian translations of Ouida's works can also be traced back to 1883, which makes it possible to trace the origin of Armenian mediated translation (Ouida 1883).

Aghbyur features other short stories of moral nature, such as "Giant Hands" («Հսկա ձեռքեր» [1892]), "The Little Dick" («Փոքրիկ Դիքը» [1886]), "Dreams of Manoushak" («Մանուշակի երազները»), nursery rhymes "An April Butterfly" («Ապրիլի թիթեռնիկ մը»), "If I were a Ray" («Եթէ շող մը ըլլամ ես...») etc. which are not attributed to any author.

5. Translated Literature in Hasker (1905-1922)

Hasker originated in 1905 and operated with some interruptions over two decades. Translations within this period covered various genres. The "Foreign Literature" chapter of *Hasker's Bibliography* encompasses American, English, Austrian, German, Italian, Irish, and Russian literature, among others. The majority of translations were mediated by Russian, which, in turn, could be either a direct or mediated translation. The identification of most works was accomplished through the availability of digital archives and network resources. Famous writers like Toumanian, Aghayan, and Khnkoyan, already known from *Aghbyur*, played active roles in the translation endeavors of *Hasker*.

Before referring to indirect translations, it should be noted that there were numerous direct translations of Russian juvenile literature, Krylov being one of the most frequently translated authors, the most prominent of his works being translated by Khnkoyan, such as "The Wolf and the Crane" («Волк и журавль," «Գայլն ու կռունկը» [1909]), "The Wolf and the Shepherds" («Волк и пастухи," «Գայլն ու

հովիներրը» [1911]), "The Swan, Pike, and the Crayfish" («Лебедь, щука и рак," «Խեցգետինը, ձուկն ու կարապը» [1909]), "The Dragonfly and the Ant" («Стрекоза и муравей," «Ճպուռն ու մրջիւնը» [1909]), "The Monkey and Glasses" («Мартышка и очки», «Կապիկն ու ակնոցները» [1909]).

Toumanian translated numerous European tales through Russian, with the most noteworthy being the Italian tales "*Re Tuono"* («Որոտ թագաւորը» [1913], "La figlia dell'orco" and "Mastro acconcia–e–guasta." The last two were merged into a single Armenian tale titled «Մարդակերի աղջիկն ու խորիրդաւոր վարպետը» (1913). Furthermore, Toumanian translated the first Irish tale into Armenian «Կախարդի քսակը» (Toumanian 1914: 73-78), from a Russian version, titled «Сумка Ведьмы» ("The Old Hag's Long Leather Bag"). Alvard Jivanyan's article "On an Armenian Translation of Seumas Macmanus's The Old Hag's Long Leather Bag" (2021: 10-18) provides comprehensive insights. Interestingly, the Irish tale, like its Italian counterparts, went uncredited in *Hasker*. Jivanyan states: "Surprisingly, MacManus's name was not included into the first edition of the Armenian translation. This was the result of the unaccountable editorial policy in Russian and Armenian children's magazines of the time: children's texts were often published anonymously" (2021: 16). Other mediated works, including Tales of Brothers Grimm, Anderson, Rudolf Erich Raspe, Edmondo de Amicis, Rosegger, Wilde, Kipling, Hugo, and more were published in the consequent years.

Given our emphasis on literature originally composed in English, our subsequent discussion will delve into specific works classified under American and English literature. American literature featured Henry Brooks Adams, Frances Burnett, Bret Harte, Ernest Seton, and Mark Twain. We were able to trace the origin of some of the works, while others remained unidentified. Frances Hodgson Burnett's novel "Sarah Crewe," was translated by Sh. Ter-Nikogosyan («Սառա Կրու» [1908]). Bret Harte's "M'Liss: A Story of the Sierra Nevada" was published with the title "Mlis" («Մլիս» [1910]).

Several stories were translated from Ernest Thompson Seton's (1860-1946) book "Wild Animals I Have Known" [1898]. The Hangman («Կախականչիկը» [1910]) was translated by St. Lisitsyan. "The Lame Puppy" («Կաղլիկ քոթոթը» [1913] was translated by J.Ter-Grigoryan. The Winnipeg Wolf («Վինիպեգի գայլը» [1913]) was translated by Simak and "Bingo" («Բինգօ» [1914]) was rendered into Armenian by Apresyan. In all the above cases Russian was marked as the intermediate language.

Mark Twain was represented by two works, with one of them being "Death Disk" («Մահուան օղակր» [1913]), translated by Tavaqalyan. The story was first published in Harper's Magazine in 1901 (Twain 1901). The second work was "A Fable by Mark Twain" («Պատկեր. Առակ Մարկ Տւէնի» [1910]). The translator and the source language remain uncredited.

English Literature was featured by translations and adaptations of scholars Mirianyan, Simak, Sargsyan, Ghalachyan, among others. Two interesting fairy tales were translated indirectly through a Russian unpublished manuscript by Mirianyan, the

first work being the story "First Snowdrops" («Առաջին ձնծաղիկները (1910), and the second one - "Aqua" («Ագւա» [1910]).

Russian-mediated translations brought forth two of Kipling's works. "Kotuko. The Esquimau Boy," translated by N. Sargsyan («Կոտուկո»էսկիմոսի տղա» [1914]) is from Kipling's "Second Jungle Book" (Kipling 1895). It not only showcases Kipling's narrative but also features a preface about Esquimaus, composed by literary critic V. Lvov-Rogachevsky. An earlier Russian translation is featured by Lyobov Khavkina (1871-1949), *«Рассказ из жизни эскимосов»* [1899], published in Юный Читатель (Young Reader) (Kipling 1895). The Armenian translation may refer to this rendition. Additionally, Khnkoyan translated another interesting story by Kipling, "The Cat that Walked by Himself" («Իր զլխու տեր կատուն» [1915]), adding another layer to the richness of literary translation.

South African writer Schreiner Olive's (1855-1920) *"Janide"* («Ջանիդէ» (1915) stands out as another example of indirect translation. Adapted and retold from Russian by S. Galachyan, this work demonstrates the intricate process of conveying literary nuances across languages.

Literary exchange also includes two short stories written by Canadian-English writer, Sir Charles Roberts (1860-1943), who was one of the first Canadian authors to be internationally known. The translator of the stories is Simak Sahakyan. One of the stories is Roberts' first animal story, "Strayed," which appeared in *Harper's Young People* in 1889 (Roberts 1889). The Armenian story, titled "Yoke Fellows" («Լծակից եղբայրներ» [1916/17]) is an adaptation from a Russian translation titled *«Братья по ярму»*, emphasizing the collaborating efforts of two oxen working together. *Casual Friendship* («Պատահական ընկերութիւն» (1914) is another translation from Russian with its Russian source text, translated as "*Случайная Дружба*."

Ouida's novel "El Brug" (Ouida 1883) published in the book "La Strega and Other Stories" in 1889 found its place in *Hasker* with the Armenian text translated by Simak Sahakyan in 1914 from an uncredited Russian source under the title «Степь.» The Armenian title was directly translated from Russian as «Տափաստանը» (Steppe). The title underwent such significant alterations that, if not for the availability of digital resources allowing weeks of thorough investigation, retracing the original would have proven nearly impossible. 'El brug' means 'heather' as explained in the book; *"in the dialect of the district, el brug: the heather"* (Ouida 1889: 142). In the domain of Russian translations of English literary works, Lyubov Khavkina is known for her translations of Ouida, Kipling, Byron, Hugo. We may assume that Armenian translators had access to her renderings.

Many of Wilde's works have been translated into Armenian in different collections through direct and indirect translations. "The Happy Prince" was published in *Hasker's* 1909 issue as well as in a separate book with a different title, *The Prince and the* Swallow («Պրինցն ու Ծիծեռնակը» [1909]), mediated by the Russian translation «Принц и ласточка» (Wilde 1888). The Russian-Armenian translator was Zapel Chilingaryan.

These translations highlight the intricate play between intermediary translation and cultural adaptation, showcasing the diversity and interconnectedness of literature on a global scale.

6. Conclusion

In the intricate world of literary translation, intermediary languages have served as invaluable conduits, enabling the transfer of diverse literary treasures to new audiences. Sociopolitical situations made a shift in the choice of the languages. Among these intermediary languages, Russian stood as a notable force in the translation of European literature into Eastern Armenian at the end of the 19th and the beginning of the 20th centuries. Through publications like *Hasker* and *Aghbyur*, these intermediary translations played a vital role in fostering cultural and literary exchange. Additionally, periodical translations contributed to the preservation and study of foreign works and they should be made accessible to scholars researching the original works.

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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 the references need to be transliterated and the English translation 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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