

ISSN 2738-2699

YEREVAN STATE
UNIVERSITY

TRANSLATION STUDIES: THEORY AND PRACTICE

International Scientific Journal

volume 5 | issue 2 (10)

YEREVAN STATE UNIVERSITY

Department of Translation Studies

**TRANSLATION STUDIES: THEORY AND
PRACTICE**

International Scientific Journal

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YEREVAN 2025

The international scientific journal is published upon the decision of the Academic Council of Yerevan State University.

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Should you require any further information or have any queries regarding the submission process, please contact us via email at tstp@ysu.am or tstp.ysu@gmail.com.

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MAPPING THE DYNAMICS OF TRANSLATION STUDIES (2015–2025): A SYSTEMATIC BIBLIOMETRIC ANALYSIS

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Abstract: This study conducts a comprehensive bibliometric analysis to map the key research trends in translation studies from 2015 to 2025. The dataset comprised journal publications indexed in Scopus and Web of Science. The analysis identified 2021 as the most prolific year. Citation patterns revealed that earlier publications, particularly between 2015 and 2016, had the highest average citation rates, with a gradual decline observed in subsequent years. A sustained scholarly interest in traditional translation models was observed. Emerging areas, such as language processing, cognitive linguistics, artificial intelligence integration, governance, corpus linguistics, healthcare translation, and community interpreting, have gained prominence. Collaborative metrics showed contributions from 7,197 authors across 2,528 documents, indicating a moderate level of scholarly collaboration. The University of London was the most productive institution. The United States ranked first in publication output, followed by the United Kingdom and China. The results provide a systematic overview of the impact and advancements in translation studies, highlighting global patterns and identifying directions for future research.

Keywords: bibliometric analysis; translation research trends; translation studies, citation patterns; translation interdisciplinary research

1. Introduction

Translation studies (TS) have evolved into a broad and interdisciplinary field, incorporating insights from linguistics, psychology, cultural studies, and other disciplines to enhance the understanding of both the practice and theory of translation (Laviosa & González-Davies 2019; Olohan 2021). Nzimande (2023) notes that the numerous paradigmatic transitions TS has undergone can be attributed to the influence of multiple disciplines over the years, which range from literary studies to postcolonial studies and cultural studies. Moving from the verbatim approach (1950s) and

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Received: 19.11.2025

Revised: 08.12.2025

Accepted: 09.12.2025

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equivalence approach (1960s) to the functional and poly-system theoretical orientations (1970s). TS has also been influenced by the model of descriptive translation studies and cultural studies (1980s), reflecting attention to gender and post-colonial dimensions of translation. A more recent shift has been marked by the integration of corpus-based translation (1990s).

The evolution of TS has attracted scholarly interest. Holmes (2000) made a pivotal contribution to the field and laid the groundwork for its academic development by delineating two primary branches: descriptive TS and theoretical TS. In his paper titled *The Name and Nature of Translation Studies* (originally presented at the Third International Congress of Applied Linguistics in Copenhagen, Denmark, in 1972), Holmes presented a map of the TS field, which has been acknowledged as the establishing principle of the field. Sun (2014) notes that broadly speaking, the framework offered by Holmes divides TS into research about translation (pure translation studies) and applied translation. While pure translation studies focus on general principles of translation and translated texts, the cognitive process of translation and the role of translation within society, applied translation studies focus on the training of translators, tools for translation, evaluations of translation, and translational policies.

Moreover, Holmes (2000) identified potential avenues for further inquiry within each subfield. He strongly advocated for interdisciplinary integration to advance translation theory by drawing on related disciplines, including linguistics (with textual, contrastive, sociolinguistic, and psycholinguistic approaches), discourse studies, computational translation, literary studies, sociology, cultural studies, and psychology.

Holmes' analytical framework has since been expanded through research that explores the cognitive processes involved in translation and bridges the domains of neurology and cognitive science. These developments have further validated and enriched the theoretical foundations of TS (Muñoz Martín 2021). In addition, the rise of digital humanities and artificial intelligence has revolutionized TS research by enabling large-scale textual analyses and data-driven inquiries. Furthermore, interest in applying TS frameworks to pressing global challenges, such as migration, climate change, and health communication systems, is growing (Tymoczko 2005). Textbooks provide insightful overviews of translation, but with limited coverage. For instance, Hatim (2014) critically examined theories and models of translation using applied linguistics and explored the effects of language theories, such as pragmatics, register analysis, genre theory, and text linguistics, on translation practices.

With TS transitioning from a linguistic to an interdisciplinary and praxis-centered focus, translator training as well as translational models have become integral to the field. As such, translator training and education respond to and influence the latest trends in the field of TS, given that it serves to prepare translators to meet the complex requirements of international communication. This evolution is further supported by the development of translation models that help learners analyze, understand, and evaluate the processes and outcomes of translation. These models function as conceptual frameworks that guide researchers in structuring their studies, explaining how translation operates, why certain strategies are employed, and how meaning is negotiated across languages and cultures (Halverson 2010).

Chesterman (2007) proposed a widely recognized classification of translation models, offering a clear and practical framework for categorizing theoretical approaches. His taxonomy included four types of models: comparative, process-oriented, causal, and network. Each model offers a distinct analytical perspective, ranging from contrasting source and target texts to exploring the cognitive processes of translators and examining the sociocultural factors that shape translation practices.

Ongoing discussions have questioned whether multidisciplinary research engagement reflects theoretical dispersion or advances TS as a distinct field (Snell-Hornby 2006). Pym (2006) observed that TS tends to thrive more in smaller cultures than in large monolingual contexts, such as the US, where TS faces challenges in gaining recognition. The normal science framework proposed by Kuhn (1962) suggests that such examinations may reveal emergent paradigms that signal disciplinary maturity. The number of Web of Science (WoS)-indexed journals for TS has witnessed modest growth in recent times, at an estimated 8%, indicating novel prospects for rigorous bibliometric analysis. Many researchers have studied underexplored topics in TS and challenges in the field (Liang & Xu 2016), trends and patterns in machine translation (Mohsen, et al, 2023), trends in TS and evolving intellectual structures (Pan & Wu 2023), audio-visual elements in TS (Wang & Daghig 2024), multimodal translation in TS (Guo 2025; Wang et al. 2025), legal translation (Mondragón et al. 2024), business translation (Hernández & Díez 2025) and Chinese translator styles (He & Xiong 2025). However, despite growing interest in multidisciplinary research, the bibliometric analysis of influential trends in translation studies remains unexplored. Thus, the present study sought to address a notable gap in the field of TS by collectively investigating dimensions that have been relatively underexplored. These include metrics of annual scientific production (e.g., citations, number of contributing authors), indicators of collaboration and productivity, and trending topics and evolving patterns in the field.

Therefore, this study conducted a comprehensive bibliometric analysis of journal articles in TS published between 2015 and 2025. This study examined trends, recurring topics, patterns in citations and publications, prominent countries, relevant authors, affiliations, and developing interests in TS. This study aimed to identify the trajectories and implications of TS, highlight global trends, and identify directions for further research. This study posed the following research questions:

- (1) What are the key metrics of annual scientific production, citations, and contributing authors in TS research?
- (2) Which indicators of collaboration and production are reflected in TS research?
- (3) What are the trending topics and evolving patterns in TS research?

2. Literature Review

Bibliometric analysis integrated with TS offers researchers evolving methods to visualize disciplinary growth by identifying key authors, seminal sources, and theoretical developments (Afzaal et al. 2024). Comparative bibliometric methods can

assess academic efficiency and trace growing shifts in institutional, regional, and collaborative research trends (Aria & Cuccurullo 2017; van Eck & Waltman 2010).

TS is shaped by a plurality of theoretical models constructed to examine various dimensions of translation, such as social, cognitive, and cultural transfer. (Laviosa & González-Davies 2019). The classification of translation models established by Chesterman (2007) remains influential in four major categories: comparative, process-based, causal, and network-oriented. These translation models present distinct frameworks for examining translation phenomena, including text-based equivalents, translators' cognitive processes, contextual factors, and translator-operated network systems.

Many scholars have employed bibliometric analyses in the field of TS to explore evolving trends and new directions. Liang and Xu (2016) examined the trends and research focus in TS from 2009 to 2013 in eight journals in the Social Sciences Citations Index (SSCI), Web of Science Core Collection, using a bibliometric approach to highlight the challenges and unexplored topics within the field. Huang and Liu (2019) employed bibliometric analysis to examine international TS from 2014 to 2018 and highlighted the implications. Mohsen et al. (2023) explored trending issues, hotspots, and co-citations in the machine translation field. Assimilating neural networks with artificial intelligence (AI) and human post-editing is key to improving translation quality. Alangari (2024) examined the evolution of translation and interpreting research in Saudi Arabia over the past three decades (1990–2019) using bibliometric analysis. The findings revealed a notable increase in article publication over the recent decade (2010–2019), with pedagogy-related research being prominent throughout the study period.

Pan and Wu (2024) mapped intellectual structures and evolving trends in TS using keyword and co-citation analyses. Li and Liang (2024) examined book reviews published in translation journals from 2010 to 2021 and identified a slight decline in publications. Qobti and Almohaimeed (2024) conducted a bibliometric analysis of Arabic translation research from 2000 to 2020, arguing that translation and interpretation were less dominant than genre translation. Wang and Daghig (2024) explored audio-visual TS from 2002 to 2022 and highlighted the exponential progress in this field. Mondragón et al. (2024) investigated the scientific production of legal TS using a bibliometric approach. Guo (2025) and Wang et al. (2025) explored the knowledge domains of multimodal translation from 1990 to 2023 using a bibliometric approach, revealing a rapid increase in this subfield from 2012 to 2023.

Greńcuk et al. (2025) employed a bibliometric analysis to investigate the use of AI tools in translation. Tao and Eng (2024) conducted a bibliometric analysis of translation assessments from 2000 to 2022, identifying major themes, evolutions, and hotspots that could help enhance translation quality and competence. Hernández and Díez (2025) conducted a bibliometric analysis of studies on metaphors in business translation in Spain. He and Xiong (2025) employed a bibliometric analysis of research on Chinese translator styles from 1980 to 2022. Qassem and Althebi (2025) examined the increase in research and collaboration in the field of translation and interpretation in Saudi Arabia. Al-Amri (2025) argued that despite the rapid growth in translation research, areas such as audiovisual translation, video game translation, and tourism

remained unexplored. Alshehri et al. (2025) conducted a bibliometric analysis of translated literary works (1979–2012) in Arab countries using a translational index database. As an indicator of the breadth of bibliometric analyses, other sub areas also include cognitive translation, translation universals (Afzaal et al. 2025) domestication and foreignization in TS, and bibliometric analysis of speech acts journals (Afzaal et al. 2024; An, 2024) and literary works (Chen & Chen 2025; Wang et al. 2019; Wu & Xi 2024; Yang, 2025; Zhu & Guo 2024).

3. Materials and Methods

Bibliometric analysis is an essential tool for navigating the trends in the domain of research (Hassan & Duarte, 2024). Bibliometric analysis is a widely adopted and rapidly growing research methodology in TS, specifically for identifying key trends. It leverages quantitative approaches, specifically statistical techniques and correlation networks, to examine bibliographic and content-related data associated with scientific publications in a particular field (Chen & Wu 2017; Syahid & Qodir 2021). This study employed Bibliometrix (version 4.0.0), which was engineered within the R programming ecosystem to ensure seamless integration with datasets sourced from various accredited databases. Additionally, this study utilized Biblioshiny (version 4.0), a graphical user interface enhancement of Bibliometrix, to facilitate the visualization process. This tool enables the generation of visual analytics and facilitates inquiries into core knowledge structures in bibliometric examinations. Subsequently, bibliometric mapping and statistical analyses were conducted and results were obtained using Biblioshiny. Furthermore, this study employed VOSviewer, an open-source toolkit used for constructing complex bibliometric maps, to enhance visualization. Finally, CiteSpace (version 6.1 R6), a robust tool for bibliometric analysis, was used to assist the advanced metric-based examination and identification of trends. This study employed a three-year slicing strategy and used the Pathfinder pruning algorithm, with other software parameters sustained at their default settings.

WoS is an extensive database with over 15,000 journal indices. This study searched approximately 50 million articles to extract publications on TS. Only articles in the SSCI were selected. The core category was defined as translation studies. The following keywords were used: translation in education, literary translation, machine translation, TS, translation practice, translation pedagogy, language translation, and others. The period was set from 2015 to 2025. A total of 2,528 documents were extracted from 1,460 sources. This study focused on articles and review articles, whereas additional documents comprised proceedings papers, editorials, early access papers, editorials, book reviews, corrections, letters, music performance reviews, and meeting abstracts. Thus, this dataset involves all the TS sources indexed in Scopus and Web of Science. The analysis diagram is presented in Figure 1.

Data were initially systematically collected. To ensure relevance, specific issues in TS journals were selected to extract publications that directly addressed detailed inquiries into translation models. Following the data extraction process, the studies were meticulously categorized. The framework proposed by Chesterman (2007) served

as the basis for this classification process, as this study fits within the proposed typology of translation models. Several studies could not be easily assigned to any of these categories, highlighting the dynamic and ambiguous nature of modern translational research.

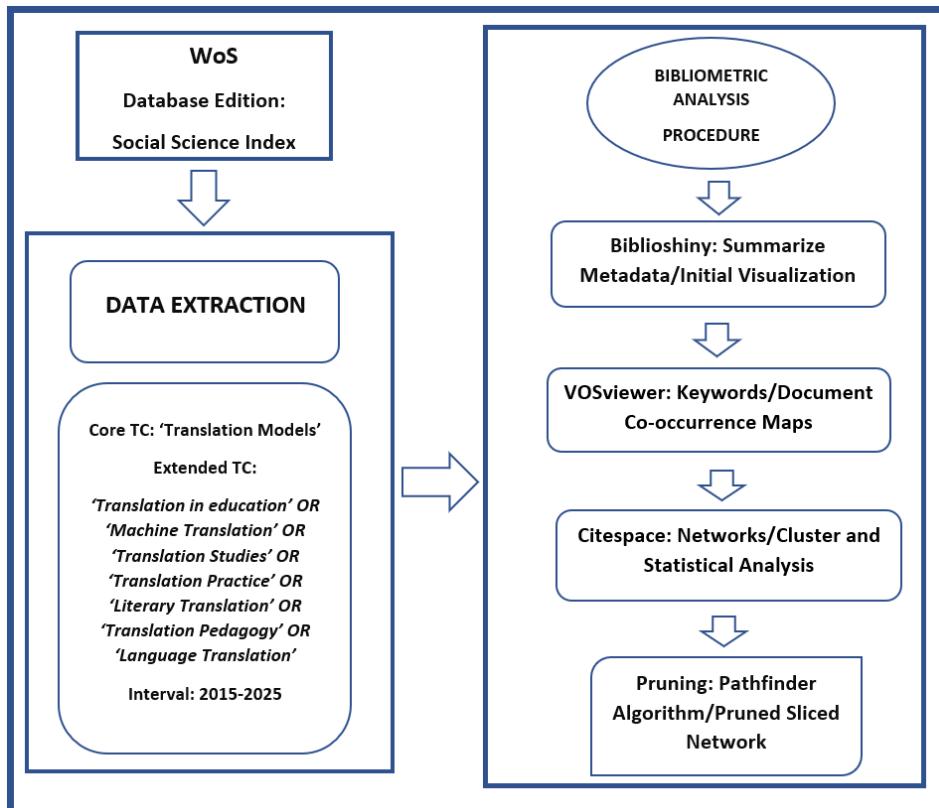


Figure 1. Bibliometric Analysis of Translation Models

4. Results and Discussion

The search retrieved 2,528 articles and eight core journals. These articles contained 45,820 references and numerous distinct keywords with a primary emphasis on translation studies. Table 1 shows the average number of citations per article (mean TIMES CITED per article), article counts (N), yearly citation counts (mean TC per year), and total number of citable years (citable years).

Table 1. Annual Citations

Year	Mean TC per Article	N	Mean TC per Year	Citable Years
2015	23.99	200	2.18	11
2016	24.31	193	2.43	10
2017	20.15	231	2.24	9
2018	18.78	217	2.35	8
2019	15.6	241	2.23	7
2020	16.32	289	2.72	6
2021	10.67	310	2.13	5
2022	6.52	257	1.63	4
2023	3.54	253	1.18	3
2024	1.3	256	0.65	2
2025	0.2	81	0.2	1

Earlier publications received higher average citation counts than more recent ones, reflecting the cumulative nature of citations over time. Papers published in 2015 and 2016 had similar citation means, despite a one-year time difference in accumulating citations.

From 2017 onward, a gradual decline in the mean number of citations per article was observed. A notable decline in citation averages began in 2021. Articles published in 2023, 2024, and 2025 received fewer citations due to their recent publication and limited accessibility to readers. Articles published in 2025 had a mean of .2 citations.

These findings align with those of previous bibliometric research, which suggests that older publications receive more citations because they have been around longer (Hicks 1987). Research interest in translation models remained consistent throughout the decade, as indicated by the steady flow of published academic articles, with an increase in publication frequencies in 2020 and 2021. Similarly, Tahamtan et al. (2016) and Wang (2013) found that older publications had higher citation counts due to increased academic exposure. Future citation updates are essential, as the period from 2023 to 2025 marks a significant phase in the citation life cycle of articles. Research on translation models reflects the technological progress and interdisciplinary scientific growth that occurred during the study period.

Figure 2 illustrates the annual citation count. The results revealed stability between 2015 and 2020, with a strong citation impact of more than two citations per year. Citations peaked at 202, with an average of 2.72 citations per year. This indicated a heightened interest in TS during this period. However, a downward trend was observed in 2020. From 2021, the number of yearly citations gradually declined, falling below two in 2022, before experiencing a rapid downward trend the following year. The average number of annual citations decreased to 0.65 in 2024 and dropped again to 0.2 in 2025.

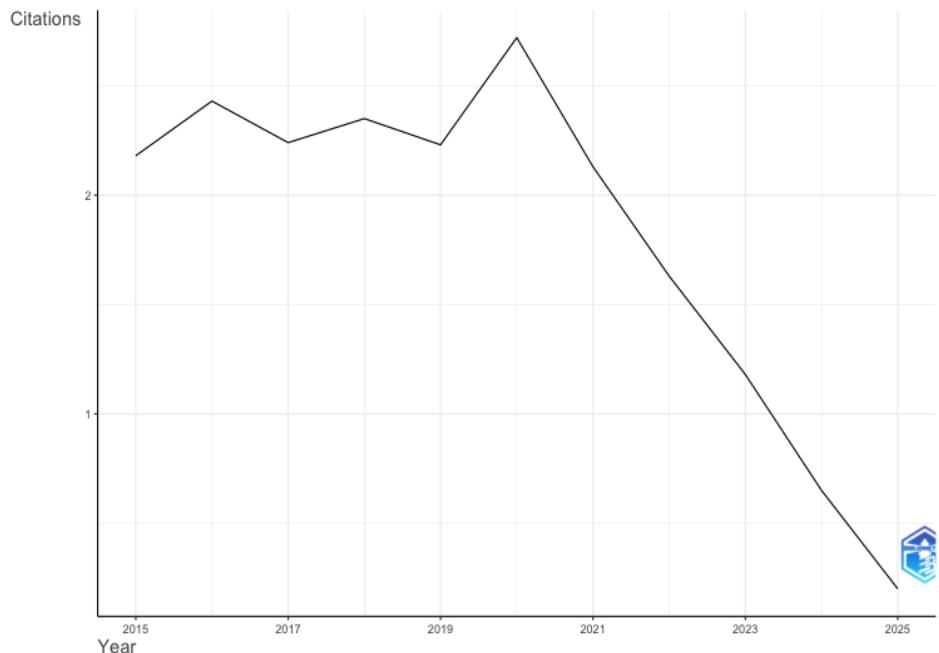


Figure 2. Average Citations per Year

Several factors may account for this decline. Articles published between 2023 and 2025 received fewer scholarly interactions for citation and indexing purposes than older articles. Studies on bibliometrics indicate that this citation window pattern is a typical occurrence (Wang 2013; Larivière et al. 2008), suggesting the prevalence of such citation behavior across various disciplines.

In addition, interest in traditional translation model research may have shifted to emerging disciplines, such as localization studies, multilingual communication, and AI-driven translation tools. The data collection occurred early in 2025; therefore, the citation numbers for 2024 and 2025 should be considered preliminary. Further research is needed to develop an accurate depiction of citation trends and assess whether TS research will regain influence in the expanding academic sphere.

Table 2 outlines the annual scientific publications. The number of scholarly articles on TS research increased steadily from 2015 to 2021, before experiencing a decline in the following three years. The sharp drop in 2025 could be attributed to indexing limitations, as many of these studies were recently published.

Table 2. Annual Scientific Production

Year	Articles
2015	200
2016	193
2017	231
2018	217
2019	241
2020	289
2021	310
2022	257
2023	253
2024	256
2025	81

The interest in TS grew steadily from 2015 to 2021 in Scopus and Web of Science indexed journals, driven by the emerging influences of cognitive, sociological, and technological approaches in the field. Since 2020, academics have advanced their interest in interdisciplinary research by integrating translation theory with digital humanities, AI, corpus linguistics, and localization studies (Halverson 2010). The surge in publications between 2020 and 2021 has been partly attributed to the COVID-19 pandemic, which has facilitated digital scholarship and remote collaboration modes that support translation technology and AI-assisted translation research (Zawacki-Richter et al. 2019). A slight decline in research activity began in 2021, reflecting a shift toward a growing interest in the contemporary fields of multimodal translation, inclusive communication, and the ethics of machine translation. The overall number of journal publications has also been affected by this emerging competition, the diversity in research topics, and changes in the open-access publication approach (Jiménez-Crespo 2020).

Furthermore, the significant drop in the number of articles published in 2025 (up to May) should be interpreted cautiously, given the data lag effect often reported in bibliometric studies, which can restrict the early indexing and visibility of recent publications (Wang 2013). New data points over time are crucial for determining whether the decline is temporary or indicative of the longer term. Interdisciplinary research in TS continues to expand (Rana et al. 2025; Rong et al. 2025). According to Wang et al. (2025), the rapid increase in TS research began after 2018, driven by technological improvements in digital translation software and the growing need for multilingual communication.

The annual scientific output provided information on research activities. The research output showed stable performance from 2015 to 2017, with no more than 200 articles per year (Figure 3). The number of publications indicated substantial growth starting in 2018, reaching a peak of 310 articles in 2021. The field of translational research is currently experiencing rapid expansion due to growing interest in interdisciplinary approaches that utilize cognitive, sociological, and technological

methods. Rapid growth is associated with expanding the coverage of TS into new fields, including post-editing, audiovisual translation (Wang & Daghighi 2024), and an AI-based translation system (Shormani & Al-Sohbani 2025).

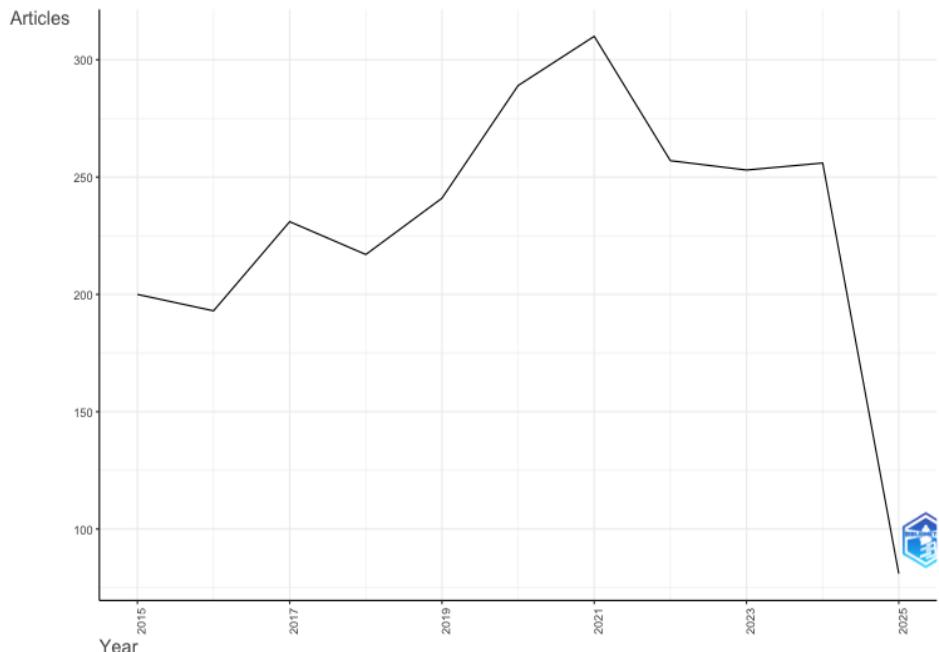


Figure 3. Annual Scientific Production

A continuous decline was observed after the publication peak was reached in 2021. Academic output reached a plateau from 2022 to 2024, as researchers produced approximately 250–257 articles annually. The continuous decline resulted in 81 articles in 2025 due to incomplete indexing and shorter time available for citations. The research field has expanded to include areas of inquiry, such as traditional topics like the translation process and the required skills for interpreters, as well as cultural, technological, and multimodal perspectives. Research on literary translations in English, French, Chinese, and Spanish has maintained momentum, demonstrating the extensive use of corpus-based translation technique applications and case-study methods. Translation pedagogy and educational programs for interpreters and translators advanced rapidly, demonstrating the academic field's interest in both theoretical research and practical applications.

Table 3 presents the basic bibliometric indicators. The results indicated a balanced distribution of older and newer publications, along with an average scholarly impact. The reference database represented an extensive network of texts for the analysis. The document's contents revealed a wide range of topics. Numerous authors have contributed to this field; however, the majority of papers were written by a single author, indicating that independent research remains vital despite the rising trend in

collaboration. Global scholarly collaboration through international co-authorships was also observed. Most of the documents were articles, followed by review articles and other document types, such as early access articles, proceedings papers, editorials, and book reviews. Furthermore, the documents included two retracted publications, two corrections, one letter, nine meeting abstracts, and one music performance review.

Table 3. Data Summary

Main Information	
Timespan	2015:2025
Sources (journals, books, etc.)	1,460
Documents	2,528
Annual growth rate %	-8.64
Document average age	5.05
Average citations per document	13.02
References	129,662
Document Contents	
Keywords plus (ID)	5,041
Author's keywords (DE)	9,056
Authors	
Authors	7,917
Authors of single-authored documents	773
Authors Collaboration	
Single-authored docs	789
Co-authors per document	3.38
International co-authorships %	24.6
Document Types	
Article	2,528
Article: book chapter	2
Article: early access	65
Article: proceedings paper	25
Article: retracted publication	2
Book review	14
Correction	2
Editorial material	38

Letter	1
Meeting abstract	9
Music performance review	1
Review	138
Review: book chapter	1
Review: early access	3

The results revealed diverse and international characteristics through balanced, independent, and collaborative research. TS research shows potential for growth due to its low negative growth rate, significant citation frequency, and diverse keyword patterns, reflecting an interdisciplinary field at a mature stage of development. According to Aria and Cuccurullo (2017), bibliometric diversity and co-authorship metrics often indicate intellectual maturity in a research field. Zupic and Čater (2014) highlighted that keyword diversity and collaboration frequency are markers of a field's transition from emergence to consolidation. Research indicates that expanding global collaboration in TS yields high levels of international co-authorship and extensive use of author keywords (Wang et al. 2025).

Figure 4 shows the ten author entries that represent the most significant contributors to TS research from 2015 to 2025. These authors consistently engaged in research, denoting their sustained involvement and varying levels of impact within the scholarly field. The first three authors (Ai, Shen, and Wang) exhibited clear dominance in the field, as their works consistently received attention from TS and potentially across multiple academic spheres. The output performances of these authors demonstrate the contemporary academic direction in TS due to their ability to shape research models and theoretical progress.

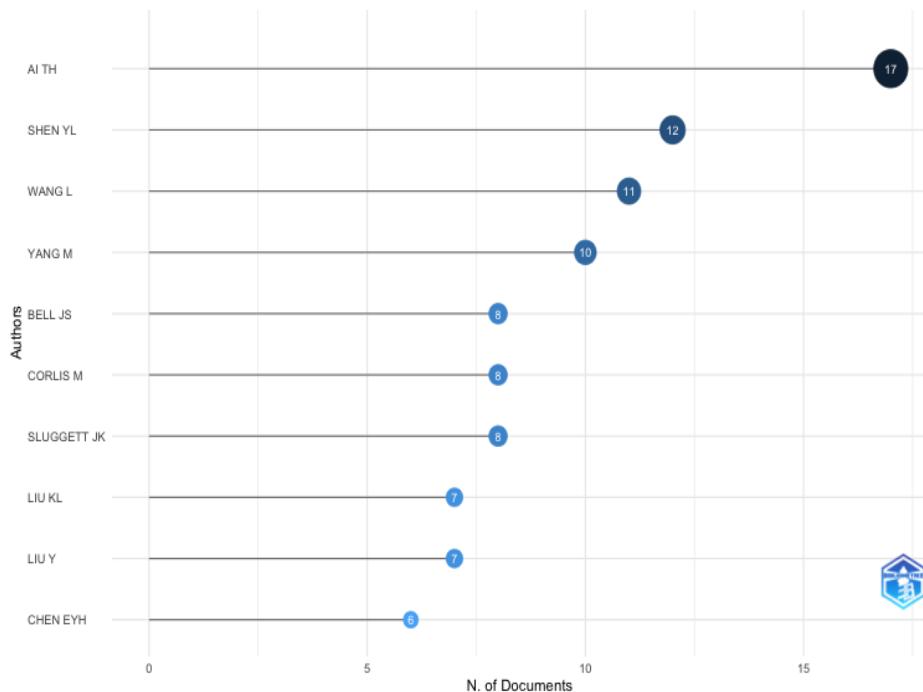


Figure 4. Most Relevant Authors

Moreover, Ai, Shen, and Wang produced 17 research publications that exceeded those of other authors in this period. The large number of publications by Ai demonstrated a broad interest in research topics addressing foundational issues within the study of translation methodology. Shen ranked as the second most productive researcher, with 12 articles published, followed by Wang, who published 11 articles in the same period. The research conducted by Shen and Wang received sufficient recognition and relevant confirmation to produce the results indicated by these numbers. According to Muñoz Martín (2021), influential authors of TS tend to connect their work to both empirical cognitive science research and process-based methods. A combination of theoretical frameworks and data-based strategies defines the leadership approach of cutting-edge researchers (Saldanha & O'Brien 2014).

Yang's research contribution was prominent, with ten published articles, falling behind the three leading authors. Bell contributed scholarly articles illustrating continuous research involvement at a lower rate than other authors. Liu and Chen each published seven articles. Liu's articles indicated a focus on emerging research topics in TS. The research field influence of authors was positively correlated with their number of published works, as indicated by the data on Ai, Shen, and Wang. Through their high visibility, researchers combined classic translation examinations with computational approaches and various fields of study, such as cultural adaptation methods and multilingual communication platforms. In future research, an investigation into the detailed contents and research methods implemented by the

leading authors would demonstrate the development of TS since 2015 as a disciplinary field and academic domain.

Figure 5 displays the ten affiliations identified as the most significant participants in TS research from 2015 to 2025. Research on TS originated mainly within the institutions noted in the affiliation section due to their advanced positions in field development. The University of London produced 89 articles, placing it in the dominant position among the institutions. The strategic position of TS programs in various colleges in the University of London demonstrated that it was a central facility for translation research development. The University of California and *Centre National de la Recherche Scientifique* produced 55 and 54 articles, respectively, indicating that TS research received significant attention in higher education institutions in the United States and France. Monash University produced 44 articles on translation and multilingual studies, whereas Harvard University published 42 articles. The second major cluster in TS research consisted of Wuhan University (36 articles), KU Leuven (34 articles), University of Oxford (34 articles), University System of Ohio (34 articles), and University College London (33 articles), demonstrating the worldwide impact of TS research.

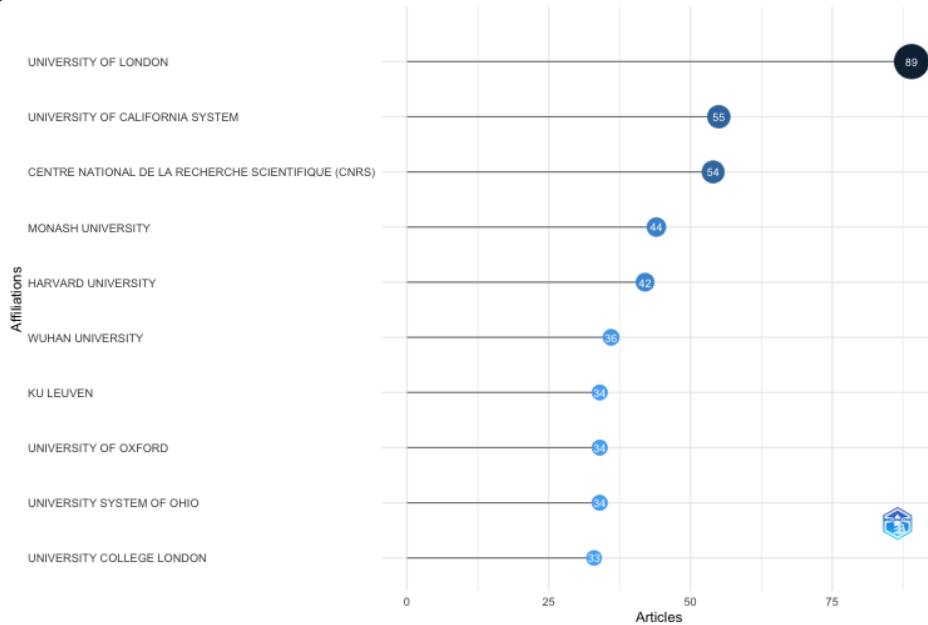


Figure 5. Most Relevant Affiliations

The varying numbers of publications produced by these universities revealed that translation research was widespread among global academic leaders, although few universities dominated the field. The amount of research published by universities indicates their academic influence. Thus, the University of London and the University of California played significant roles in developing and spreading translation models. Institutional production, coupled with international activities, defines TS leadership development. The University of London operates as an institutional hub because it

functions as the main center for translation theory development and worldwide academic cooperation. Institutions contribute to TS and are dependent sources of output. The results of this study align with previous research findings, which are based on the outcomes of multilingual training programs that tend to produce the highest TS output (Wang et al. 2025).

Figure 6 presents a five-year time series of article outputs within the field of TS from 2015 to 2025 in Australia, China, Germany, the United Kingdom, and the United States. Scholarly output exhibited continuous growth in all countries studied. The production of TS articles in the United States increased significantly over the examined period, rising from fewer than 150 articles in 2015 to approximately 1,000 articles by 2025.

Despite research demonstrating that China had transformed into a prominent contributor to TS output (Dong & Chen 2015a), the United States continued to influence the theoretical and institutional framework of TS research between 2015 and 2025. This is reflective of Pym's (2006) analysis, which sheds light on how historically dominant institutions — particularly within Anglophone contexts — have played a strong role in molding TS networks and research agendas by means of their academic prestige, capacity for funding, and control over key publication forums.

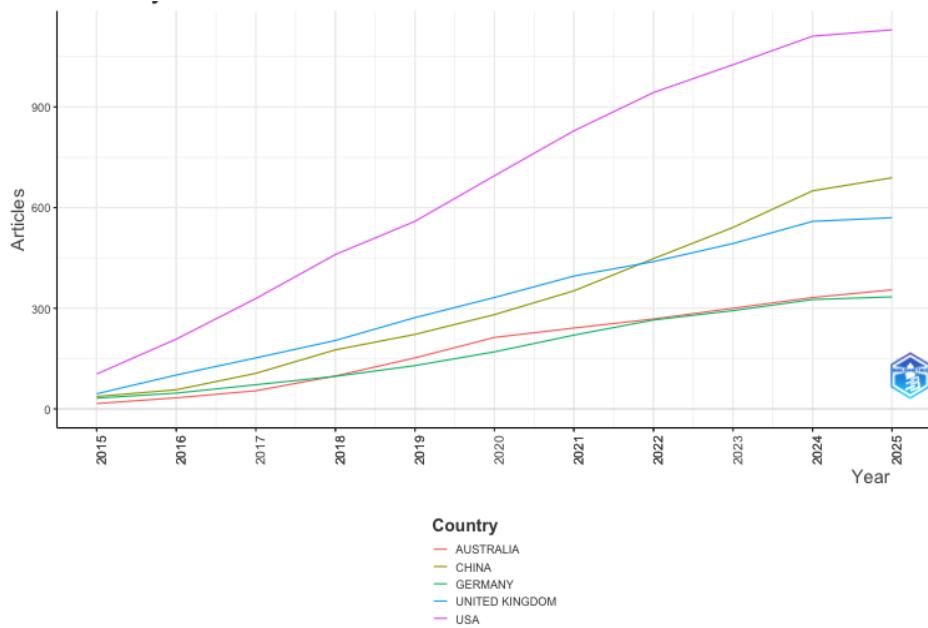


Figure 6. Country Production over Time

China is the third most productive country after the United Kingdom and holds the second position in global scholarly output. China has demonstrated rapid growth from 2021, surpassing Britain in terms of research output in 2023. The growing number of

articles authored by Chinese scholars indicates a trend toward increased dominance in this field, likely due to global changes in translational technology funding, accompanied by the growing popularity of multilingual studies.

The production outputs of Germany and Australia exhibited continuous growth; however, their numbers remained lower than those of other countries. The article outputs of these countries showed no major divergence, as their numbers were the same in 2025, with Germany having a slight lead. These results supported the findings of previous studies, which showed that European countries remained significant contributors to translation scholarship (Alyami & Qassem 2024), while facing expanding competition from East Asian non-European zones (Dong & Chen 2015b). Zawacki-Richter et al. (2019) found that the United States maintained the leading role in integrating educational technology and translation systems.

Figure 7 illustrates the evolution of research areas in TS over the past decade. From 2015 to 2017, researchers primarily studied traditional and cognitive elements, comprising “lexical access,” “competition,” and “disability.” The initial TS investigation focused on language use and mental processes, as these were the central areas of interest at the time. A clear shift was observed in 2018, with researchers examining the concepts of “algorithm,” “uncertainty,” and “governance” by analyzing technological advancements, institutional structures, and machine learning. This field underwent a significant transformation, and researchers began combining various disciplines to investigate the relationship between translation and computational techniques.

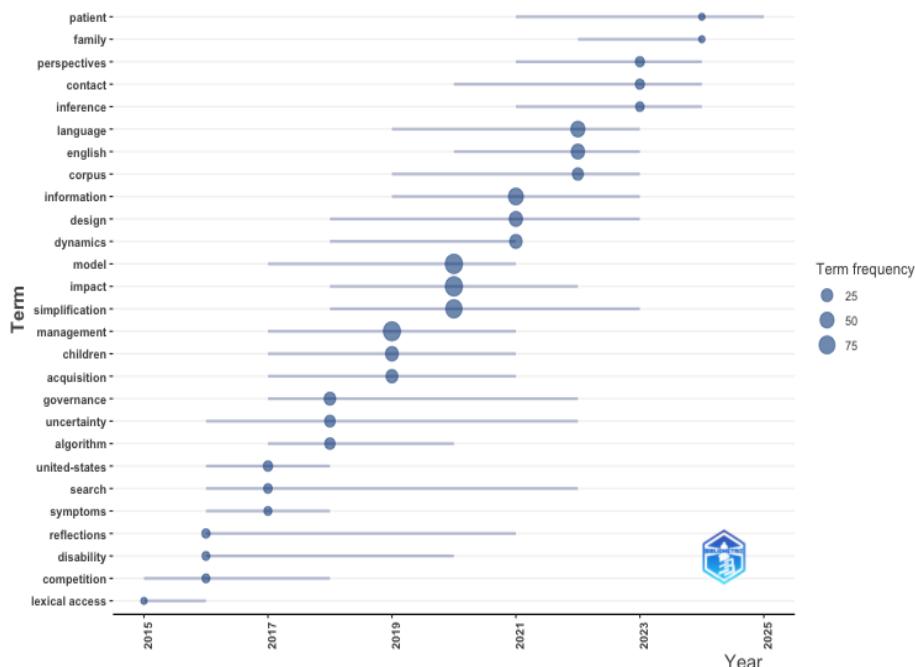


Figure 7. Trend Topics

From 2019 to 2021, the use of “model,” “impact,” “dynamics,” and “simplification,” exhibited substantial growth. These terms were widely used in research studies. The research field has progressed from the exploration of translation theory to the creation and testing of models, along with critical investigations into the effects of translation on communication across multiple sectors. The research direction shifted significantly after 2021. Terms such as “patient,” “family,” and “perspectives” appeared in the literature, as healthcare professionals and community researchers showed increased interest in translation practices.

Furthermore, functional interactions between patients and their families have elevated translation services to the forefront as a crucial practice for real-life communication, transcending purely academic or technical settings (Kwan et al. 2023).

The growth of translation services in healthcare and digital ethics parallels the academic growth of TS, including research on social service translation (Halverson 2010). Social science orientation in translation research adopts a humanistic and community-centric approach, aligning with the findings of Inghilleri (2005). The core subjects of “design,” “language,” and “corpus” indicated stability across the study period, as fundamental concepts related to researching text and designing translation systems demonstrated their essential value. The growth of TS responded to international challenges by creating effective approaches to human-centered communication.

Figure 8 illustrates the global collaborative networks of TS research from 2015 to 2025. Extensive research collaborations were observed among North America, Europe, and various Asian regions, particularly between the United States, the United Kingdom, and Asia. The United States functioned as the key hub of scholarly partnerships that connected with international regions across the globe. Major European nations, including France, Germany, and the United Kingdom, maintained strong cross-border academic ties, as evident in their high interconnection ratings. China demonstrated its prominence by constructing active connections with both Western and Eastern countries. TS research exhibited significant global expansion due to the extensive network resulting from researchers pursuing common agendas and technological innovations, as well as the demand for multilingual communication arising from global connectivity.

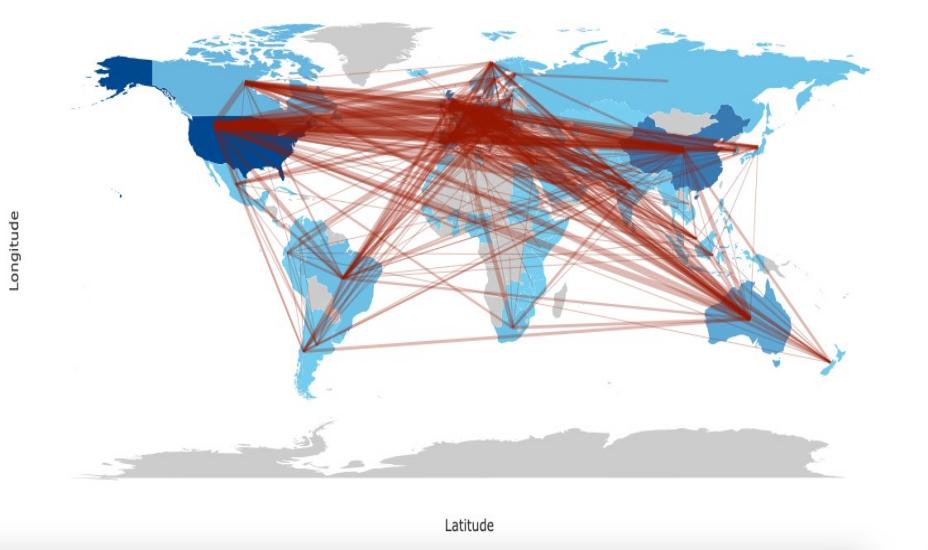


Figure 8. Country Cooperation World Map

Figure 9 demonstrates the word cloud for frequent terms and themes in TS. The visual illustration displays the most frequently occurring terms and thematic focuses, providing insights into the dominant research areas, conceptual trends, and emerging keywords in the field of TS. The use of a word cloud enables a quick and intuitive overview of the lexical prominence and conceptual density present in current scholarly discourse.



Figure 9. Frequent Terms and Themes in Translation Studies

5. Conclusion

The present study conducted a systematic bibliometric analysis of TS publications from 2015 to 2025, furnishing novel insights into how the TS landscape is being reshaped. A key finding reveals the growing diversification of themes within the research articles examined, indicating a transition from conventional cognitive linguistics to contemporary topics such as AI, medical translation, and digital humanities.

Based on the analysis, the study also found that while research output within TS scholarship peaked in 2021, a decline in such studies followed, indicating either that the field had become saturated or that research interests had begun to transition towards alternative areas of inquiry. Existing theoretical frameworks, particularly those based on socio-cognitive and process-based models, have remained prominent, suggesting that TS scholarship has sustained engagement with cognitive approaches, in addition to interdisciplinary ones.

Significantly, the study revealed extended international collaboration, particularly by authors Ai, Shen, and Wang, who have emerged as influential contributors to the field. While the University of London and University of California led the way in TS research, among contributing countries, the United States, the United Kingdom, and China produced prolific research in the field. These insights highlight the globalized nature of TS scholarship, which at the same time is characterized by asymmetries in research productivity and influence.

From a theoretical perspective, the study's findings underscore the need to integrate TS with parallel disciplines, such as AI and corpus linguistics, highlighting the need to expand the epistemic boundaries of the field. Practically, the growing interest in healthcare translation is an indicator of the need to consider translation as a tool for real-world functional communication, particularly in medical contexts characterized by diverse linguistic landscapes in countries such as the United States, the United Kingdom, Canada, and Australia.

Despite its insightful findings, the current study possesses some inherent limitations. Notably, bibliometric data, which was the mainstay of the present research, is less likely to shed light on the qualitative impact of research articles, especially recent scholarships, which have had limited time to attract citations. Moreover, because the study depended on indexed databases, this may have led to the exclusion of important significant contributions from less prominent or non-English sources.

For future studies, researchers could expand this analysis in several ways. A comparative examination of translation trends among various regions and databases would be significant. They could integrate qualitative content analyses of key studies, investigate the role of non-Western epistemologies, and scrutinize the socio-political forces shaping patterns of research in TS.

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Conflict 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.

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RENDERING MOVIES THROUGH THE PRISM OF ECO-TRANSLATOLOGY (BASED UPON THE UKRAINIAN DUBBED TRANSLATIONS OF *OPPENHEIMER* AND *BARBIE*)

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Abstract: The paper examines eco-translatology in the context of film translation from English into Ukrainian. Its primary aim is to apply an eco-translational approach to audiovisual translation and to identify the linguistic, cultural and communicative shifts that emerge in the process. The study analyzes two of the best-selling films of the 21st century – *Oppenheimer* by Christopher Nolan and *Barbie* by Greta Gerwig – along with their Ukrainian dubbed versions. The research employs comparative and quantitative content analysis, culture-oriented and translation-focused methods and draws on the core principle of eco-translatology: the holistic perspective. The findings highlight the interdependence of translation, language, culture, humans and nature as integral elements of a unified process of transferring meaning from the source text to the target text.

Keywords: eco-translatology; holistic perspective; translational eco-environment; *Oppenheimer*; *Barbie*; translation shifts; cultural adaption

1. Introduction

The 21st century tends to be when more and more works on translation touch upon the complicated topic of the translator's individuality in the translation process. Thus, this issue requires a multidisciplinary approach. The flow of linguistics into psycholinguistics, cognitive linguistics and eco-linguistics puts forward the notion of anthropocentrism in the process of translation (Cronin 2017). It switches us from the

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Received: 29.07.2025

Revised: 02.11.2025

Accepted: 05.11.2025

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problems of reaching equivalency and adequacy to wider questions of intercultural communication and pragmatic aspects of language functioning. The understanding of the language itself is now undergoing the enormous process of change and many linguists (Hodges and Fowler 2010) do not treat a language as a closed system of symbols but as an open, dynamic eco-system (Cowley 2009), the functioning of which is a sociocultural, context-dependent and interlinear process. Nowadays, the translator provides not only for the linguistic compliance but he/she is also responsible for international safety.

2. Theoretical Background

Delineating ecological translation presupposes an understanding of language ecology, especially considering its holistic perspective (Mühlhäuser 2000: 306) and Darwinian principle (Diamanti 2022: 185). The eco-translation theory has caught the attention of different scholars even before its recognition. Newmark (1988) pointed out the main directions for translation: selections and decisions of the source text. Lefevere (1992) touched on the question of translation context that should be equal to the cultural environment. Valdeon (2004) suggested that eco-translatology acts as an example of a newborn paradigm with huge potential for further research. Wang (2011) held that eco-translatology focuses on the integrity of translation and adherence to translator-centeredness. Dollerup (2011) supported the theory that eco-translatology is in connection with three prominent Western theories: Nida's theory of dynamic equivalence, Toury's descriptive translation studies and Vermeer's Skopos theory. Diamanti (2022) supports the idea of ecological translation as a result of cognitive and ethical practice aimed at metonymic density, focusing on the linguistic structures that characterize the source text (ST) and preserving them by avoiding a language shift into the target text (TT). Cronin emphasized the connection between translation and environment after entering the Age of Anthropology, adding that translation between languages has to keep a 'healthy balance' (Cronin 2017: 68). Based on the scholar's opinion, translation – as a set of ideas and practices – occupies a central place in investigating the connection between humans and nature, and keeping the translation process separate from ecological changes is irrational. The translators and the translation process itself do not exist in isolation, they are considered to be an integral part of the environment. Cronin identifies three potential principles that are considered to be the basis of eco-translatology: place, resilience and relatedness (Cronin 2017: 14).

Following Darwinian ideas of evolution, Hu describes translation as "cyclical alterations of the translator's adaptation and selection" within a given 'translational eco-environment' (Hu 2004: 24). A translation as a final outcome is aimed to become part of the recipient's cultural repertoire and create new models, as at the hub of the translating process is an idea of creating a positive effect on the environment (Badenes 2015: 358). Hu also highlights the macroscopic eco-reason of eco-translatology that puts forward diversity, ethics, dynamics, balance, wholeness, relevance and eco-aesthetics (Hu 2020). Eco-translatology studies the translation process not from the

idea ‘why’ but from the perspective ‘how.’ This subfield locates the translator at the centre of the process and favours sustaining ecological integrity. From being static and passive, the translator becomes flexible and active. Translator-centeredness is the main notion of eco-translatology as it emphasizes the initiative and subjective role of the translator (Wang 2013). Guo highlights the translational behaviour as it is analysed from an author-centered perspective. The translator makes this or that decision because of the translational eco-environment (Guo 2025).

The translation process not only focuses on ecological elements in the ST but also creates ecological awareness in the recipients of the TT. Hu and Tao introduced four principles of eco-translatology: 1) balance and harmony; 2) multiple eco-integration; 3) symbolism and diversity; 4) translator’s responsibility (Hu and Tao 2016: 127-128). Following the issue of translator’s responsibility and visibility within the framework of eco-translatology, Hu singled out that the translation process consists of two main stages:

The 1st stage: the translational eco-environment selects the translator, so the translator adapts to the ST and SL eco-environment. At this stage, there is a deep analysis of SL, TL, the addresser, the addressee, the translator and the readers.

The 2nd stage: the translator (who is already responsible for the eco-environment) starts selecting proper translation strategies and decides on the form of the final target text within the sphere of the restriction. SL and TL are two different ecosystems; thus, the greater difference between the ecological environment is that the lower level of translatability is visible (Hu 2004).

The selection is done on the macro level, where the translator faces the most challenging matter if domestication is better than foreignization, and his/her choice is adapted to the translation environment. The final decisions on TT are made on a micro level after considering all of the factors in the eco-environment.

Eco-translatology takes into account three main strategies to reach accuracy: language, culture, communication (Hu 2020), which gives the opportunity to achieve optimal translation. Translation as a process is a transformation of languages and the language itself is an inseparable part of culture (*ibid.*). The sequence chain of eco-translatology can be seen in the following interrelations:

Translation ⇔ Language ⇔ Culture ⇔ Human ⇔ Nature

As part of nature, human beings’ prolonged activities produce culture, and culture is transmitted through the prism of language, and language is the reservoir of cultural information and cultural storage. Moreover, they cannot exist separately as they are essential aspects of translation. Language balances culture, while culture balances the mix of culture and ecology, and communication balances the bilingual intention: linguistic dimension – adjusting language form and style (vocabulary, syntax, idioms) to suit TL norms; cultural dimension – conveying or modifying cultural connotations so the translation is relevant and acceptable to the target culture; communicative dimension – recreating the author’s intent and the text’s pragmatic effect for the target audience, ensuring the translation fulfils the intended function in the new context. The translator is not a passive conduit but a ‘shuttle’ between ecosystems who must grasp the original text and gain a new identity in the target culture through adaptive choices.

Translating films and audiovisual media introduces additional layers of complexity, but the eco-translatological principles of adaptation and selection remain highly relevant. In film translation, the translator must account for extra-linguistic factors – visuals on screen, characters' mouth movements, timing, intonation, and soundtrack – which form part of the 'ecological environment' of the movie. The goal is not only to translate a dialogue, but to integrate it seamlessly into the audiovisual whole, creating an equivalent viewer experience. This often demands even more creativity and intervention from translators. As Weston observes in her study of Ukrainian film dubbing, "film translation frequently requires lexical adjustments by the translator in order to maintain the original context or to establish the desired emotional connection with the audience" (Weston 2022: 4). In eco-translatology terms, the translator must adapt the script to the target audience's cognitive and emotional environment and then select phrasing that fits both the cultural context and the technical constraints of dubbing.

3. Discussion

Similar to literary translation, there are linguistic, cultural and communicative adaptations to be made in films. Christopher Nolan's *Oppenheimer* (2023) is a historical drama with a serious tone, dense scientific dialogue and period-specific references. From an eco-translation perspective, the Ukrainian dubbing of *Oppenheimer* (2024) had to navigate a complex communicative environment. The film's subject (the creation of the atomic bomb) carries profound resonance in Ukraine, a country that has experienced the spectre of nuclear threat and is now in a state of war. Although the translators would not alter the content to reflect current events, they operate within an environmental context where accuracy and gravity are paramount. The dubbing team's first priority was linguistic adaptation – rendering technical physics terms, military ranks and historical names in correct, comprehensible Ukrainian. This involves selecting established Ukrainian equivalents for terminology. We can infer that in *Oppenheimer*'s dubbing, nothing would be seen as foreign. The translators' goal was a domesticated fluency that lets viewers focus on the drama, not the fact that it is translated. In eco-translatology terms, the Ukrainian *Oppenheimer* finds equilibrium. It is faithful to the source content, yet fully adapted to the target language's lexicon, cultural references and emotional register. This balance exemplifies what Zhou noted about film translation, "Success relies on the translator's adept 'adaptation and selection to convey historical and humanistic information effectively'" (Zhou 2018: 67).

Greta Gerwig's *Barbie* (2023) presents a very different challenge: a satirical comedy rooted in contemporary pop culture, bursting with humour, irony and musical sequences. The translational eco-environment here is one of playful language and fast-paced jokes – a context where cultural nuances loom large. The Ukrainian dubbing of *Barbie* (2023) had to be especially adaptive on the cultural and communicative dimensions to capture the film's witty spirit. A straightforward literal translation would likely fail to amuse, so the translators engaged in creative problem-solving akin to what

Weston described as ‘creative reinterpretation’ (Weston 2022: 4). It is often needed to achieve the same audience reaction. One key strategy was the domestication of humour. The Ukrainian translators would decide, case by case, how to render it so that the target viewers either understand the reference or find an equivalent laugh. In many cases, they might retain internationally known terms, but ensure the surrounding dialogue provides comedic context that a Ukrainian audience can relate to. Translators employed techniques such as replacing a pun with a Ukrainian pun or idiom that fits the situation, adding a tiny bit of descriptive translation for a less-known reference, or using colloquial Ukrainian slang to match the film’s irreverent tone.

4. Language

Working in the language dimension, the translators mainly referred to lexical and stylistic transformations within the domestication strategy, namely equivalent translation, concretization, contextual substitution, antonymic translation and expressivization. An equivalent translation can be seen in the following example:

I told him a **cock-and-bull story**. (Nolan 2023)
Я розповів йому **байку**. (UAKino-Bay 2024, Ukrainian translation)

In the following example, we can observe selection through adaptation, and the translator managed to find the appropriate equivalent in transforming the language dimension of the original. The film *Oppenheimer* is full of lexemes, idioms and stylistic devices that denote uncertainty, mystery, unpredictability, vagueness, doubt, and hesitation, thus rendering “cock-and-bull story” as “байка” [“anecdote”] fully adapting the source text to the target one within the given context.

For domesticating adaptation, concretization is also in the translators’ repertoire:

I believe the whole **thing** is linked together and spread all over the world. (Nolan 2023)
Як на мене, це та сама **зараза**, що розповсюдилася по всьому світу. (UAKino-Bay 2024, Ukrainian translation)

We can see concretization from the translator’s side in rendering “thing” as “зараза” [“contagion”]. Annoyance and irritation expressed by the hero are successfully selected and further adapted by the translator, as the main character talks about the bomb that might destroy the whole world. The translator’s choice can also be explained by the Ukrainian perception of danger and bombing after the Chernobyl disaster and the ongoing war, and this example shows how the translator is influenced by his/her background in the ecological perspective.

Humour in *Barbie* is mostly rendered with the help of contextual substitution:

We have **toilets everywhere for both sexes**. (Gerwig 2023)
У нас **гендерно-нейтральних вбиралень аж до чортіків**. (UAKino-Bay 2023, Ukrainian translation)

In the movie *Barbie*, the topic of gender equality and female power runs through as a red line. Encompassing all spheres of daily life, the movie attempts to represent women as individuals who can do the same job as men and to show society's equal attitudes towards females. In the ST, we see a neutral sentence that denotes the existence of toilets for both sexes as a sign of gender equality, while the TT includes expressivation: the lexeme “everywhere” has been contextually substituted and stylistically intensified – “...аж до чортіків.” [“up to the devils”]. A noteworthy decision of the translator was to render “for both sexes” as “гендерно-нейтральних,” [“gender-neutral”], applying contextual substitution for not domesticating the original but being clear and respectful for the target audience.

Domestication can be seen as well, in the next example, where the target text sounds more colloquial:

What are you **wearing**? (Gerwig 2023)
Що ти **нап'ялис**? (UAKino-Bay 2023, Ukrainian translation)

The main aim of the film *Barbie* is to show how female emancipation has been made during the last centuries, and how a woman can give a compliment to a man or embarrass him. When Barbies wish to express their excitement, shock, or dissatisfaction, they ask Ken various questions. The translation “нап’ялив” [“dressed yourself in”] expresses disagreement with the garments worn by males and critical evaluation of their outlook and illustrates the usage of stylistic expressivation within the strategy of domestication.

When looking at the process of translation through the prism of eco-translatology, translators do not always intensify the target text; sometimes he/she finds appropriate variant equivalents and contextual substitutions:

Ken's Mojo Dojo Casa House (Gerwig 2023)
Кенова мачо-хлопчача-кайфова хата. (UAKino-Bay 2023, Ukrainian translation)

Alliteration of the source text, namely “Mojo Dojo Casa House” has been rendered as “Мачо-Хлопчача-Кайфова Хата” [“Macho-Khlopchacha-Kaifova Khata”], preserving with the same stylistic device the humorous effect of Ken’s dwelling description.

Conveying language antonymically also produces a humorous effect in the TT, influencing both linguistic and cultural aspects. Ken constantly teases Barbie with questions of her employment and skills. By calling her “professional goofball,” he means that the only position a woman can occupy is being unemployed and doing nothing:

So, you are like a **professional goofball**? (Gerwig 2023)
То ти **пустоголова фіфа**? (UAKino-Bay 2023, Ukrainian translation)

Many English explanatory dictionaries (Oxford, Cambridge, Marriam-Webster) define “goofball” as a naïve, stupid or goofy person. The collocation “professional goofball” suggests someone who consistently behaves in a foolish manner. The

translator renders it synonymically as “пустоголова” [“empty-headed”], adding even more stylistic colouring to the target text.

5. Culture

Culture is one of the integral parts of eco-translatology, which mostly shows how the translator renders the source text within his/her cultural environment. Humour is one of the basic elements that requires culture-specific translation, especially in localizing and domesticating a movie. Looking at cultural dimensions in translation, the following translation transformations are the dominant: expressivation, addition, contextual substitution and cultural equivalents.

Mostly, translators tend to stylistically intensify the target text but also make it more lexically rude and arrogant:

Don't be an **asshole**, Nicholas! (Nolan 2023)

Не будьте **тівнюком**, Ніколас! (UAKino-Bay 2024, Ukrainian translation)

In the source text, we can see a typical vulgarism *asshole* that is widely used in movies to express irritation about a person in American culture. In the Ukrainian dubbed translation, we observe – “тівнюком,” [“a little shit”], which sounds more black-humoured and arrogant, but it matches the irrelevant tone of the movie.

The usage of colloquial Ukrainian slang is seen in rendering the source text idioms that sound even stylistically stronger and intensified than in the source text:

The money is **pouring in** ... (Gerwig 2023)

Гроші **достобіса**... (UAKino-Bay 2023, Ukrainian translation)

Using “достобіса” [“a hell of a lot”] in the target text shows the usage of vulgarism instead of an equivalent or contextual substitution for ‘pouring.’ The translator is inevitably influenced by the cultural surroundings he/she is in, as in Ukrainian culture, we often tend to exaggerate even more than it is in reality.

Culturally specific context is visible in most of the female descriptions and the translation transformation that is dominant in this segment is addition:

- What is this? – Що це?

- **Cellulite.** – Це цеоліт.

- It will spread everywhere, and you will be **upset and emotional** (Gerwig 2023).

Він розповсюдиться скрізь і ти станеш **гідкою рюмсою з комплексами**. (UAKino-Bay 2023, Ukrainian translation)

Ukrainian society is now only on the verge of perceiving women as they are, with cellulite, wrinkles and other signs of aging and body deformation. Rendering “upset and emotional” as “гідкою рюмсою з комплексами” [“a nasty, snivelling crybaby with insecurities”] not only shows expressivation, but also contextual substitution with the addition “рюмсою з комплексами.” In Ukrainian culture, if a woman is emotional,

she tends to cry often, that is why the colloquialism “рюмсою” [“snivelling”] has been chosen. Having cellulite in our culture is always perceived as a drawback, an inferiority complex, so the translator put emphasis on making the target text sound fully different from the source one.

While rendering idioms that are considered to be an inseparable part of expressing humour and colouring the language, the translator renders them by substituting the symbol and choosing a more culturally suitable equivalent:

I don't give a flying squirrel who you are. (Gerwig 2023)

Мені по цимбалах хто ти. (UAKino-Bay 2023, Ukrainian translation)

“Цимбали” is the Ukrainian equivalent of hammered dulcimer, an idiom expressing a person's absolute indifference to the ongoing situation, while in the source text, we have an animalistic symbolism of “a flying squirrel.” The translator managed to preserve the meaning and to domesticate it within the realm of his/her cultural surroundings, changing the image.

A similar example of image substitution can be seen in the following example:

- **I bet** she doesn't even want you to go.

- Well, **you bet both those things**. (Gerwig 2023)

- **Зуб даю**, вона не хоче, щоб ти йшов.

- **Роздавай зуби скільки влізе.** (UAKino-Bay 2023, Ukrainian translation)

The source text expresses metaphorically the hero's conviction of not having the desire to go and we can see certainty in his words. The translator chooses a culturally specific idiom “зуб даю” [“I give a tooth”] to domesticate and localize certainty and preserve the emotional colouring of the original.

6. Communication

Eco-translation is vividly seen in the communicative dimension as well, as it recreates the author's intent and the text's pragmatic effect for the target audience, ensuring the translation fulfils the intended function in the new context. Addition, antonymic translation and contextual substitution are the prevailing translation strategies to reach the communicative effect of the ST. In the movie *Barbie*, the heroines often joke about Ken and that he is not of great need for them and that they can do without him:

Don't tell them but I never wanted a Ken. That's because Ken is **totally superfluous**. (Gerwig 2023)

Я ніколи не хотіла Кена. Це тому що Кен **завжди як п'яте колесо**. (UAKino-Bay 2023, Ukrainian translation)

Using an adverb with an adjective, *totally superfluous* gives us an understanding of something in surplus, extra, or not needed, while the target text shows us a shortened phrasal verb “як п'яте колесо” [“the fifth wheel”], which has the meaning of a third

wheel. A quite neutral lexeme in the original became stylistically intensified in the translation, which domesticates the target text and gives it a scent of a cultural flavour.

The next example of culturally intensified target text with a phrasal verb in the communicative dimension is as follows:

Better **off without him**. (Gerwig 2023)

От і баба з воза. (UAKino-Bay 2023, Ukrainian translation)

The source text has a colloquial idiom that implies leaving without the person, while the translation includes symbolism and includes a famous Ukrainian proverb “баба з воза, кобилі легше” [“the woman is off the cart, the mare feels lighter”] in a shortened version. The target text is culturally domesticated, which undeniably has an impact on the perception. The Ukrainian proverb shows the state when you get rid of somebody who has been a burden to you.

Cultural domestication is vividly observed in rendering the collocation “to go crazy”:

Everybody will **go crazy**. (Nolan 2023)

Шифер потроху їде, ні? (UAKino-Bay 2024, Ukrainian translation)

It is very typical for the Ukrainians to use the idiom “їде шифер” [“the slate moves”], to denote someone being crazy or mentally unstable. “Шифер” figuratively means roof and symbolically shows the person’s unstable psychological condition.

Addition in symbolism is seen in the communicative aspect of eco-translation as translators are influenced by the communicative aspect within a translator-centered approach:

Kitty and I were grown-ups. We’ve **walked through fire together**. (Gerwig 2023)

Ми з Кітті давно разом. Ми **пройшли вогонь і мідні труби**. (UAKino-Bay 2023, Ukrainian translation)

The following example illustrates partial symbolic equivalence in translation: the word “fire” [“вогонь”] is preserved, but the target text adds another element of the idiom – “мідні труби” [“copper pipes”], which, in the communicative context of a Ukrainian translator, signifies being tested by fame and challenges.

The antonymic translation is also quite frequently used to apply for creative compensation in the target text:

He **wasn’t always patient** with us mere mortals. (Nolan 2023)

Не церемонився з нами простими смертними. (UAKino-Bay 2024, Ukrainian translation)

Stylistically intensified target text contains a surplus of courtesy. A colloquialism “не церемонитися” [“not to be to be ceremonious”] is more communicatively colored than the lexeme “patient,” which again is a sign of domestication.

A complete contextual substitution for preserving the humorous effect in a communicative situation has been made while describing a Ken who became a mermaid:

Have a brewski beer. **My big guy is thirsty.** (Gerwig 2023)

Ось випий пива, **щоб твоя луска не сохла.** (UAKino-Bay 2023, Ukrainian translation)

In the source text, the phrase “Have a brewski beer. My big guy is thirsty” functions as a straightforward suggestion to have a drink, framed in an informal, friendly tone. The language is colloquial, using “brewski” to emphasize casual familiarity and camaraderie, while “my big guy” conveys affection and a sense of personal connection. The communicative goal is simple: to encourage someone to drink, with a light-hearted, relaxed undertone. In the Ukrainian translation, “Ось випий пива, щоб твоя луска не сохла,” the literal meaning is roughly “Here, have a beer so that your scale doesn’t dry out.” This choice diverges from the literal source text and introduces a darkly humorous or ironic tone. The translator adapts the dialogue to align with the visual and narrative context of the film, possibly referencing a visual cue, character trait, or situational irony that is present in the scene. The use of metaphorical language – “твоя луска не сохла” – adds expressive and cultural coloring, which is not explicit in the source.

7. Conclusion

Approaching translation with an ecological mindset emphasizes that language is not translated in a vacuum but within a web of interdependent contexts. Eco-translatology, as discussed, influences translators to become keen observers and active shapers of this web-balancing source fidelity with target adaptability. By examining Ukrainian translations of *Oppenheimer* and *Barbie*, we saw how even two vastly different films benefited from translators making conscious adaptive choices regarding terminology, tone, humour and cultural signals. These choices were driven by considerations of environment, culture and communication – the elements eco-translatology urges translators to respect. In supporting the development of the eco-translatological perspective, it is worth mentioning that it offers a rich theoretical foundation to analyse and compare translation strategies. Translators, like good environmental stewards, cultivate translations that can thrive in a new habitat – preserving the core message, while letting it adapt in form. This ensures that fiction and films, when translated, continue to communicate powerfully and resonate within their new cultural ecosystems.

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Conflict of Interest

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

Ethical Standards

The authors affirm this research did not involve human subjects.

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THE FRAGILE BOUNDARY OF THE WORD: VALERY BRYUSOV IN VAHAN TERIAN'S TRANSLATION

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Abstract: This article presents an examination of all the poems by Valery Bryusov, a leading figure of Russian Symbolism, that were translated into Armenian by Vahan Terian, one of Armenia's most lyrical poets. These translations, spanning over a decade, reveal not only Terian's deep engagement with Russian Symbolism but also his unique ability to reimagine Bryusov's poetic world through the lens of Armenian lyric tradition. Rather than offering literal renditions, Terian's translations preserve the philosophical depth, emotional intensity and symbolic imagery of the original texts while transforming them with new rhythms, cultural references and spiritual tones. Through a close comparative analysis, the study explores how key themes, such as *solitude, memory, loss, the metaphysics of time*, etc. are reinterpreted poetically. The article argues that Terian functions not merely as a translator but as a poetic co-creator, whose works offer a rare example of artistic dialogue across languages, cultures and systems of symbols.

Keywords: symbolism; poetic translation; Armenian poetry; Russian modernism; lyrical transformation; metaphysical imagery; comparative analysis

1. Introduction

Translation is a dialogue between two cultures, a bridge not built of bricks, but of inspiration, memory and imagery. It is not a reflection in a mirror, but a rebirth in another body.

Vahan Terian was one of the first Armenian poets to introduce Valery Bryusov's poetry to Armenian readers. In the early 1910s, Terian translated Bryusov's poems with the aim of acquainting the Armenian public with the finest examples of contemporary Russian poetry. In 1912, two of Bryusov's poems – “Быть без людей” [“To Remain without People”] and “Грустный ветер” [“Sad Evening”] were published in *Husharar* magazine in Terian's translation. In 1913, he submitted eight translations to *Gegharvest* journal in Venice.

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Received: 24.04.2025

Revised: 21.11.2025

Accepted: 22.11.2025

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Terian was not only a poet, but also a translator of rare sensibility, one who sought to convey not just the semantic content, but the spirit, rhythm and emotional architecture of the original. His translations are not mere reproductions. They are lyrical reinventions that preserve Bryusov's philosophical tone and symbolic complexity while integrating them into the Armenian poetic tradition.

This article explores the distinctive qualities of Terian's translation practice, focusing on his poetic style and the points of convergence and divergence between his translated versions and Bryusov's originals. Drawing on the method of comparative analysis, it examines how Terian's translations function not simply as linguistic transfers but as acts of creative transposition, where the original is reimagined rather than merely transcribed.

Well-versed in the works of Western Symbolists such as Charles Baudelaire, Paul Verlaine and Maurice Maeterlinck, Terian approached translation as a poetic art. His renderings of Bryusov's translations are not only accurate but also expressive, keeping the spirit and style of the original while connecting with the emotional and symbolic depth of Armenian literature.

2. Reading Bryusov through Terian: A Comparative Poetic Analysis

The poem “Побег”¹ [“Escape”] (1901) belongs to Bryusov's mature Symbolist period. It is saturated with esoteric symbolism and Christian allusions.

Terian carefully preserves the overall structure and imagery of the poem while infusing it with an ‘Eastern’ melancholic tone and inner spiritual overtones. His translation is not a literal sketch but an interpretation filtered through his own lyrical temperament.

The central concept of the narrative is a sudden spiritual awakening. The lyrical hero emerges from sweet slumber and indifference, gazing upon life with new eyes. The opposition between darkness and light is masterfully rendered: from the ‘gloom’ of sleep, the hero plunges into the ‘fires of the day’ [“И потонул в пылающем дне”]. Yet, this light is not comforting - it burns.

The hero sees “life in the myriad throngs,” [“Вся жизнь толпы многоголовой”] - an image that, for the Symbolists, evokes the chaotic and meaningless nature of the world. Hence arises the poem's sense of tragedy: an escape from the sensual, illusory world toward truth - a truth that not only liberates, but also brings suffering.

The poem opens with the following epigraph:

«И если, страстный, в час заветный,
Заслыши я мой трубный звук...». (p. 178)

¹ Valery Bryusov's poems are cited from *Collected Works in Seven Volumes* (1975), while Vahan Terian's translations and translation attempts of Bryusov's poems are taken from *Collected Works*, Volume 2 (1973). Both authors are listed in the references and the page numbers provided next to the excerpts correspond to those in the respective editions.

The epigraph is drawn from Bryusov's poem "Возвращение" ["Return"], included in his collection *Tertia Vigilia*. The title - Latin for 'the third vigil of the night' - refers to the hours between 3 and 6 a.m. according to Roman timekeeping, a period often associated in Christian mysticism with spiritual awakening and apocalyptic revelations (Rolfe 1913: 13).

This epigraph reads like a call to a future awakening. Terian chose not to translate these lines. Perhaps he believed they were too detached from the main body of the poem. Yet the inner logic of the poem calls for their inclusion. The epigraph seems to complete a circle, evoking the possibility of a new life in the spirit of modernist rebirth. Terian did not merely translate the words of the poem, he conveyed its structure, imagery, rhythm and intonation, preserving the essence of the original text.

The Armenian poet's translation preserves Bryusov's national identity. He does not imitate him word for word - nor should he. Terian works within the tradition of creative translation, which seeks to convey the original text's inner pathos, philosophy and musicality. He brings the same musicality into the Armenian version, maintaining a smooth, gently hypnotic intonation.

Armenian, being more syntactically flexible than Russian, allows Terian to preserve the rhythm and 'mist-like' quality characteristic of Symbolist intonation. The iambic tetrameter is retained in the translation. The vocabulary includes archaic elements (such as "ալկով" ["alcove"], "փայլակ" ["lightning"], "ելս" ["I rose"]) that stylistically align with Bryusov's language.

Terian's translation is grounded not in a line-by-line rendering, but in a deep immersion into Bryusov's metaphoric meanings. He conveys not only the words, but also their energy. The poem's final lines are particularly powerful.

«Бегу от пышного алькова,
Безумный, вольный и нагой!». (p. 179)

The liberation is almost mythical, like Orpheus's escape from the underworld. The original carries a tragic tone, while in Terian's lines there is an almost mystical yearning for light:

«Փախչում եմ շրեղ իմ ալկովից,
Եվ ազատ, և մե՛րկ, և խելազա թ...»: (p. 199)

Terian intensifies the existential pathos. In the line "Եվ ազատ, և մե՛րկ, և խելազա թ..." ["and free, and naked, and mad"], the repetitive use of the conjunction 'and' makes the message more expressive.

Terian's translation is a vivid example of creative engagement in the process of interpretation. We might say it is an instance of intercultural poetic thought, where Bryusov and Terian meet not as author and translator, but as two mystical thinkers.

Bryusov's poem "Блудный сын" ["The Prodigal Son"] (1903) is a confession, an existential monologue in which the protagonist feels a deep longing for home and a lost sanctity. It is an inner journey where not only the content, but also the tone, intonation and emotional depth are of central importance.

Terian's translation is not a literal replication, but a poetic process - one in which Terian is not so much translating Bryusov as engaging in a dialogue with him. As Anton Popović notes, "The translator's work has the right to organically differ from the original as an independent creation provided that this independence enables the recreation of the original as a living work" (Popović 1970: 85). In "The Prodigal Son," the translator's active participation is evident, preserving his own value system and worldview, the emotional tension of the intonation and the existential weight of each word.

Bryusov writes:

«Я уходил, исполнен веры,
Как лучник опытный на лов.» (p. 181)

Terian translates:

«Հավատով հարուստ հեռացա ես,
Որպէս ձկնորսն է զնում որսի»: (p. 200)

The meaning of the poem is preserved, yet the imagery has changed: "лучник" [“archer”] becomes “ձկնորս” [“fisherman”]. It is precisely here that the dialogue between cultures begins. The classical warrior is replaced by a figure closer to a biblical archetype with the fisherman being a familiar image from the New Testament, symbolizing the apostles (Smith 1959). This is not a ‘translation error,’ but rather an interpretation filtered through a different spiritual framework.

This is not merely a return to a place, but a moral turning point - a transformation of the person through time.

Bryusov writes:

«Где в годы ласкового детства
Святыней чувств владел и я....» (p. 181)

Terian intensifies the lyricism and the inner drama:

«Ուր իմ սրտում էլ կար սրբություն
Ուկե մանկության լուսն գրկում»... (p. 201)

This is almost a Pushkinian recollection – ‘childhood as a sacred point.’ Terian enters Bryusov’s sense of time, expands it and infuses it with Armenian lyricism. Bryusov’s protagonist becomes self-aware only when confronted with loss and his words carry a sense of inner responsibility. In Terian’s translation, this sense of responsibility is expressed even more sharply, especially at the end. Bryusov’s line “В мгновеньях жизни потонуть!” [“To drown in the moments of life!”] is rendered as “Այրվեի բոցե ակնթարթում...” [“To burn in a fiery instant...”]. Terian seems to have intensified the desire for longing through the use of the verb of “այրվել” [“to

burn”], the choice of which is justified in Armenian, otherwise the emotional suffering, the feeling of nostalgia would not be adequately transferred.

Terian employs a soft, melodic rhythm, making his text more melancholic than the original. While Bryusov’s poem is charged with emotional intensity, Terian’s translation leans toward contemplation and reflection. His lines are gentle and humble. This creates an intonational shift that is not a distortion of the text, but an enrichment adding new layers of meaning.

“L’ennui de vivre...” (1902) is one of Bryusov’s most sincere and profoundly existential works. It is a poem about the soul’s fatigue - the poet longs to free himself from every layer of memory, creativity, love, passion and thought. Here, Bryusov appears as a poet-Hephaestus, forging his verse in the fire of existential exhaustion. Terian’s translation is far more than a simple rendering into Armenian. It is the ‘mirror’ of Bryusov’s poem in another cultural code, in which the existential and philosophical depth is fully preserved.

In the translation, we see a clear preservation of the composition. Like Bryusov, Terian has divided the poem into thematic segments - disappointment with the human world, images from memory, woman as both body and soul, thoughts as visions and phantoms, books as both solace and curse and forgetfulness as the ultimate desire. All the core images - women, books, thoughts, blinding light, the reawakening of suffering - are preserved with precision, and Terian has also succeeded in conveying the emotional intensity to the reader.

Terian does not translate literally. His Armenian poetic text is fluid and expressive, shaped by native versification, vocabulary and poetic traditions. His language is melodic, resembling a lament or a mournful song. For example:

«Я жить устал среди людей и в днях,
Устал от смены дум, желаний, вкусов,
От смены истин, смены рифм в стихах.
Желал бы я не быть «Валерий Брюсов.» (p. 193)

«Ես հոգնել եմ ապրելուց մարդկանց մեջ և օրերում,
Փոփոխումից խոհերիս, փոփոխումից ձգուումիս,
Ճշմարտության ձևերից, հանգերից իմ երգերում՝
Չանձրացել եմ ու հոգնել իմ անունից, անունից...»: (p. 202)

Terian enriches the lyrical and dramatic qualities of the poetic text, as in the following example:

«Есть думы тайные — и снова в детской дрожи,
Закрыв лицо, я падаю во прах...
Есть думы светлые, как ангел Божий,
Затерянные мной в холодных днях». (p. 194)
«Խոհեր կան խոր ու քարուն... Եվ ես նորից մանկան պես
Գետնատարած ընկուում եմ, դեմքը ծածկում դողահար.
Խոհեր կան պարզ-լուսեղեն, հրեշտակներ լուսերես,
Չեզ վաղուց եմ կորցրել օրերում ցուրտ ու խավար...»: (p. 203)

Both poets address the lost connection with the Absolute, with God, with the Ideal. Terian captures with precision the dual sensation - a yearning for the sublime and the defilement of lived experience - a tension that lies at the heart of late Symbolist poetry (Bryusov, Blok, Gippius, Annensky).

The most striking passage is the one about books. Here, both poets view the book not merely as a source of knowledge, but as a window into another reality - one so intense it blinds the soul. Terian inscribes this image with his own cultural mythos, presenting the book as a sacred vessel of collective memory:

«А книги... Чистые источники улады,
В которых отражён родной и близкий лик, —
Учитель, друг, желанный враг, двойник —
Я в вас обрёл все сладости и яды!
Вы были голубем в плывущий мой ковчег
И принесли мне весть, как древле Ною,
Что ждёт меня земля, под пальмамиnochлег,
Что свой алтарь на камнях я построю....». (р. 194)

«Իսկ զրբերը... Բյուրեղյա աղբյուրներ իմ խնդումի,
Ուր ցոլում է հազարահատ և մտերիմ մի երես
Ե՛վ ուսուցիչ, և՝ ընկեր և բաղձալի թշնամի
Ամեն վայելք ամեն թույն ձեր մեջ, ձեր մեջ զուա ես
Աղավնիներ եղեք դուք իմ մոլորված տապանում,
Որպես Նոյի՝ ինձ էլ դու ոք ավետեցիք, որ արդեն
Պիտի զոնեմ հաստատ հող, արմավի տակ անդորր քուն,
Որ տաճարը ես քարի վրա պիտի հաստատեմ....»: (р. 203)

In both poets' works, the climax lies in the ending. Bryusov writes:

«О, если б всеё забыть, быть вольным, одиноким,
В торжественной тиши раскинутых полей,
Идти своим путём, бесцельным и широким,
Без будущих и прошлых дней.
Срывать цветы, мгновенные как маки,
Впивать лучи, как первую любовь,
Упасть, и умереть, и утонуть во мраке,
Без горькой радости воскреснуть вновь и вновь!...». (р. 195)

Terian translates:

«Օ, մոռանալ ամեն ինչ, լինել ազան ու ու մենակ,
Դաշտերի մեջ լայնարձակ և լռանիստ, և անդորր,
Գնալ ճամփով մենավոր առանց իղձ ու նպատակ
Եվ ըրհիշել, մոռանալ և անցյալ, և՝ զալիք օր...
Քաղել ծաղկունքն առանց վիշտ — կակաչների պես թեթև,
Ծծել փայլեր ու ցոլքեր, որպես սերը առաջին,

Ըսկնել, մեռնել ու սուզվել, սուզվել մթնում սևաթև,
Առանց դառը խնդության զարթնել կրկի՞ն ու կրկի՞ն...»: (p. 204)

In this passage, intonation, word choice, imagery and philosophy are in perfect harmony. As Yu. A. Sorokin notes: “Before anything else, I hear the intonation - a certain voice comes first, and only then do the words follow. The task is simply to ensure they align precisely with that intonation, without contradicting it”² (Sorokin 2009: 146).

When reading Bryusov’s “Колыбельная песня” [“Lullaby”] (1903), it becomes clear that we are not dealing with a literal (linguistic) or strictly interlinear translation, but rather with a subtly interpreted version of the poem. The choice of translation method depends on the type of poetry. As E. G. Etkind notes: “Depending on the type of poetry, the relationship between the logic of content, stylistic expressiveness and sound pattern shifts”³ (Etkind 1963: 40).

Terian has reworked the text while preserving its emotional core, as well as its intonational, musical and imagistic structure. He adapted it to the poetics and cultural code of early 20th-century Armenian literature. For example, Bryusov’s line “Спи, мечта моя!” [“Sleep, my dream!”] is rendered as “Նսղիր լուսերես” [“Sleep, light-faced”], which not a literal translation (the word “dream” is missing in the Armenian translation). Instead, Terian has used the word “light-faced,” which emphasizes the angelic image of the girl. This is a hallmark of Armenian Symbolist poetics, where the abstract is replaced by a visible, luminous symbol.

Bryusov’s poem is written in quatrains, with a clear, calm rhythm - a true lullaby in form and tone. Terian preserves this structure, yet he makes it even more musical through the use of allegory, euphony and internal rhyme. For example:

«Նանիկ է, օրոր-նանի՞կ,
Որ հյուսել եմ ես...»: (p. 205)

Here, the words “նանիկ է” and “նանի՞կ” do more than simply rhyme. They evoke the very soundscape of a lullaby. ‘Նանիկ է’ is an Armenian phrase used in lullabies. It is derived from ‘նանի,’ a traditional word used to soothe a child to sleep, much like ‘lullaby’ or ‘hush-a-bye’ in English. ‘Նանիկ է’ roughly means ‘it’s a lullaby’ or ‘hush now,’ carrying a tender, soothing tone meant to calm a child. ‘Նանի՞կ’ is a sweet, diminutive or elongated form often used in singing or cooing to a baby, similar to saying ‘lulla-lull’ or ‘sleepy-sleep.’ The Armenian version, at times, is more melodic than the original. In the Russian text, the corresponding lines are as follows:

«Песня колыбельная,
Сложенная мной....». (p. 202)

² Translated from Russian by the author.

³ Translated from Russian by the author.

Terian renders it more intimate with the phrase “ով հյուսել եմ ես” [“which I have woven”]. In Armenian, ‘հյուսել’ [‘weave’] typically carries the connotation of craftsmanship. It refers to something made by hand, like knitting or braiding. In a literary context, however, it takes on a metaphorical meaning, suggesting the careful, loving creation of something delicate and meaningful, in this case, a lullaby woven with tenderness. This metaphor brings a touch of personal warmth and artistic nuance, enriching the emotional depth of the text.

Terian enriches the symbolic imagery of the text. Let us turn to the following lines for comparison:

Bryusov writes:

«А была алмазная
Радуга огней!». (p. 202)

Terian renders:

«Մարդիր զրհար էր ու լույ,
Ծիածան ն ու հոն թ...»: (p. 205)

Here we find a whole array of symbols: the word “զրհար” [“precious stone”] symbolizes spiritual purity, “լույ” [“light”] is often used in Armenian literature as a synonym for the divine principle, while the “ծիածան” [“rainbow”] and “հոն” [“flame”] represent the contrast between harmony and passion.

Both Bryusov in his poem and Terian in his translation sing of a love that is fading, marked by elements of farewell. However, Bryusov’s tone is more philosophical:

«Песня одинокая —
Вся любовь моя!..» (p. 202)

Whereas Terian’s translated version is tragically personal imbued with intimate sorrow and emotional immediacy that draws the reader into the depth of individual loss.

«Ե՛րգ է, մի է՛րգ մենավոր
Իմ սերը բոլոր...»: (p. 205)

Here, the word “մենավոր” [“solitary”] carries an existential weight, closely reflecting Terian’s worldview. In his poetry, solitude is not simply a state of being alone, but a deep metaphysical condition that defines the lyrical self.

Terian’s translation of this poem by Bryusov not only preserves the artistic essence of the original, but also enriches it with new symbols, rhythms and intonations deeply rooted in the Armenian sensibility. It serves as a compelling example of how Western European Symbolism can be reinterpreted through the lens of Armenian lyricism. This translation is a vivid instance of poetic recoding, where rational Symbolism is

transformed into an emotionally and spiritually charged image. It is not merely a translation, but a poetic dialogue, a space where Symbolist Bryusov is reimagined by Symbolist Terian, and longing becomes part of a shared language of cultural melancholy and beauty.

Bryusov's poem "Одиночество" ["Solitude"] (1907) is more than just a poem, it is a dialogue between cultures, unfolding across time periods, between poets and, most importantly, between the 'I' and the 'You.' The poem is shaped as a poetic conversation, and the Armenian translation not only interprets it but also reimagines it lyrically. The motifs of *solitude*, *memory*, *sisters* and *return* take on the shape of shared cultural archetypes, finding their voice in both Russian and Armenian. The sisters play a central role in the poem - ghostly female figures, ranging from concubines to queens, from messengers of suffering to bearers of consolation. Their appearance is accompanied by a ritualistic intonation, evoking a sense of sacred presence and timeless mystery.

«Քնքշազ ի՞ն, քնքշազին իմ քույրեր, մանկուց եմ ընդունել ես երդում՝
Լոկ ձեզ հետ լինում եմ երջանիկ, հարազատ եմ լինում լոկ ձեզ մոտ»: (p. 207)

In the Armenian version ("իմ քույրեր, քնչազին իմ քույրեր" ["my sistyrs, my tender sisters"], the sisters become more physically intimate, yet at the same time mythic. They are embodiments of the hero's historical and cultural memory and it is before them that he finds his true voice. The connection between time and space is especially important to note. We see the evening, the ebbing tide, the sunset, the moon, the smoke - all of these symbolize the passage of time, but not its disappearance. Space is not a mere geographical setting. It is the chronotope of memory, longing and return. The hero is not simply remembering, he is reliving. The line "մանկուց եմ ընդունել ես երդում" ["I swore an oath in childhood"] signifies that his past is being reinterpreted in the present. The final lines are as follows:

«Իմ քույրեր, ոչ որի չեմ հայտնի անունները հավետ սրբազան»: (p. 207)

This passage is especially significant. Here, the name becomes something moral and sacred and preserving it is an act of inner fidelity. In this work, Bryusov and Terian as poets, the languages as expressive forms and the protagonist together with his sisters all take part in this dialogue. It is a polyphony of souls, cultures and eras, where solitude turns into illusion for even a whisper of another's voice is heard nearby. Only within this poetic exchange does a true return to the self become possible.

Both versions are built on a smooth, melodic rhythm, enriched with vivid visual imagery and contrasts ("թագուհի-հարճ" ["queen-concubine"], "ալմաս-ծաղիկ" ["diamond-flower"]). In both, the level of lyricism and intimacy is remarkably high. The translator makes a conscious effort to preserve the original's gentle, meditative intonation. In the Armenian version, the language feels more delicate and melodic, due to the interplay of vowels and soft consonants.

In contrast, the imagery in the Russian original is more dramatic and vivid, at times even harsh (“воспалённые веки” [“inflamed eyelids”], “лицо утомлённым от пыток” [“a face weary from torture”]). Some images are freely interpreted in translation. For example, the original line “То в алмазных венцах, то в венках полевых маргариток...” [“Now in diamond crowns, now in wreaths of field daisies...”] with its distinctly Russian national imagery becomes in Terian’s version “Մերք պլմաս թագերով շողշողովն, մերք ծաղկե պասկով լուսեղեն...” [“Sometimes with a sparkling diamond crown, sometimes with a radiant floral wreath...”]. The phrase “полевые ромашки” [“field daisies”] is replaced by the more ethereal “ծաղկե պասկ” [“floral wreath”], which generalizes and elevates the image.

The final stanza in Armenian is suffused with softness and calm, whereas in the Russian original the sister seems almost repentant and hurries to speak. The tone is more emotional and dynamic. The Russian text leans toward melancholy and drama. The Armenian version, by contrast, conveys sadness and serenity.

The Armenian imagery is symbolic and airy, while the Russian is more vivid and concrete. The Armenian translation has musicality, rhythm and a restrained vocabulary, whereas the Russian original is more expressive and emphatic.

Bryusov’s poem “Быть без людей” [“To Be without People”] (1907) is a gentle meditation on solitude, a tender and peaceful longing, in which love unfolds as a quiet dialogue with a distant beloved. The poem is infused with Symbolist imagery, wrapped in sorrow and affection.

In his translation, Terian retains this tenderness, enhancing it with greater musicality, smoother intonation and deepened lyricism. He transforms the emotional tone into a kind of Eastern delicacy, where solitude becomes both passion and melancholia.

Bryusov’s poem explores metaphysical solitude - the inability to connect with the world, a sense of intellectual imprisonment and spiritual torment. It is, in essence, an existential drama. Terian preserves this philosophical depth while enriching it with his own personal experience of loneliness. He does not merely translate the words, but conveys the metaphysical architecture of the poem, bringing it closer to Eastern mysticism.

At the heart of Bryusov’s poem lies a desire for solitude, not as absence, but as a final dream, a longing to be one with nature and time. The tone is laconic, with symbols of evening and wind hovering gently through the verse, creating a sense of merging with them.

Terian broadens the emotional spectrum, introducing intimate nuances and religious-philosophical subtexts. He builds his own poetics of solitude - one that preserves Bryusov’s spirit while enriching it with new layers of meaning.

Terian is not simply translating Bryusov, he weaves Bryusov’s motifs into the fabric of Armenian Symbolist tradition, expanding the emotional palette of the poem through new allusions. His translation clearly reveals a desire to preserve the internal rhythm and imagery of the original text, while deepening it through elements of Eastern metaphor and lyricism.

In Bryusov’s poem, solitude appears as a rational choice, in Terian’s translation, it becomes a state of being. This shift underscores the differences between two cultures

and philosophical traditions, yet rather than disrupting the meaning, it expands the poem's semantic field.

Terian's translation maintains the original's musicality and melody - a quality essential to poetry, particularly to poems with a lullaby-like rhythm. He heightens the tenderness, even the mysticism, transforming solitude from a social condition into a metaphysical experience.

Bryusov's poem “Час воспоминаний” [“The Hour of Memories”] (1908) is steeped in the themes of memory and return to the past. The memories evoke tenderness, sadness and an inner conflict within the lyrical hero. Images of the sea and navigation serve as metaphors for the journey of life, the struggle with fate, and the quest for self-understanding and meaning. Bryusov employs complex symbols, such as “тишь” [“stillness”] and “две женские тени” [“two feminine shadows”], which create an atmosphere of mystical reflection. Tones of sorrow and melancholy are intertwined with inner tension and dramatic emotion.

The female images - passionate and alluring, tender and grieving - symbolize the different facets of memory and feeling. Terian captures Bryusov's metaphors with great precision: “հիշողությունը համբուրում է աչքերը” [“memory kisses the eyes”], “երկու կանացի ուրվապատկեր” [“two feminine silhouettes”], attesting to his deep understanding of the original. The translation preserves the tone of tenderness and sadness, revealing the protagonist's inner struggle with his memories and fate.

Terian enhances the text's fluidity and musicality, sharpening its melancholic atmosphere. He uses rich yet clear language, characteristic of early 20th-century Russian classical poetry. His translation opens up the hero's inner world - his confusion and contemplation - while emphasizing the motives behind fate and the inevitability of life's course, staying fully aligned with Bryusov's philosophical vision.

Terian's rendering makes Bryusov's poem more accessible to the Armenian reader without losing the original's complexity and depth. By intertwining Russian modernist symbols with the traditions of Armenian lyrical poetry, the translator builds a bridge between two cultures. He succeeds in transmitting the artistic subtleties without sacrificing the spirit or mood of the source text.

In this translation by Vahan Terian, Bryusov's poetics are preserved and enriched with cultural and emotional nuances. The reader experiences Bryusov's philosophical lyricism over again, made intimate and accessible within a new linguistic and cultural space.

In the original, we read the delicate metaphor “Воспоминания нежно целуют глаза” [“Memories gently kiss the eyes”], in which memory is portrayed as something living and emotionally charged. Terian translates this as: “Հուշերն են քնորիշ մի թախիծով / Աչքերս համբուրում” [“The memories, with a tender sorrow / Are kissing my eyes”]. This is a faithful rendering of the original image, preserving its lyrical intimacy. Terian conveys both ‘tenderness’ and ‘sorrow,’ highlighting the emotional complexity of the line. It is both aural and visual, reflecting the hero's emotional state.

Bryusov continues: “День / Струйей чуть слышной льётся к устью, / И на душу ложится тень.” [“The day / Flows in a barely audible stream toward the mouth, / And a shadow falls upon the soul.”]. Terian renders it as: “Յերեկն իրա / Անլոր կոհակն

Է լեզում մի ծով. / Սովեր է իշնում հոգու վրա” [“The day / Pours its silent ripple into a sea. / A shadow descends upon my soul.”].

In the translation, the metaphor is slightly transformed. Here the “ripple” is the murmur of waves transmitted through “stream,” which preserves the natural imagery, conveying the natural flow of time, while preserving the atmospheric quietness. Though the imagery is adapted, the emotional and symbolic essence remains intact.

Bryusov’s poetic quatrain reads as follows:

«То с дерзкой дрожью сладострастья,
С бесстыдным отблеском в зрачках,
Манят меня виденьем счастья,
Забытого в холодных днях.» (p. 296)

Terian translates as follows:

«Մերթ դողով տարփուտ և անպատկառ
Աչքերում կրի հուրն անհազուրդ
Դյութում են բախտի տեսիլքով վար,
Որ մոռացված է օրերում ցուրտ»: (p. 209)

The phrase “Աչքերում կրի հուրն անհազուրդ” [“The unquenchable fire of passion in the eyes”] renders passion in a more daring and candid way, while still preserving the intensity of the original text. At the same time, it introduces a new emotional nuance - one that deepens the expression of desire and inner turmoil.

Bryusov’s text is as follows:

«Но кто-то шепчет мне упорно,
Что жребий свой я выбрал сам». (p. 296)

Terian translates:

«Բայց շնչում է մեղք համառ.
Դու ինք ես ընտրել վիճակը, դո՞ւ:» (p. 210)

In the original text, the verb “шепчет” [“whispers”] appears and it is carefully preserved in the Armenian translation as “շնչում է.” This word evokes the image of a ‘whisper,’ adding psychological depth and tension while reinforcing the protagonist’s inner dialogue. Terian masterfully uses sound repetitions to enhance the musicality of the text. For example, in the line “Ճուշերն են քնոնչ մի բախիծով / Աչքերս համբուրում” [“The memories, with a tender sorrow, / Are kissing my eyes”], the repeated *շ* and *չ* consonants create a soft, consonantal harmony that mirrors the melody of the original.

The translation skillfully blends contemporary and classical vocabulary, maintaining a balance between accessibility and poetic depth. Terian does not simplify

the original metaphors. On the contrary, he expands their semantic scope, introducing new emotional nuances.

Vahan Terian's translation is not merely a precise rendering of the poem's meaning; it is the creation of a new poetic space, where Bryusov's distinctive symbolism is interwoven with the cultural traditions and lyrical textures of the Armenian language. The translator makes a unique artistic contribution without losing the depth and philosophical richness of the original.

Bryusov's poem "Грустный вечер" ["Sad Evening"] (1907) is built around an atmosphere of sorrow, melancholy, autumnal gloom and deep inner solitude. Phrases like "Грустный сумрак, грустный ветер, ветер умер, умер гул в дубах" ["Sad twilight, sad wind, the wind has died, the murmur in the oaks is gone"] are delicately translated as "տիսուր խավար, տիսուր քամի, հողմը մեռավ, լրություն մեռած," preserving the original mood with striking precision. Terian masterfully conveys the tone by choosing images that are both sonically and semantically close to Bryusov's.

The word "шепест" ["rustle"] is translated as "շրջնւն," which is not only accurate but also highly evocative. The original is rich in consonance and euphony, creating a soundscape of whispering, silence, and sadness. In the Armenian version, Terian preserves this acoustic atmosphere through the repetition of soft sounds "շշուկներ," "շրջնւն," "շրցում," "շշունց," lending the poem its musicality and conveying the intended emotional tone typical of his poetry.

In the original, the lyrical speaker turns to a mysterious voice - an inner "You" in the line "В тишине кто скажет тихое: люблю!" ["In the silence, who will say the quiet word: I love you!"]. Terian renders this as "Ո՞վ կասի ինձ «սիրում եմ» — լրին այս միզում" ["Who will say to me 'I love you' - in this silent mist"], adding a layer of intimacy and longing. There is a slight shift in interpretation here. The original phrasing is more universal, while the Armenian translation introduces a more personal tone through "ինձ" ["me"]. This nuance makes the line more emotionally direct without compromising its core meaning.

Terian's translation is highly faithful in terms of both meaning and emotional effect. It retains the central imagery, rhythmic patterns, and sound qualities, creating a cohesive and aesthetically rich rendering. The small liberties he takes are a response to the linguistic and poetic structure of Armenian and serve only to enhance the poem's emotional resonance. These adaptations do not distort the meaning.

The poem "Благословение" ["Blessing"] (1908) is marked by a tense, even paradoxical lyricism - the idea of blessing is expressed through suffering, poison, darkness and pain. This creates a powerful atmosphere of tragic love and agonizing passion. Terian's translation faithfully preserves this tone of inner conflict and dramatic emotional experience.

Each line carries emotional metaphors. For instance, the line "Твоих объятий серп благословляю!" ["I bless the sickle of your embrace!"] is a powerful poetic image. Terian renders it as "Գրկախանումը օրինում եմ ես" ["I bless your embrace"], precisely conveying the sense of tragedy. In Bryusov's line the embrace is not tender, but cutting - a painful, decisive blow. Terian seems to have softened the image by omitting the word "sickle."

Terian uses archaic and poetic Armenian words such as “զուգում” [“sealed”], “արքեցում” [“intoxicates”], “հավետ” [“forever”], which reflect the elevated, almost classical style of Bryusov’s original. He also makes use of consonantal alliteration and rhythmic repetition, particularly the recurrence of the word “օրինիք” [“bless”] and the “h” [“h”] sound, which lend the translation a sense of rhythmical completeness and ceremonial solemnity.

The final image in particular is rendered with great success:

«За то, что влёкся за тобою к Раю,
За то, что стыну у его дверей!..» (p. 301)

«Որ կոչեցիր դեպ Եղեմն ու ես Փակ դռան առաջ սաղչում եմ հար...»: (p. 212)

This line reveals the tragic fate of the lyrical hero - one who never reached happiness but remained in a state of eternal waiting. Terian heightens the stylistic and religious resonance of the passage by opting for the term “Եղեմն” [“Garden of Eden”] in place of “heaven.” He further intensifies the imagery through the insertion of the adjective “փակ” [“closed”] before “door,” absent in the source text, as well as by introducing the archaic modifier “հար” [“continuous”].

The epigraph “Que tes mains soient bénies, car elles sont impures!” [“May your hands be blessed, for they are impure!”] is taken from *Oraisons Mauvaises* by Remy de Gourmont. It links ‘blessing’ to the French Symbolist tradition and elevates the theme of paradox and duality - the coexistence of blessing and impurity. This intertextual nuance is partially preserved in the Armenian translation, though the rendering leans more toward the poetic. As Bryusov himself once wrote: “There are poems in which it is not the images that dominate, but the sound of words or even the rhyme. The most important task for the translator is to identify the essential element in the poem being translated” (Bryusov 1955: 195)

Bryusov’s poem “Городы” [“To the City”] (1907) is a dithyramb in the classical sense, a hymn of praise to the city, yet filtered through the lens of ambiguous imagery. The city appears at once powerful, intimidating and enchanting embodying both industrial might and deep social contradictions. Terian’s translation preserves the genre’s structural and ceremonial tone, yet infuses it with lyrical vibrancy and emotional richness characteristic of Armenian poetry. The precise translation of technical vocabulary, such as “[լարելք” [“wires”], “զազ” [“gas”], “ջուր” [“water”] underscores the industrial dimension of the city without sacrificing poetic imagery.

Bryusov’s poem is written in a meter characteristic of classical Russian poetry, with alternating stresses. Terian carefully conveys this rhythm into Armenian by using the features of the language, preserving melody and fluidity. This is especially noticeable in his use of consonance and assonance, through which he creates powerful images of urban life. French linguist Jules Marouzeau, in his article “Translation” notes, that the translator must preserve the meaning, structure, and style of the original poem. He adds that a person reading the translation should feel the same as the one reading the original, and it is practically impossible (Marouzeau 1959).

In his poem, Bryusov reveals the dual nature of the city - it is both a creator (“Дворцы из золота, праздничные храмы” [“Palaces of gold, festive temples”]) and a place of suffering (“В ней Злоба, Нищета” [“In it - Malice, Poverty”]). Terian preserves this duality while adding his own poetic cadence.

Terian’s translation of Bryusov’s “To the City” conveys the philosophical tension and social critique of the original with clarity and poetic power. It preserves the core semantic and aesthetic elements of the original, maintaining its high artistic value, rhythm, and musicality. The translator infuses the text with the color and emotional depth characteristic of Armenian poetry.

Valery Bryusov’s poem “К Арапату” [“To Ararat”] (1916) appears as a fragmentary translation placed in the “Translation Attempts” section of Volume II of Vahan Terian’s four-volume collected works. It opens with the line “Գնհություն լի փառք, Քրնու սրբազնու...” [“Praise and glory, holy Chronos...”]. This translation stands out as a rare instance where the target language not only transmits the original meaning but also elevates it, situating it within a new cultural and mythopoetic framework. In this process, Terian ceases to be a humble mediator and emerges as a co-author and continuator of Bryusov’s vision, animating the imagery of the source text with renewed vitality. In Bryusov’s poem, Ararat is seen as a sacred and historical summit - an archetype of power, time, and poetic eternity. In Terian’s translation, the figure of Chronos remains intact, preserving the ancient metaphysical context. This is a rare reference in Armenian poetry and signifies a high level of cultural synthesis. Terian speaks the same language as Bryusov - the language of time and eternity. His translation of the opening line approaches a cosmological image: the mountain does not merely stand, it sets the heavens in motion. This is a biblical metaphor. For Terian, Ararat is not a landscape but a subject of the cosmos. Bryusov’s line “В огромной шапке Мономаха” [“In the great cap of Monomakh”] is translated by Terian as “Մոնամարպուի թագով վեհազին” [“with Monomakh’s majestic crown”]. This is a brilliant example of precise and ceremonial translation, in which both the historical reference and the poetic weight of the original are fully preserved. The word ‘թագ’ [“crown”] sounds no less impressive than “զիսարկ” [“cap”] as used in the Russian original. It carries both political and cultural connotations and in the Armenian historical context, and can be interpreted as a symbol of kingship and collective memory.

As Alexander Fraser Tytler once said: “An ordinary translator sinks under the energy of his original: the man of genius frequently rises above it” (Tytler 1791: 27). In Terian’s hands, Bryusov is no longer a distant or foreign voice. He is part of the Armenian poetic tradition. If Bryusov sees Ararat as the sacred axis of time, Terian reclaims that axis for his own people, grounding the image in Armenian cultural memory and national emotion.

Through his translations of Bryusov’s poems, Terian created a kind of “second original,” acting as a co-author. This is what happens in true dialogues between great poets.

3. Conclusion

Valery Bryusov was one of the central figures of early 20th-century Russian Symbolism and Modernism. His poetry is distinguished by complex symbolism, profound philosophical subtexts, rich imagery, and musicality. Translating such works is a demanding task that requires not only linguistic precision but also artistic sensitivity - the ability to convey the tone and stylistic features of the original. Vahan Terian, a gifted poet and translator, demonstrates not only linguistic competence in his translations of Bryusov but also a deep understanding of the author's texts. This allows him to preserve both the meaning and the emotional and aesthetic impact of the poems.

In all the translated poems, including "Sad Evening," "Blessing," "To the City," and others, Bryusov's characteristic tone of darkness, tragedy, and philosophical reflection is clearly preserved. Terian maintains the original mood by carefully selecting vocabulary, syntax and poetic devices appropriate to the Armenian language. For instance, in "Sad Evening," the mood of melancholy and solitude is conveyed through epithets such as "սիսուր խաշլար" ["sad twilight"], "ծաների շրջուն" ["the rustling of trees"], "կորս ծ իմ երազ" ["my lost dream"], which closely mirror the original expressions "грустный сумрак," "шелесты в дубах," "погибших снах."

Bryusov often employs specific symbols - огонь [fire], тьма [darkness], ветер [wind], сумрак [gloom], яд [poison], мрак [shadow], крылья [wings], рай [paradise], etc. Terian transmits these images with care and fidelity.

He makes deliberate use of consonance, assonance and repetition, creating rhythmic and acoustic harmony that echoes the source text. In "Sad Evening," the repetition of words like "սիսուր" ["sad"] and "շշուկներ" ["whispers"] makes the wind's sound almost audible. In "Blessing," the repetition of "օփանում եմ" ["I bless"] evokes the cadence of a prayer. These choices reflect Terian's deep understanding of poetic language and its musical functions.

Bryusov's poetry often contemplates fate, suffering, love, loss, and eternal searching. Terian retains all of these elements, including the philosophical tension between passion and suffering, and the unattainability of the ideal.

He frequently draws on archaic and ceremonial constructions, which bring him closer to Bryusov's Symbolist style. At the same time, his translations are not weighed down by overly bookish vocabulary and remain vivid and accessible to modern readers.

The use of epigraphs and cultural references, such as the quote from Remy de Gourmont in "Blessing" reveals Terian's awareness of and respect for the cultural codes embedded in the originals. He adapts these elements to the target language while preserving their depth.

Vahan Terian's translations strike a rare and successful balance between fidelity to the original and artistic independence. Rich in linguistic, stylistic, and philosophical value, they preserve the spirit of Bryusov's Symbolism and stand as outstanding examples of poetic translation. Terian does not simply reproduce meaning, he recreates the musicality, atmosphere and emotional world that define Bryusov's poetry.

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Conflict 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.

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TRANSLATION OF ALLUSIONS AS A PROBLEM OF CULTURAL TRANSFER (BASED ON THE NOVEL *SHAME* BY SALMAN RUSHDIE)

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Abstract: This article examines the translation of allusions as a key problem of cultural transfer within literary texts, focusing on the Armenian and Russian translations of Salman Rushdie's novel *Shame*. The analysis is carried out using intertextual, comparative, and linguacultural methods, which allows us to identify the main strategies for conveying intertextual references. Allusion is a multi-faceted stylistic device that involves the activation of phenomenological precedents relating to literature, mythology, the Bible, history and political events. The challenges of translating allusions concerning Indian mythology and the very complicated political and cultural context for Pakistan necessitate more extralinguistic competence on the part of a reader and the translator. It has been established that adequate transmission of allusions is possible only with a comprehensive approach combining linguistic and cultural-historical knowledge. The results can be useful in the theory and practice of translation, as well as in studies of intertextuality and linguacultural studies.

Keywords: allusion; cultural transfer; intertextuality; intertextual references; postcolonial literature

1. Introduction

In this article, allusion is considered as an intertextual inclusion consciously used by the author, which performs a stylistic function, activates implicit meanings in a literary text, and enriches it in content by referring to a precedent name, precedent statement, literary, mythological, historical character, well-known cultural fact, etc. Translation of allusions in a literary text includes several stages: detection of the allusion, establishment of its source and meaning, recognition of the meanings embedded by the

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Received: 12.07.2025

Revised: 26.10.2025

Accepted: 29.10.2025

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author through the use of allusion, and transmission of these meanings in the translation. In this case, the translator must accurately determine the extent to which the author's background knowledge and the readers' background knowledge coincide, and then use translation techniques that allow the implicit meanings embedded by the author to be conveyed to the reader. Particularly difficult for a translator are cases when allusions have a nationally specific character and do not evoke similar associative connections and evaluative connotations for the reader of the translation.

The material for the study was the novel *Shame* (1983) by Salman Rushdie. The choice of material is due to the individual style of Rushdie, a multicultural author who charms the reader with a mixture of different codes, cultures, languages, traditions, and ideologies. This novel is a complex intertextual canvas, saturated with references to precedent phenomena that are associated with both the cultural and historical heritage of the East, in particular Pakistan, and are directly related to the culture and history of the West, linking together European and Eastern thought. Decoding the colossal number of all sorts of allusions that Rushdie deliberately uses in the novel *Shame* is of particular interest and complexity. Translating such allusions requires the translator not only to have a deep understanding of the source text but also to be able to adapt cultural codes for a new audience.

2. Origins and Functions of Allusion

According to the theory of intertextuality, the direct presence of one text in another is created with the help of various references, including quotations, allusions, and reminiscences. In the words of R. Barthes, now considered classic, "Every text is an intertext; other texts are present in it at various levels in more or less recognizable forms: texts of the preceding culture and texts of the surrounding culture. Each text is a new fabric woven from old quotations..." (Barthes 1989: 417).

The concept of allusion, as a manifestation of intertextuality, represents one of the most complex, controversial and multifaceted problems of modern linguistics. The study of the concept of 'allusion' in many European languages began as early as the 16th century. However, active research and formulation of the theoretical basis for the phenomenon itself began only at the end of the 20th century. The term 'allusion' itself comes from Latin and initially meant any play on the meanings or sounds of words (Latin *allusio verborum* 'wordplay' - *alludere* 'to play, joke, laugh, hint' - *ludere* 'to play' - *lusio* 'game'), where the immediate etymon of the word was the late Latin '*allusio, -onis*' – 'toy' (Britannica n.d.). Subsequently, the term 'allusion' acquired the meaning of 'a hint' (in contexts such as *obscura allusio* 'obscure hint'). Studying the course of historical development of this concept, Bloom (1975) defines the term 'illusion' as a synonym for the concept of 'allusion.' In the time of Bacon (1561-1626), this term was used to refer to any symbolic similarity in allegory, parable, or metaphor, so criticism singled out 'allusive' poetry along with 'descriptive' and 'representative' poetry. And only from the beginning of the 17th century, according to Bloom, did the only correct meaning of allusion develop as an indirect, hidden reference that contains a hint. The German literary subject dictionary gives the following interpretation of the

concept of ‘allusion’: “Allusion (Lat.): a reference, a conscious hint at persons, situations, or works from literature, history, mythology, etc., used to clarify or enrich a text” (Wilpert 1969). According to Israeli literary scholar Ben-Porat, literary allusion contains an embedded directional signal or marker that can be identified as an element that belongs to another independent text (Ben-Porat 1976).

According to Perri, “an allusion is a device for the simultaneous activation of two texts.” (Perri 1978: 295). The purpose of using allusion is to enrich an elementary statement and the entire work with accompanying knowledge and experience (Cushman & Greene 2012). In this case, an allusion plays the role of an economical way of updating history and literary tradition. “Allusion: an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader’s familiarity with what is thus mentioned” (Baldick 2008: 9). Therefore, the allusion that the authors use can be either a well-known fact and correspond to the background knowledge of the average reader, or it can be highly specialized, the meaning of which can be understood by readers of a certain circle.

According to English-language dictionaries of literary terms, the most complete classification of types of allusion consists of: 1) allusions: references to recent events (topical allusion); 2) personal allusion: references to facts from the writer’s biography (personal allusion); 3) metaphorical allusion, the purpose of which is to convey accompanying information; 4) implicit allusion, which imitates the style of other writers (imitative allusion); 5) structural allusion, which reflects the structure of another work (structural allusion) (Baldick 2008).

One of the main functions of allusions is to activate certain layers behind the text in the reader’s mind and present the author’s text in external contexts that are consonant with it, drawing attention to individual stylistic decisions, while the author’s text is included in a complex system of cultural associations and comparisons. Since the culture that surrounded the writer during his life inevitably leaves an imprint on his works, the author himself, unconsciously or consciously, uses its achievements in his work. Cultural experience is celebrated in a variety of forms, primarily in the form of texts.

Thus, there are many definitions of allusion, but they all, one way or another, agree on the interpretation of allusion as an indirect reference to some fact (person or event), assumed to be known, while the range of references varies from historical events to the use of hints, various kinds of allegories, omissions; from mentioning episodes and characters of literary works to biblical prayers and mythological plots; from references to facts of the past to facts of modern life of society. The most important characteristic of allusions is their cultural conditioning. Allusions function as ‘cultural markers’ that require background knowledge from the reader for adequate decoding (Taivalkoski-Shilov 2006). Allusions often use information that is not available to every member of a cultural and linguistic community (Irwin 2001: 287, 289). In this article, allusions will be considered as implicit references to textual and non-textual facts that evoke certain associations, based on the extralinguistic knowledge of the author and reader.

An allusion, therefore, does not simply refer to another text, but brings the evoked text together with the allusive text in such a way that it changes the interpretation of the

receiving text. Ben-Porat describes four stages of allusion interpretation: the first stage involves the reader's identification of the marked element in the allusive text as related to or closely connected with the referenced text. The second stage is the identification of the other text - the marker motivates the reader to recall the earlier text. The third stage is a change in the initial interpretation, i.e. the interaction of the two texts (the one referenced and the allusive text) with different contexts leads to a new interpretation; in the fourth stage, the evoked text is activated as a whole to interact with the allusive text (Ben-Porat 1976; Hylen 2005: 45-46).

In this article, we rely on the classification proposed by Tukhareli. The researcher presents a semantic classification of allusions: 1. proper names – anthroponyms, which include zoonyms, toponyms, theonyms, etc.; 2. literary, mythological, historical, religious, and political and other realities; 3. echoes of quotations, common sayings, contaminations, reminiscences (Tukhareli 1984: 16-17). Cuddon interprets allusion as an indirect reference to a work of art or an artwork, a character, or an event. It is a way to draw the reader's attention to the author's intentions. Allusion can enrich the text with associations, thereby giving the text even more depth (Cuddon, 2013). Allusion is a kind of 'conductor' that connects the past with the present, bringing into the new text all those associations, ideas, additional connotations, and shades of meaning inherent in the source text, thus enriching the semantic content of the artistic statement. These types do not exhaust the possible variants of allusions, but they help to navigate the issue of how one text refers to another.

3. Translation of Allusions as a Transfer

Translation of allusions is one of the most difficult tasks in translation practice. It causes difficulties not only for novice translators but also for experienced professionals. Conveying allusions in translation is especially important for literary works, where allusions can be of great importance for understanding the plot and characters. Thus, the development of effective methods for assessing the completeness of the transfer of allusions in translation is an important problem for translation theory and practice. Allusion, as a characteristic intertextual phenomenon, creates challenges for translators who face the need to convey hidden quotes and meanings in translation, while preserving the style and emotional coloring of the original.

The extralinguistic determinacy of allusive units dictates the need to take into account socio-psychological aspects when studying them. Allusion arises as a result of assessing objects of the surrounding reality, comparing and drawing an analogy with any facts, processes, or persons in the distant and recent past; therefore, when considering the principles of its functioning, it is necessary to take into account its axiological aspect.

An allusive word, like any other word, cannot be considered simply as the name of an object or phenomenon from the reality surrounding a person. Passing through the consciousness of a person, it acquires some specific features characteristic of a given national public consciousness.

The latter is especially pivotal to take into account in the process of translation. A text that is as close as possible to the original should be created based on equivalently selected meanings of words and the ability to recognize various shades of lexical units, as well as knowledge of customs, habits, subtleties of relationships, and the psychology of the people who speak the language. To put it another way, merely translating an allusion into another language is insufficient; the effect created by its use in the original text must be maintained. This presents a number of issues for translators as well as linguists and lexicographers. Since allusions function as elements of a cultural code that require decoding, their translation becomes an act of intercultural semiosis. The translator's task is not just to transfer words but to mediate between cultures. Allusions, idioms, and culture-specific references often require adaptation rather than literal translation to achieve functional equivalence (Baker 2018).

After decoding, or identifying the cultural code and determining its comprehensibility from the target audience's perspective, the translator then needs to put a plan in place to transmit the allusions with the least loss of meaning. Leppihalme (1997) consents that a cultural barrier can prevent the understanding of an allusion, unless the receivers are sufficiently biculturalized. Allusions in translated messages are conveyed through cultural mediation as well as linguistic transposition. Depending on how well-versed the target audience is in the source culture, the translator must decide whether to keep, replace, explain, or omit some or all of the message. It seems to us that the transfer of allusions can be summed up as the mediator's task of conveying in the translation hidden references to cultural, historical, literary, or mythological phenomena that may not be an option to the bearers of another linguaculture.

Allusion translation techniques should be selected based on the main requirement: an allusion is translated by an allusion (direct translation) to preserve the pragmatic components of information. This should be the priority, and only after making sure of its impossibility and appropriateness in a given context, should another path be sought. For example, if there is a close equivalent in the target culture, then it is advisable for the translator to use the technique of replacing it with a cultural analogue or to provide a descriptive translation (explication). An allusive analogue is used when the allusion has a full-fledged correspondence in the target language that is independent of the context and has the same denotative and connotative meanings concerning semantic content, stylistic correlation, metaphorical nature, emotional-expressive coloring, component composition, and lexical-grammatical indicators. Most often, this technique is used in the translation of biblical, mythological, and literary allusions.

The mixture of different codes, cultures, languages, traditions, and ideologies is an essential feature of the individual style of Rushdie, as a multicultural author. His experience of interaction with different cultures allows him to depict the features of the modern eclectic postmodernist worldview. According to Rushdie, "a new novel is emerging, a post-colonial novel, a de-centred, transnational, inter-lingual, cross-cultural novel" (Rushdie 2000: 57). The novel *Shame* is one of the most famous works of the British writer of Indian origin Salman Rushdie. This book is based on true events of the modern history of Pakistan, but the author himself calls it "something like a fairy tale in a new way." In the novel *Shame*, allusions play a key role, creating a multi-layered intertextual layer.

The novel is imbued with the influence and symbolism of Iranian culture, reflecting Rushdie's desire to expand the narrative's cultural boundaries and connect Pakistani reality with a shared Eastern civilizational heritage. Allusions to Omar Khayyam, Ahura Mazda and the Zoroastrian tradition demonstrate the profound influence of Iranian spiritual thought on the novel's artistic world, emphasizing the duality of human nature and exploring the idea of the hybridity of Eastern identity.

One of the most striking challenges facing the translator of postmodernist fiction is intertextual allusions, especially those that refer to well-known bodies of Western philosophy and science. Salman Rushdie's novel *Shame* is full of such references, which function not simply as decorative references but as semantic nodes constructing a polemic between rational knowledge and cultural mythology, between identity and its repression. Decoding and translating the colossal number of allusions that Rushdie deliberately uses in the novel *Shame* is of particular interest and difficulty. The text of the novel contains both explicit and implicit references to elements of Eastern and Western fairy tales, legends, myths, elements of historical, literary and autobiographical order, social phenomena, cultural monuments, etc., where, as the author himself comments, everything becomes mixed with everything. The process of translating such works turns into a kind of philological research, the result of which is often the text of the translation, dotted with references and comments. At the same time, allusive elements in the text can be systematized depending on the nature and origin of the sources to which the author refers. In this regard, it seems necessary to consider the specifics of literary allusions as one of the key means of creating intertextual connections. Literary allusions play a significant role in fiction by borrowing and using images, names, phrases, and excerpts from famous works. The author revives them in a new context that corresponds to the realities and ideological foundations of modern society, forcing the reader to perceive and analyze these moments in relation to the allusive mirror world of a wide variety of works of world literature (Ilyashenko 2014: 179).

Rushdie uses *literary allusions*¹ both as the main and additional means of characterizing the heroes of the novel. His goal is to build parallels between the borrowed image and its character, to ensure the irony of images, and to generate new meanings and vivid associations. The analysis of cases of using allusive references to literary works will be considered in the following examples.

The exiled Czech writer Kundera once wrote: 'A name means continuity with the past and people without a past are people without a name.' But I am dealing with a past that refuses to be suppressed, that is daily doing battle with the present; so it is perhaps unduly harsh of me to deny my fairyland a title. (p. 87)

Տարագիր չեմ գրող Կոնկերան մի անգամ ասել է. «Անունն անցյալի շարունակություն է ենթադրում իսկ առանց անցյալի մարդիկ անուն է սպիտի ունենան:» Բայց անցյալը, որի հետ գործ ունեմ, այսպիսին է, որ չի կամենում

¹ All excerpts discussed in the text are taken from the original English edition of *Shame* (1983) and its Armenian (*Amot*, 2020) and Russian (*Styd*, 2023) translations, with the page numbers provided next to each excerpt. Full bibliographic details can be found in the References section.

Ճնշվել, օրավոր պայքար է մղում ընդրեմ ներկայի, ուստի չափազանց անողոք կլինի, եթե հրաժարվեմ իմ երևակայական երկրին անուն տալուց: (р. 135)

«Любое название, — указывает чешский писатель Кундера (ныне эмигрант), — означает неразрывную связь с прошлым, а народ без прошлого — безымянный народ.” Но прошлое, с которым приходится иметь дело мне, не так-то легко похоронить. Оно каждодневно с боями прорывается в настоящее, и чересчур жестоко отказывать моей вымышленной стране в названии. (р. 23)

In this fragment, the author appeals to the thoughts of the Czech emigrant writer Milan Kundera, emphasizing that the name functions not only as a nominative sign but also as a symbol of historical and cultural continuity. This raises the issue of historical memory as a constituent element of both national and individual identity. Salman Rushdie focuses on the tense interaction between the repressed past and the current present, which illustrates the complex mechanisms of identity formation and resistance to dominant historical narratives - a problem that is central to the structure of the narrative.

A comparative analysis of the Armenian and Russian translations of this fragment highlights the features of the reproduction of the intertextual allusion to Milan Kundera, reflecting the differences in the translation approaches and the degree of preservation of the cultural and semantic multilayeredness of the source text.

In the original text, Rushdie mentions Kundera briefly and without explanation, counting on the cultural awareness of the reader (his/her background knowledge). The Russian translation, while preserving the main idea and vocabulary, resorts to the strategy of explanation (explication), integrating a brief explanation into the main narrative (*Czech writer Kundera (now an emigrant)*), emphasizing Kundera's emigrant status and thus making the text more 'transparent' for the reader. Thus, the Russian translator adds clarification so that the reader can relate to the cultural reference.

In the Armenian translation, the name of Kundera is footnoted, and you may also read the note, an explanation, without breaking the narrative. The translator does not merely uncover the meaning of the allusion but places it in a wider cultural and philosophical matrix. In both translations, this intertextual complexity of Rushdie's text and its philosophical and cultural burden, are retained, even though the translation may be a challenging reading for an uninitiated reader.

These features become particularly apparent when examining the allusion in light of Ben-Porath's interpretive model. In the English original, the first stage (identification) is accomplished through the mention of Kundera's name, which immediately activates the cultural and philosophical context of European thought on memory and identity. The second stage (attribution to the source) is realized through direct quotation, introducing the reader to the author's reflections in Kundera's *The Book of Laughter and Forgetting*. The third stage involves a reinterpretation of the quotation: Rushdie contrasts his 'past that refuses to be repressed' with Kundera's understanding of historical continuity, creating a new semantic tension between oblivion and resistance. The fourth stage unites both texts (Kundera's and Rushdie's) into a single intertextual space, where allusion becomes a means of understanding the historical experience of postcolonial societies.

In the Armenian translation, the same model manifests itself differently. The first stage (the mention of “սարազիր չեխ զրոյ Կունդերան” [“exiled Czech writer Kundera”]) actualizes the motif of exile and cultural isolation, strengthening the existential subtext of the allusion. In the second stage, the source of the quote is presented literally and in the third, the semantic reinterpretation occurs through the juxtaposition of “անցյալի շարունակություն” [“continuation of the past”] and “անցյալը, որի հետ զործ ունեմ, չի կամենաւ ճնշվել” [“the past I am dealing with does not want to be suppressed”], emphasizing the internal struggle between tradition and modernity. In the fourth stage, the allusion is integrated into the philosophical structure of the text, transforming into a reflection on national identity, close in spirit to the Armenian historical experience.

In the Russian translation, the first stage of identification is also based on the mention of Kundera, but the added clarification “ныне эмигрант” [“now an emigrant”] expands the semantics of the image, shifting the focus from philosophical to socio-political issues. In the second stage, Kundera’s quote is perceived not as a philosophical maxim, but as an aphoristic judgment woven into the narrative flow. The third stage is realized through the confrontation between past and present, interpreted through the prism of historical conflict and the author’s personal responsibility. In the fourth stage, the allusion connects personal memory and collective history, reinforcing the theme of the impossibility of oblivion.

Thus, each translation implements the four stages of allusion interpretation in its own way. The English translation through the philosophical interplay of Kundera’s and Rushdie’s texts, the Armenian translation through an existential understanding of exile and historical experience, and the Russian translation through historical and psychological clarification. Taken together, these differences show how the same literary allusion is refracted in different cultural contexts, while maintaining the function of a semantic mediator between the past and the present, between memory and self-identification.

As for the kinds of allusions, historical allusions occupy a special place. They are not only meant to contribute to the artistic, thematic texture of the text but also to activate the associative thinking of the reader, leading to an additional semantic layer, since the reader can retrieve outside from these paratexts. However, in contemporary postmodernist literature and culture, a more complex and multi-layered type is increasingly encountered: *historical-literary allusion*. It is formed at the intersection of history and its artistic representation: historical events and figures are not understood directly, but through their refraction in literary works. Such an allusion, whether in a play, novel, biography, or other creative medium, includes the methods of understanding a historical fact in the field of interpretation in addition to referring to it. As a result, historical-literary allusion allows the writer to interact with both history and its cultural interpretations while operating at the line between fact and fiction. This kind of reference best illustrates how the past is still present in the consciousness of modernity, albeit not in its original form but rather in the form of cultural texts that were derived from it.

The great French revolutionary hero Danton, who will lose his head during the ‘Terror,’ is making a rueful remark. . . . But Robespierre and the people,’ he observes, ‘are virtuous.’ Danton is on a London stage, not really Danton at all but an actor speaking the lines of Georg Büchner in English translation; and the time is not then, but now. (p 253)

Ֆրանսիական հեղափոխության մեջն հերոս Դանտոնը, որն իր զլուխն «Ահարեկչության ժամանակաշրջանում» կկորցնի, ափսոսանքով նկատում է....քայլ Ռոբեսպիերն ու ժողովուրդը, – ասում է, – առաքինի են»: Դանտոնը լոնդոնյան բեմում է, իրական Դանտոնը չէ, դերասան է, որ Գեորգ Բյուխների անզիներն թարգմանությունն է խաղում: Դեպքերն ել այն ժամանակ չեն, իմաստ են կատարվում: (p. 383)

Великий французский революционер Дантон, которому в годину террора суждено было лишиться головы, с грустью замечает: «...все же Робеспьер и народ добродетельны.” Говорит он это со сцены лондонского театра, точнее, не сам, а актер, и не свои слова, а драматурга Георга Бюхнера в английском переводе, и говорится это не в те времена, а сегодня. (p. 67)

A sophisticated network of allusions drawn from literary, historical, and cultural-philosophical contexts can be found in the provided fragment. The main character of the text is the French revolutionary Georges Danton, whose life story serves as both a point of reference to a particular era of history and a starting point for contemplation on the nature of historical memory and how the past is portrayed in popular culture.

In both translations (Armenian and Russian), the allusion is conveyed generally accurately, but with a number of significant stylistic and pragmatic differences. The Armenian translation uses the technique of explication: the concept of “Ահարեկչության ժամանակաշրջան” [“period of terror”] is capitalized, which emphasizes the status of the event as a unique phenomenon enshrined in historiography (the era of mass repressions during the Great French Revolution). The addition of the word ‘period’ further clarifies the reference. This historical allusion is accompanied by an explanatory footnote “մեծ հեղափոխության ընթացքում (1793թ. սեպտեմբերի 5-ից 1794թ. հուլիսի 27-ը)” [“during the Great Revolution (from 5 September 1793 to 27 July 1794)’]. This approach allows the reader to make preliminary preparation to understand what period is being discussed and thereby activate the allusion.

The Russian translation uses the expression “в годину террора” [“in the year of terror”], where the word ‘terror’ is not marked as a historical term: it is presented with a lowercase letter and without explanation, which gives the expression a general metaphorical connotation and reduces its accuracy. The absence of a footnote with an explanation minimizes the cognitive clarity of the allusion: the reader may not identify ‘in the year of terror’ with “Reign of Terror” and fail to grasp the historical and political subtext. This creates a semantic gap between the author’s intent and the perception of the text in translation. Thus, the Armenian translation demonstrates an interpretative approach: it not only conveys the content but also unfolds the cultural and historical context. The Russian translation, on the contrary, uses a reductive approach: the allusion remains without explication, is formally conveyed, but is not

activated as an element of cultural memory. As a result, its intertextual potential is not fully realized.

These differences are especially clearly revealed when analyzed through the model of interpretation of allusions. In the English original, the first stage (allusion recognition) is triggered when the reader is mentioned, Danton and Robespierre, whose names instantly activate the reader's cultural-historical memory. The second stage (correlation with the source) occurs through a direct link to Büchner's play, indicated in the text. At the third stage (modification of the meaning), the historical scene finds a new context. the action is transferred to the modern London scene, turning the past into a performative metaphor for the present. Finally, the fourth stage (integration of new meaning) culminates in a philosophical conclusion about the eternal recurrence of revolutionary ideas and how history becomes a theater of repetition.

In the Armenian translation, the first stage (the mention of Danton in connection with "Սհարթելչության ժամանակաշրջան" ["The Era of Terrorism"]) activates not only the knowledge of the fact, but also the emotional-historical memory of the Armenian reader, for whom the topic of revolutions and repressions has its own cultural parallels. The second stage, the connection with the source, is strengthened thanks to the mention of "Գեորգ Բյուխների անգլերեն թարգմանությունն է խաղում" ["Georg Büchner's English translation is playing"], which fixes the intertextual nature of the scene. The third stage (semantic transformation) manifests itself in the juxtaposition of time plans "այն ժամանակ չեն, հիմա են կատարվում" ["they are not then, they are happening now"], and the fourth stage — in the integration of allusions as reflections on the repeatability of historical cycles and human delusions.

In the Russian translation, the first stage of recognition is realized through the mention of Danton and Robespierre, but without specifying the historical period, which weakens the connection with the real context. The second stage (correlation with the source) is limited to the mention of Büchner, not creating a clearly expressed metatextual effect. At the third stage (semantic rethinking), the translation intensifies the emotional tone and tragedy, and the fourth stage ends the interpretation with a philosophical note. The past is perceived as an inescapable part of the present—not merely as a cultural representation, but as a moral lesson.

Thus, in the English text, the allusion realizes a historical-philosophical synthesis, in the Armenian - a cultural-memorial and existential accent, and in the Russian - an ethical and psychological one. Z. Ben-Porat's model helps to see how each translation activates different levels of perception (from the rational-historical to the emotional-moral) while preserving Rushdie's general idea of the theatricalization of history and the inevitability of its repetition.

Among the various types of allusions found in literary texts, *religious-mythological* allusion occupies a special place. It is a reference to religious ideas, divine figures, mythological narratives, and sacred symbols rooted in collective memory. Religious-mythological allusion becomes especially significant in the contexts of loss, exile, and search for identity, where the holy is often opposed to the political or existential.

Farah had a simple answer. 'My stupid father is a type who goes on dreaming after he has woken up. He thinks one day we will return to where we have never been, that damn land of Ahuramazda, and this no-good Irani frontier is the closest we could get.' (p. 43)

Ֆարահի պատասխանը համոզիչ էր. «Հերս սարսադի մեկն է, արթուն ժամանակ էլ է երազներով ապրում: Հույս ունի, որ մի օր Վերադառնալու ենք էնտեղ, որտեղ երթեր չենք եղել, Ահուրամազդայի զարդումար եղ երկիրը, ու Իրանի հետ էս անհմաստ սահմանն էնտեղ հասնելու ամենակարճ ձանապարհն է: (p. 70)

У Фарах нашелся простой ответ:

— Отец у меня — мечтатель. Сон и явь у него перемешались. Он спит и видит эту дурацкую землю предков, хотя мы там никогда и не были, а здесь, на иранской границе, к ней все-таки ближе. (p. 12)

In this passage, Salman Rushdie draws on Iranian motifs to emphasize the universality of the Eastern mythological code, accentuate the dualism of human nature, and reveal the idea of cultural synthesis that underlies the novel's artistic concept. The author employs an allusion to the figure of Ahura Mazda, the supreme deity of the Zoroastrian pantheon, who personifies order, truth, and wisdom. On the one hand, the mention of Ahura Mazda activates the ancient Iranian religious context, historically significant for the region, with its sacred geography and the idea of the 'land of light.' On the other hand, the character's statement ironically distorts the sacred meaning: the land sanctified by the name of the deity is called "damn land," and the idea of return itself is utopian. The mythopoetic reference to the figure of Ahura Mazda creates an image of a non-existent homeland associated with ancient order and light, but in the context of the narrative, this image appears distorted and lost. The existential function of the expression "return to where we have never been" introduces a paradox that transforms a religious allusion into a philosophical metaphor of lost identity. The return becomes a symbol of an illusory search for meaning and belonging.

Analyzing the religious and mythological allusions in this fragment from the point of view of translation, it is necessary to emphasize the difference in the approaches of the Armenian and Russian translators to the transfer of the sacred and culturally loaded context. In particular, we are talking about the mention of Ahura Mazda, the supreme deity in Zoroastrianism, symbolically associated with the ancient Iranian religious tradition.

The Armenian translator preserves the religious and mythological allusion, conveying the combination of the sacred name (Ahura Mazda) and the negative assessment (Ahura Mazda - damned) creating an ironic tension that violates the traditional perception of the holy image. It is crucial to note that in the Armenian edition, the translator accompanies the mention of Ahura Mazda with an explanatory footnote "Ահուրամազդա (Ահուրա-Մազդա) - զրադաշտականության գերազույն աստվածը" ["Ahura Mazda (Ahura-Mazda) – the supreme god of Zoroastrianism"]. Thus, even a reader unfamiliar with the religious and cultural context is provided with a key to interpreting the allusion, which reflects the intention to preserve and explain intercultural information.

In the Russian translation, the entire religious and mythological reference is missing. The phrase “Он спит и видит эту дурацкую землю предков” [“He sleeps and sees this stupid land of the ancestors...”] replaces the sacred topos (“the land of Ahura Mazda”) with an everyday formulation (“the land of the ancestors”), thereby eliminating not only the religious dimension, but also the ironic contrast between faith and disappointment. Moreover, the Russian text lacks any footnote or attempt to compensate for the loss of meaning and explain the possible meaning of the mythological context.

From a translation point of view, here we can observe the techniques of omission (complete elimination of the allusion and related concepts) and simplification (shifting the emphasis: from the mythological to the everyday and generalized – “stupid land” instead of “the land of Ahura Mazda”). As a result, the text has lost its intertextual richness: the allusive connection with the Iranian religious tradition and Zoroastrian heritage has disappeared; there is no compensation (neither the main text nor the footnotes restore the lost semantic layer). Thus, it can be concluded that the Armenian translator preserves and actualizes the religious-mythological allusion through direct mention and explanation, as long as the Russian translator, probably for adaptation and simplification, completely abandons it. This leads to a significant semantic shift and impoverishment of the interpretative potential of the text. In the context of studying the translation of allusions, such a case demonstrates the importance of balancing between the readability of the translation and the preservation of the cultural richness of the original.

Applying Ben-Porat's model of allusion interpretation allows us to see how the mechanism of allusion perception differs in each version.

In the English original, the first stage (recognizing the marked element) is accomplished through the mention of the name Ahura Mazda, which immediately signals a sacred context. The second stage (identifying the source) refers the reader to the Zoroastrian tradition, requiring a certain cultural awareness. In the third stage (the interaction of contexts), a semantic transformation occurs: the sacred symbol is contrasted with the character's everyday reality, becoming an ironic sign of a lost ideal. Finally, the fourth stage (activating the evoked text as a whole) expands the interpretation to the level of a philosophical reflection on the impossibility of returning to sacred sources.

In the Armenian translation, the first stage of recognition is fully preserved due to the direct mention of the name Ahura Mazda. The second stage is reinforced by a footnote, which facilitates the attribution of the allusion to the religious source. The third stage (semantic transformation) is realized through a combination of the sacred and the ironic “Ահուրամազդայի զսկարական լուսավոր երկիրը” [“Ahuramazda's disgusting land”], creating tension between faith and loss. In the fourth stage, the allusion is integrated into the broader philosophical and cultural context of the narrative, preserving the spiritual subtext but devaluing it in the modern world.

In the Russian translation, the first stage (recognition) is impossible: the name Ahura Mazda is absent, and therefore, the religious context is not activated. The second and third stages (the correlation and interaction of texts) are lost, since the source of the allusion itself disappears. The fourth stage, which in the original and Armenian texts

forms a philosophical conclusion about a crisis of faith and identity, is replaced by the mundane connotation of “ancestral land,” devoid of symbolic depth.

Thus, when compared according to Ben-Porat's model, the English original and Armenian translation demonstrate a full cycle of allusive interpretation, where sacred and contemporary levels interact, whereas the Russian version interrupts this process at the initial stage, transforming the religious-mythological code into an everyday statement. This clearly demonstrates how translation decisions directly influence the degree of activation of intertextual connections and the depth of semantic perception of the text.

Among the various literary allusions, the *historical-political* allusion is especially important, appealing to events that had a significant impact on historical, political, and social development. Unlike purely historical reminiscences, the historical-political allusion not only reminds us of the past but also accentuates its interpretation through the prism of power, violence, ideology, and collective memory. It is especially expressive in combination with mythological or archetypal subtext, as is observed in the analyzed fragment.

And sounds from further away like whistles, the glow of fires, shrieks. Where is she, Shakil wonders, will she come now, or when? How will it end, he muses: with the mob surging into the palace, lynchings, lootings, flames - or in the other, the stranger way, the people parting like mythological waters, averting their eyes, allowing her through, their champion, to do their dirty work: their Beast with her fiery eyes? (pp. 277-278)

Ավելի հեռվից հասնում են սուլոցների, կրակի բոցերի ու ծղրտոցի ձայներ: «Որտե՞ղ է նա, – Շաքիլն է մտածում, – հիմա՞ է զալու, թե՞ երբ: Ինչպե՞ս և կավարտ վի այս ամենը, – մտորում է:— Ամբոխը կխուժի պալատ, Լինչի դատաստան, կողոպուտ, հրկիզում, թե՞ մի ուրիշ, առավել ստարօրինակ ձևով՝ մարդիկ առասպելական ջրերի պես կփեղեկվեն՝ աշքերը մի կողմ դարձնելով ճամփա կտան՝ նրան՝ իրենց չեմպիոնին՝ իրենց հրայա Հրեշին՝ իրենց փոխարեն կեղսոս գործն անելու: (p. 418)

А где-то вдали — свистят, жгут костры, перекликаются. Где же Суфия Зинобия? Придет ли она сегодня? И если не сегодня, то когда? Чем все кончится? — размышляет Омар-Хайам. Ворвется во дворец толпа? Его забьют до смерти, резиденцию разграбят или сожгут? Или по-иному: люди, словно библейские воды, расступятся, отведут взоры и пропустят Ее, их воительницу. Пусть исполняет за них всю грязную работу, пусть Зверь с огненными глазами служит им.... (p. 73)

In the fragment of the novel under consideration, the reader is presented with an image of growing popular anger, embodied in a metaphorically rich scene: a crowd gathers at the walls, shouts, threats, and the sounds of fire are heard. Against this background, the thoughts of the hero Shakilla give the scene not only a personal but also a symbolic dimension. These reflections contain a complex historical and political allusion, coupled with elements of mythopoetics. The central point is the reference to lynching, mentioned as a possible end to popular anger: “lynchings, lootings, flames....” This formulation reproduces the traditional model of extrajudicial reprisal,

common in various historical contexts, but especially associated with the American South of the 19th century, where such actions were mass and institutionalized forms of violence. The term ‘lynching’ comes from the concept of ‘Lynch Law’ (public murders and torture of people, without trial, investigation, and with particular cruelty). ‘Lynch Law’ was practiced in the United States against blacks after the Civil War. However, in this context, it is not just a historical cliché, but a symbol of the destructive elements of mass justice, in which the line between justice and revenge is erased.

Another important element is the description of the behavior of the crowd, which at the decisive moment may not break into the building, but on the contrary, part like mythological waters to make way for a figure designated as the “champion,” the “Beast,” or the chosen one to do the “dirty work.” Here we find the archetypal motif of sacrifice or expulsion of evil, when society projects aggression and guilt onto a single subject called upon to commit violence in their name. This motif is essentially mythological, but in this case, it functions in close connection with the political dimension: the crowd, deprived of direct action, delegates the function of repression to a figure of exceptional morality. Such a multi-layered historical-political allusion in this episode performs not only the function of artistic expression, but also sets an interpretative framework for understanding the nature of power, violence, and collective guilt. It demonstrates how a literary text is capable of simultaneously reflecting a specific historical and political experience and conveying timeless archetypes of social behavior.

The analyzed fragment of the literary text demonstrates a significant discrepancy between the Armenian and Russian translations in the methods of conveying the historical and political allusions. The Armenian version uses the expression “Լինչ դատություն” [“Lynch’s trial”], which is an obvious reference to the phenomenon of extrajudicial killings, entrenched in the political and cultural discourse as a symbol of mob violence. This allusion functions as a powerful intertextual marker, actualizing the images of spontaneous justice, the rejection of institutional norms, and the assertion of chaos as a form of collective revenge. In the Russian translation, the content-rich and socioculturally marked allusion is replaced by a neutral statement — “его забьют до смерти” [“they will beat him to death”]. In this case, the translation strategy of omission is used, in which a culturally significant element of the original text is excluded without adequate compensation. Despite the preservation of the general semantics of the episode (the threat of violence from the crowd), the historical and political context associated with the symbolic load of the concept of ‘lynching’ is lost. This decision may be motivated by the desire to avoid terminology that is incomprehensible or alien to the Russian-speaking reader. However, it should be emphasized that such an omission leads to a loss of meaning, since it eliminates the possibility of interpreting the scene in a broader political and historical context. This is especially important given that this allusion in the source text is not accidental, but indicates many other images that refer to the political mechanisms of violence and its mythologization.

Thus, as a result of translation, not only is a reduction of a separate concept that occurs, but also a decrease in the allusive density of the statement. The Armenian version retains a high degree of semantic and intertextual richness, remaining closer to

the source text, while the Russian-language text demonstrates a tendency towards simplification due to the exclusion of a culturally marked element and its non-equivalent replacement.

This distinction becomes particularly revealing when examining the episode through the lens of Ben-Porat's model of interpreting allusions. In the English original, the marked element "lynchings" activates the cultural memory of 'Lynch Law,' and the interaction with the image of "mythological waters" creates an ironic synthesis of the historical and mythopoetic layers, where the salvific biblical motif is transformed into a symbol of destruction. In the Armenian translation, the first stage of identification is manifested through the expression "Լինչի դաստանան," which reinterprets violence as a sacred act of retribution. The combination with the image "առասպելական ջրերի պես կիեղեկվեն" ["They will flow like mythical waters"] enhances the ritual nature of the scene, transforming it into an archetype of sacrifice.

The Russian translation, by contrast, shifts the emphasis to the existential plane: weakening the historical allusion, it heightens the psychological tension and interprets the mythological image as a sign of internal crisis and hopelessness.

So, each text implements the four stages of Ben-Porat's model in its own way: the English through the ironic clash of history and myth, the Armenian through the sacralization of violence as a ritual of retribution, and the Russian through the psychologization of the mythopoetic image. This comparative perspective allows us to see how a single allusion acquires different semantic dimensions in different cultural contexts, while preserving the common symbolism of collective madness and destructive forces.

An analysis of the examples examined reveals how the choice of translation strategies is not a purely technical decision, but rather reflects broader cultural and ideological attitudes toward S. Rushdie's text and the phenomenon of intercultural dialogue itself.

Explication, most actively used in Armenian translations, functions as an intercultural mediator. Explanatory footnotes, clarifications, and explanations of allusions (for example, references to the Reign of Terror or explications of the meaning of the name Ahura Mazda) demonstrate the translator's desire not only to preserve but also to actualize the cultural, historical, and religious context. This strategy reflects the educational function of translation, where the goal is to make intertextual connections accessible to readers not native to English or Western cultures. Translation thus acts as a form of cultural dialogue that strives to preserve the multilayered nature of the original. Omission, characteristic of Russian translation, is particularly noticeable in the case of the religious and mythological allusion to Ahura Mazda. This technique reduces intertextual richness and simplifies the semantic field. The absence of a sacred element and the refusal of explanations indicate a focus on a linear, narrative readability of the text, where the ideological focus shifts from the cultural and religious dimension to the social and everyday. This reflects the tradition of adaptive translation, where conveying the narrative and emotional aspects is more important than preserving complex cultural codes. This methodology may reflect a pragmatic or ideologically neutralizing approach: a desire to make the text universally understandable, but at the cost of losing its polyphony and symbolic tension.

Domestication is evident in the Russian version of the statement about Kundera, where the addition of an explanation (now an émigré) shifts the emphasis from the intertextual allusion to a socio-political characterization. In this case, the strategy is aimed at ‘appropriating’ the text to the cultural codes of the target audience: the translation adapts Kundera’s image to familiar ideological contexts — the figure of the exiled writer, symbolizing the fate of the intellectual under conditions of unfreedom. As a result, the cultural and historical context of the original (a European reflection on memory and identity) is transformed into a political and ethical context relatable to Soviet and post-Soviet readers.

Thus, the cultural space of Salman Rushdie’s allusions is extremely diverse: mythology, the Bible, literature, history, politics, etc. The task of the translator is to feel, recognize in the narrative moments containing allusive information, and objectively convey to the reader the meanings encrypted in them.

4. Discussions

The conducted analysis of two translations of Salman Rushdie’s novel *Shame* into Armenian and Russian reveals key differences in the strategies for interpreting and conveying allusions, which constitute one of the most challenging aspects of literary translation of a polyphonic and multifaceted postmodern text. Both versions convey the rich, multilayered nature of the original work, but do so with different emphasis, reflecting the specific cultural and ideological contexts of each culture. The analysis revealed a wide variety of allusion sources, spanning literary, historical, political, and religious-mythological spheres. The text’s allusions are predominantly *historical-literary* (30%) and *religious* (24%), emphasizing the significance of the cultural-historical and spiritual context. *Literary allusions* account for 20%, while *mythological ones* account for 16%, introducing an additional layer of intertextuality and symbolism. This distribution demonstrates a balanced combination of historical-cultural, religious, and artistic dimensions, ensuring the work’s multilayered nature and depth.

The Armenian translation emphasizes interpretive openness and cultural continuity while preserving the complexity and multilayered nature of the original. It makes extensive use of footnotes and explications, which contribute to the expansion of intertextual space and help the reader delve into the historical and cultural context, blurring the boundaries between different layers of meaning. This approach creates a model for perceiving memory, identity, and Rushdie’s mythopoetic world, linking the text to national notions of sacred, historical, and intellectual experience.

In contrast, the Russian translation tends towards ideological neutralization and rationalization of the text. It is characterized by a focus on stylistic brevity, achieved through a reduction in cognitive and intertextual richness, as well as internal explanations integrated into the main narrative. This approach facilitates interpretation, reducing the burden on the reader, and often leads to a reduction in the cultural and allusive connections of the original. As a result, the Russian translation transforms intertextual and mythopoetic layers into elements of a linear narrative, reflecting internal notions of the need for a rational and neutral transmission of content, with less

emphasis on expanding intertextual space. This analysis also confirms that the choice of translation strategies shapes different patterns of text perception: the Armenian translation strives for explication and cultural continuity, expanding the intertextual field, while the Russian translation tends toward reduction and focuses on stylistic order and clarity, often at the expense of the depth of cultural connections and allusive layers. Ultimately, these differences illustrate that translation is not only a means of conveying content but also an act of culture and interpretation, in which national notions of sacred, historical, and intellectual experience are manifested.

5. Conclusion

The study of the allusive structure of Salman Rushdie's novel *Shame* and its interpretation in translation demonstrates that allusion as an intertextual mechanism is a key tool for the formation of a multi-layered artistic space saturated with cultural, historical, and philosophical meanings. In a postmodern text, allusion ceases to be a simple reference and becomes a way of understanding identity, memory, and the power of narrative, functioning at the intersection of literary, historical, religious, and mythological discourses.

In the context of cultural and linguistic mediation, the translation of allusions requires from the translator not only linguistic but also hermeneutic competence. The translation of allusive fragments becomes an act of interpretation and reconstruction of cultural codes, in which the original text enters into a dialogue with other semiotic systems and mental attitudes of the target culture. In this regard, the translation of allusions cannot be reduced to a direct equivalent: it requires adaptation, explication or other strategies that ensure the preservation of the intertextual potential and communicative function of the original expression.

In the context of translating a postmodernist text, the phenomenon of allusion transfer is of particular importance, as a process of moving culturally conditioned references from the original coordinate system to the coordinate system of the target culture. Such a transfer requires not only an accurate reading of intertextual connections but also their reformatting in the conditions of a different cultural paradigm, which makes the translation of allusions a space for semiotic and cultural transfer aimed at creating a functional and aesthetically equivalent perception in a new linguistic and cultural context.

A comparison of the Armenian and Russian translations reveals broader patterns of cultural transfer, demonstrating how linguistic and ideological constraints shape each translation culture's approach to postcolonial texts. The Armenian translation pursues a strategy of interpretive openness, preserving the polyphony and cultural hybridity of Rushdie's narrative. This approach reflects the translational culture inclined toward dialogue and the continuity of cultural codes. In contrast, the Russian translation tends to rationalization and ideological moderation, resulting in a more unified and 'domesticated' version of the text. This difference demonstrates that translation in the context of postcolonial literature functions not only as a linguistic act but also as a

space where broader cultural, ideological, and historical dynamics of meaning-making are reconsidered and correlated.

An analysis of the allusions in the novel *Shame* sheds particular light on the translator's role as a mediator of intercultural semantics in postmodern literature. The translator emerges not as a neutral conduit of transmission, but as an active interpreter and selector of meanings, making conscious linguistic and pragmatic decisions that reformat the semantic relations between the source and target texts. Such decisions (from the choice of explication or omission to the formation of comments and footnotes) determine which culturally loaded codes will be preserved, modified, or lost. Consequently, the translator not only conveys content but also shapes the reader's interpretation, acting as an agent of cultural transfer and bearing significant aesthetic and ethical responsibility in translating the polyphonic nature of postmodern narrative.

In addition, the difference in translation strategies (generalization, explication, concretization, commentary, etc.) has a direct impact on the reception of the text, the degree of its interpretative openness, and the depth of interaction with the reader's consciousness.

Without taking into account intertextual connections, without familiarity with the real artistic and aesthetic context of the work in translation, its perception by the reader is incomplete, therefore the problem of translation commentary in the case of using allusive information in the text should be comprehensively studied, and the basic principles of its creation should be developed, which is a further prospect of the study. The classification and typology of allusions is of particular importance, since different types of allusive inclusions impose different requirements on the methods of their representation in translation. Promising areas for further research seem to be: corpus analysis of Rushdie's translations, experimental study of the perception of allusions, and the development of a methodology for commenting on culturally specific references.

As a result, the translation of allusions in the book *Shame* seems to be a multifaceted intercultural act that incorporates the text into a new cultural context, redistributes meanings, actualizes cultural memory, and transmits information. This demonstrates that translating a postmodernist work is not only a philological endeavor but also a type of cultural mediation in which the translator actively participates in the transfer and recoding of intricate semiotic systems as a co-author and interpreter.

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Conflict of Interest

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

Ethical Standards

The authors affirm this research did not involve human subjects.

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ANALYTICAL REVIEW OF THE IMPACT OF MARTIAL LAW ON THE ADAPTATION OF ENGLISH TERMINOLOGY IN UKRAINE

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Abstract: Martial Law in Ukraine, initiated due to Russia's large-scale invasion in 2022, has significantly impacted various aspects of the country's life, including linguistic processes. In globalisation and active collaboration with international organisations, English is crucial in professional communication, particularly in defense, medical, technical and humanitarian fields. This study aims to review the impact of martial law on the adaptation of English terminology in Ukraine. The methods included structured interviews with students studying English and practising translation, surveys to collect quantitative data on challenges encountered while adapting English military terminology (the study focuses on military texts originating from the

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Received: 29.04.2025

Revised: 06.11.2025

Accepted: 14.11.2025

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United States and the United Kingdom) into Ukrainian and observations of educational sessions. A total of 43 academic works were selected to explore the article's topic, conduct a comparative educational analysis and delve into translation processes and neology issues. The study involved 45 participants, including 15 students. The results revealed that incorporating English military terminology into Ukrainian has significantly accelerated and acquired new characteristics. The analysis of relevant literature uncovered the peculiarities of translating military terminology from diachronic and synchronic perspectives. The research findings have shown that English military terminology presents significant challenges and complexities in translation, as it serves both an expressive and a referential function. The exotic nature of these borrowed terms indicates connotative intensification, reflecting an ideologically rather than terminologically driven segmentation of extralinguistic reality.

Keywords: transformation of universities; education; English military terminology; adaptation of terminology; martial law conditions

1. Introduction

Given the country's contemporary challenges, work on military terminology in Ukraine has become critically important. Harmonising and standardising terminology is essential not only for internal coherence but also for effective communication at the international level (Flatman 2018). This issue is particularly crucial during joint military exercises and operations, where mutual understanding of terms and concepts is key to effective interaction.

It is important to note that military terms and their correct interpretation and usage are significant. This requires military professionals to understand the specifics of the terminology and the context in which these terms are applied. One of the main challenges is linguistic transformation, which complicates information exchange even among members of the same language and cultural community (Jalilbayli 2022).

Given these realities, it is necessary to develop neologisms based on adapting concepts borrowed from allies (Nedelcheva 2023). This will help create a standardised cross-branch terminological system that is relevant, flexible and capable of adapting to changes in international law and military doctrine.

Amid martial law in Ukraine, the implementation of English-language terminology is actively taking place, but its adaptation requires a systematic approach. Military personnel must be able to quickly master these terms through training programmes that introduce new concepts and emphasise their significance in contemporary military operations.

Consistency in terminology, doctrines, and tactical approaches is key to maintaining the effectiveness of joint exercises and operations (Shahlee and Ahmad 2022). Therefore, all military structures must adhere to unified terminological standards, contributing to clear and accurate communication in high-pressure and unpredictable modern combat situations.

This research focuses on how armed conflict has driven the transformation of the linguistic landscape, mainly through the integration and reception of new terms associated with the military and geopolitical domains. The lexical field related to the armed forces is notably rich in changes and borrowings, reflecting the evolution of

military doctrines, techniques and general perceptions of warfare. War, one of the most destructive yet unifying social phenomena, has historically stimulated linguistic processes, including borrowing and adapting foreign terminology (Capstick 2020).

The borrowing of English terms into Ukrainian during the war reflects a profound process of cultural and linguistic influence (Ivanenko et al. 2023). As during historical wars that prompted the borrowing of linguistic elements, the ongoing war continues to affect the adaptation of English terms into Ukrainian, particularly in military technology, strategy and international cooperation.

Martial law and its challenges necessitate the adoption of new English terms, which quickly integrate into the lexicon. Such adaptation is not merely a consequence of technological innovations or new weaponry but also reflects changes in the methods of warfare and the shifting geopolitical circumstances Ukraine faces (Tkach and Tkach 2023). This includes terms related to cybersecurity, drones, strategic alliances and new command and control methods.

From a sociolinguistic perspective, war intensifies linguistic exchange and borrowing between nations, even in such challenging conditions. This process involves emerging new words or expressions and the development of new connotations and symbolic meanings that reflect cultural and ideological influences (Yefymenko et al. 2025). English terms that enter the Ukrainian language acquire additional meanings in the context of armed conflict and international support, shaping the military lexicon and the broader linguistic culture.

The war in Ukraine amplifies the need to adapt English military terminology and raises societal questions about its interpretation and usage. Borrowing English terms into the military lexicon often presents translation challenges, as these terms may carry nuanced connotations, reflecting various aspects of war. For instance, the term “war” can be ambiguous, carrying different meanings depending on the context. Journalistic texts often employ these terms in a dogmatic sense, aiming to convey objectivity, while in practice, they are imbued with evaluative judgments and ideological connotations. For instance, in journalistic texts about international conflicts, terms such as “liberation,” “terrorism,” “aggression,” or “resistance” are often presented as neutral descriptors. However, each of these carries implicit ideological meanings. A newspaper might refer to one group as “freedom fighters” and to another as “terrorists,” even though both are engaged in similar acts of violence. Although the journalist’s language appears objective, these lexical choices embed value judgments and reflect specific political or cultural perspectives. Thus, what seems to be an impartial report is, in fact, shaped by the author’s ideological framework.

The emergence of new terms and linguistic constructions also raises questions about their ideological weight and how they influence perceptions of war. In this sense, terms describing low-intensity conflicts or operations conducted in non-democratic states may appear objective at first glance but often conceal the political and cultural dimensions of armed confrontations (McIntosh 2021).

Adapting English terminology into the Ukrainian language during wartime requires a critical approach to avoid confusion between describing and evaluating events. The polemical nature of many terms borrowed from English presents challenges both in translation and in the perception of these concepts. The use of military terminology

often contributes to the legitimisation or delegitimisation of specific actions or strategies, which can influence the shaping of public opinion (Danilyan et al. 2022). For example, terms like “shock and awe,” “collateral damage” or “war on terror” illustrate how borrowed military language can mask violence, frame actions as legitimate and subtly shape public perception through ideology.

Thus, the impact of martial law on Ukraine’s linguistic system demonstrates that the adaptation of English terminology is not confined to technical aspects but encompasses a profound ideological context. This context determines how such terms are perceived and utilised within society.

Within the framework of the present study, we aimed to identify key challenges in the adaptation of English military terminology, specifically:

- to investigate which specific terms pose the most significant difficulties for Master’s students in English and translation studies from three Ukrainian higher education institutions;
- to analyse the reasons for these challenges (e.g., insufficient preparation, lack of resources);
- to determine the impact of martial law on the educational process.

In order to achieve the goal of the research, the following questions were raised:

- What challenges do students encounter when translating English military terminology into Ukrainian?
- How do students adapt military terms in the absence of direct equivalents?
- What strategies are used to manage abbreviations, acronyms and unstable terminology?

Assessing how the war influences students’ motivation to study English and its specialised terminology unveils new educational perspectives.

The findings will enable the proposal of new methodologies or resources for learning English military terminology in the above mentioned three higher education institutions in Ukraine and provide recommendations for adapting educational programmes to contemporary conditions.

2. Method

2.1. Research Design

This study employed a scientific method with the inclusion of the qualitative approach in order to examine the challenges of translating English military terminology into Ukrainian under the conditions of martial law. The design integrated semi-structured interviews, surveys and classroom observations to ensure methodological triangulation and enhance the reliability and validity of findings.

The qualitative component focused on exploring translators’ experiences, perceptions and strategies for dealing with lexical gaps, contextual adaptation and the ambiguity of abbreviations and acronyms.

Data were collected in three stages: (1) semi-structured interviews to obtain in-depth insights into translation majors’ practices and difficulties; (2) an online survey

distributed via Google Forms to gather numerical data on the sources and methods used for military translation; and (3) classroom observations to record real-time translation behaviour and identify recurring issues when dealing with specialised military texts.

This triangulated design enabled a comprehensive understanding of both the cognitive and practical dimensions of military translation, reflecting the complexity of linguistic adaptation processes in Ukraine's current socio-political context.

To illustrate these challenges and provide examples of improper translations, specialised texts related to three branches of the Armed Forces of Ukraine (Army, Navy, Air Force) were analysed. The study also included a case study examining the translations produced by students and professionals working with military texts.

2.2. Participants

This study involved 45 students from three higher education institutions in Ukraine:

- National Agrarian University (Faculty of Law, Department of State and Legal Disciplines and Ukrainian Studies);
- Institute of Philology at Taras Shevchenko National University of Kyiv (Department of Foreign Languages);
- State University of Science and Technology of Ukraine (Department of Foreign Languages).

Each institution was represented by 15 Master's degree students studying English and with practical experience in translation. The study focuses on military texts originating from the United States and the United Kingdom.

The participant numbers for each method are now explicitly presented:

- Semi-structured interviews: 45 participants
- Surveys: 45 participants
- Classroom observations: 30 participants (as not all students attended observed sessions)

2.3. Instruments and Procedures

Several research methods were employed to explore the challenges of translating military terminology and its adaptation. Firstly, semi-structured interviews were conducted using a pre-approved set of topics to ensure consistency across all interviews. The introductory section included the respondent's personal information (age, gender, educational institution, specialisation and translation experience) and explained the interview's purpose alongside obtaining the participant's consent.

The main interview questions focused on the following aspects:

Do you encounter difficulties when translating military texts from English into Ukrainian? If so, what kind?

The subsequent section of the interview contained four clarification questions to deepen understanding of participants' experiences and perceptions:

1. Have you faced the issue of a lack of direct equivalents for many terms during the translation of military texts?
2. Have you needed to adapt or find contextual equivalents for specific terms?

3. Do you encounter challenges translating military abbreviations and acronyms, which often have multiple meanings?
4. Would you say there is an inconsistency in the use of terms due to the lack of standardised translation resources?

The structured interviews enabled the collection of standardised participant data and provided valuable insights into their experiences and views on the application of artificial intelligence in education.

Secondly, a survey was organised to gather data on the sources students rely on most for military terminology when completing independent assignments, such as media, social networks, and academic institutions. A set of questions was developed to align with the study's objectives, identifying the main challenges in adapting English military terminology. The survey also assessed participants' perceptions of these issues.

To enhance accessibility, the survey was distributed using Google Forms. Clear instructions were provided to minimise potential errors and ensure all respondents understood its purpose.

Thirdly, classroom observations were conducted to collect data on the primary issues in adapting English military terminology. Informed consent was obtained from all instructors and students. The observation process involved recording students' reactions to new material.

An analysis of specialised texts from the English Armed Forces military domain (army, navy, air force) provided to students for translation allowed for an evaluation of how they handled different types of military terms and jargon. Observations of classroom activities, during which students worked on texts containing military terminology, facilitated an exploration of the translation process in real time and identified common mistakes or difficulties.

The participants represented diverse experiences, perspectives, and professional backgrounds in translating military terminology. This diversity ensured the study's findings were comprehensive and reflected a broad context. Table 1 presents gender data and the educational institutions specialising in translation studies.

Table 1. Gender data of survey participants.

Institution	Participants	Quantity
National Agrarian University (Faculty of Law, Department of State and Legal Disciplines and Ukrainian Studies)	9 females	15
	6 males	
Institute of Philology of Taras Shevchenko National University of Kyiv (Department of Foreign Languages)	11 females	15
	4 males	
State University of Science and Technology of Ukraine (Department of Foreign Languages)	8 females	15
	7 males	
		Total 45

Source: Authors' development.

2.4. Data Analysis

43 academic works were selected to conduct a comparative analysis of the adaptation of military terminology from English into Ukrainian. This also facilitated a deeper exploration of the subject and provided insights into studies related to military terminology, translation studies, and its adaptation in other countries during crises. Data obtained from interviews, surveys, and observations were synthesised to identify key trends and challenges in translation. Additionally, examples of mistranslations identified in certain publications were analysed, which helped better illustrate the main challenges associated with adaptation.

The research adhered to ethical standards, including obtaining informed consent from participants and ensuring the confidentiality of data. The study results were presented in a comprehensive report that included a case description, data analysis, and recommendations for future research and practice in higher education in Ukraine.

A total of 43 academic works were selected for the comparative analysis of English–Ukrainian military terminology adaptation. The selection process was guided by specific criteria to ensure the relevance, credibility, and methodological consistency of the sources.

The following criteria were applied:

Relevance to the research topic – Only works directly addressing military translation, terminology adaptation, or linguistic challenges during armed conflict were included.

Academic credibility – Peer-reviewed journal articles, conference papers, and recognised institutional reports were prioritised to ensure the scholarly quality of the material.

Chronological scope – Studies published between 2018 and 2024 were considered to capture developments from the onset of military conflict in Ukraine to the present, reflecting both pre-war and wartime linguistic dynamics.

Geographical and linguistic scope – Works focusing on Ukraine were central, but comparative studies from other conflict-affected regions were also included to contextualise Ukrainian translation practices within broader international trends.

Language availability – Sources in English and Ukrainian were selected to maintain linguistic consistency and allow for accurate comparative analysis.

These criteria enabled the formation of a representative corpus for examining key trends in the adaptation of military terminology. The analysis of the selected works provided a solid empirical basis for identifying common translation strategies, terminological inconsistencies, and semantic shifts. Additionally, examples of mistranslations identified in several publications were critically reviewed to illustrate the practical implications of inadequate standardisation and contextual misunderstanding. The research adhered to established ethical standards, including obtaining informed consent from all participants, ensuring data confidentiality, and properly attributing all cited sources. The results were synthesised into a comprehensive report including case descriptions, data analysis, and recommendations for improving translation training and practice in Ukrainian higher education.

3. Findings

According to data obtained from 45 Master's students across three Ukrainian universities, several key trends were identified regarding the challenges of translating English military terminology into Ukrainian. A significant majority of respondents (78%) reported encountering difficulties due to the absence of direct Ukrainian equivalents for many English military terms. This highlights the ongoing issue of linguistic asymmetry between the two languages in the military domain. Furthermore, 89% of participants indicated that they frequently needed to adapt or search for contextual equivalents to preserve the meaning and pragmatic accuracy of the original texts, demonstrating translators' reliance on interpretative and creative strategies rather than direct translation. When asked about military abbreviations and acronyms, 71% of respondents confirmed that they experience difficulties translating them, primarily because many abbreviations possess multiple meanings depending on the operational or institutional context. Similarly, 80% of the surveyed students agreed that terminological instability persists due to the absence of standardised translation resources, such as specialised dictionaries or glossaries.

These findings collectively emphasise the urgent need to develop comprehensive bilingual dictionaries and to standardise Ukrainian military terminology. Addressing these issues would not only facilitate greater consistency in translation practice but also improve the clarity and reliability of military documentation used in Ukraine's ongoing European integration processes.

3.1. Challenges and Problems of Adapting English Military Terminology among Students

Thus the adaptation of English military terminology has significantly accelerated during martial law, accompanied by the emergence of new characteristics. Most borrowed terms exhibit an exotic profile and serve both a referential and expressive function, often amplifying connotations (Kernyakevych-Tanasiychuk et al. 2021). Students reported difficulties adapting terms without direct Ukrainian equivalents and a pressing need for increased access to specialised resources. The ideological context of these terms sometimes outweighs purely terminological considerations, creating additional challenges for translators.

Accordingly, adapting English military terminology during martial law in Ukraine requires greater access to specialised resources and a deeper understanding of these borrowings' connotations and ideological contexts. In the context of martial law, the issue of adapting English military terminology has become increasingly relevant (Haltsova et al. 2024). This task is critically important as new terms emerge unprecedentedly, and translators face the challenge of providing timely and appropriate Ukrainian equivalents. Military translation represents a highly specialised activity requiring the involvement of experts who encounter specific difficulties. A significant obstacle is the lack of specialised publications, including military dictionaries and glossaries in English-Ukrainian and Ukrainian-English formats.

Students translating contemporary military texts as part of this study highlighted the complexity of rendering terminology related to military structures, weaponry, ranks, and specific jargon. Military terminology often includes abbreviations, acronyms, and words with multiple meanings, complicating the selection of appropriate Ukrainian equivalents due to the absence or inconsistency of national standards (Ivashchenko and Ivashchenko 2023).

The challenges identified include the absence of diagnostic tools to assess the current state of military translation and the lack of mechanisms to monitor changes driven by the rapid and recent exponential development of military-related terminology (Yuryk et al. 2023). Translators often rely on their imagination, personal knowledge, and resources to address these challenges. This case study focused on observing processes in the military sphere, paying special attention to general developments and linguistic aspects. Positive factors identified included the abundance of available English-language military sources (e.g., media, social networks), the rapid evolution of Ukrainian military discourse responding promptly to current events, the practicality of military vocabulary, and the ease of access to experts from both countries through live broadcasts and direct communication (Trach et al. 2020).

Even when translators meet expectations, they encounter numerous difficulties (Aksoy and Söylemez 2023). This case study emphasised terminology, as issues in this domain are the most prominent. One of the key problems faced by students was finding adequate equivalents for English military terms. As modern military terminology evolves rapidly and incorporates new concepts, existing dictionaries and translation resources often fail to meet current needs.

The study analysed the translation experience of 45 students from three leading Ukrainian universities who worked on translating military texts from English. The analysis identified trends and challenges. Based on responses to four key questions in the student survey, the most common problems in translating, understanding, and adapting English military terminology were identified and summarised in Table 2.

Table 2. The main challenges for students when translating English military terminology.

Challenge	Description
Lack of standardised dictionaries	Students faced the lack of thorough English-Ukrainian military dictionaries, which complicated the translation of terms related to military structures, weapons, ranks, and slang.
The difficulty of translating abbreviations and acronyms	In the English military language, abbreviations are widely used (for example, UAV - unmanned aerial vehicle, or IED - improvised explosive device). The challenge for the students was finding the exact equivalents of these abbreviations and adapting them to the Ukrainian context.
Ideological and cultural adaptation	In addition to its referential function (the transmission of factual information), military terminology often has a connotative or ideological context. Translating such terms requires not only linguistic but also cultural and political adaptation.

Exoticisation of borrowings	Terms borrowed from English may have a different context in Ukrainian or evoke different associations, which requires careful adaptation to avoid misinterpretation or distortion of meaning.
Problems of translating military structures	Students noted difficulties finding equivalents for English names of military units and military ranks. For example, terms like Lieutenant Colonel or Sergeant Major do not always have clear equivalents in the Ukrainian military rank system.
Difficulties with translating weapons terms	Modern English military terms related to weapons (cruise missiles and stealth technology) must be adapted to Ukrainian realities and the specifics of Ukrainian military terminology.
Specific military slang	The English language contains many slang and specialised military terms that are difficult to translate into Ukrainian without losing meaning or connotations.

Source: Authors' development.

The adaptation of military terminology in Ukraine requires the development of new military dictionaries. To address translation standardisation issues, it is essential to create specialised English-Ukrainian dictionaries that encompass not only terminology but also contextual explanations of their usage. In this context, it is vital to standardise military terminology at the national level to ensure accuracy and consistency in official documents and publications. Additionally, there is a need to organise professional development courses for translators, particularly in military terminology, to prepare them for emerging challenges.

Finally, military terms frequently used in the context of Anglo-Ukrainian relations and international military cooperation should be integrated into educational programmes.

3.2. Challenges and problems of adapting English military terminology

The wartime situation in Ukraine has significantly affected the social and economic aspects of the country's life (Kozak et al. 2024) and educational sphere, particularly learning English military terminology. In this context, understanding the role of an army translator is critical, as their functions combine technical and literary translation with terminological specialisation.

One of the primary challenges translators face during wartime is the constant evolution of language and terminological systems. The increasing number of neologisms in the military demands advanced linguistic skills and deep knowledge of new military concepts and structures (Aliyeva et al. 2023). This requires ongoing self-education and adaptability to new conditions.

A survey included questions such as "logistics," "command," "strategic operation," and "reconnaissance" to identify key terms that pose difficulties for students. The questionnaire revealed that many students encounter problems understanding these terms due to several factors in Table 3.

Table 3. Problems and reasons in students' understanding of terms.

Issue	Rationale
Insufficient training	Students do not have a sufficient knowledge base to master specific terminology.
Lack of educational resources	The lack of specialised materials is a serious obstacle to learning terminology.
Contextual ambiguity	Students often cannot understand terms without understanding the contexts of their use
Language barrier	For students of non-specialized faculties, English remains challenging to understand

Source: Authors' development.

The war in Ukraine has altered students' motivation, with increased interest in studying military terminology emerging due to the relevance of this knowledge. A survey of students revealed that the ongoing war has heightened their engagement with military English.

Changes to educational curricula have also been directly driven by the need to adapt courses to new circumstances. Introducing new courses related to military topics and adapting teaching methods to online formats has become integral to the educational process.

Assessing students' proficiency in English military terminology revealed significant disparities between educational institutions and student groups. Public institutions exhibited lower results than private ones, while experienced students significantly outperformed beginners. Table 4 highlights key recommendations for improving the learning process in this context.

Table 4. Recommendations for improving students' understanding of terms.

Directions	Outcome
Integration of multimedia materials in English classes	Using videos, interactive platforms, and online courses to increase student engagement.
Using videos, interactive platforms, and online courses	Such methods are effective in increasing student interest.
Adaptation of curricula	Development of new courses that consider the specifics of modern military challenges.
Flexible learning formats	Introducing a blended learning format to ensure education accessibility.

Source: Authors' development.

Studying martial law's impact on adapting English military terminology in Ukraine has revealed important aspects that require attention. The gathered data indicate the need for further adaptation of educational programmes and resources and continuous monitoring of changes in terminology. The significance of this research lies in its potential to enhance the educational process and improve students' proficiency in specialised terminology.

The study involved an analysis of military texts, focusing on the specific terminology of three branches of the armed forces: the army, navy, and air force.

Additionally, interviews were conducted with participants, providing insight into their difficulties and experiences in this field. The research also highlights the importance of utilising artificial intelligence to automate parts of the translation process and expand the terminological database. According to data from 45 students, responses to the following questions revealed key findings:

Have you encountered the issue of a lack of direct equivalents for many terms when translating military texts from English?

Yes, 35 students (78%) acknowledged this issue, as military terminology often has specific meanings that do not always have direct counterparts in Ukrainian. Ten students (22%) indicated they did not experience significant difficulties.

Have you needed to adapt or search for contextual equivalents?

Yes, 40 students (89%) reported the need to adapt terms or find contextual equivalents to preserve the meaning and context of the text. Only five students (11%) stated they could mostly use direct equivalents.

Do you experience difficulties translating military abbreviations and acronyms, which often have multiple meanings?

Yes, 32 students (71%) admitted having difficulties translating military abbreviations, as many have multiple meanings depending on the context. Thirteen students (29%) said they usually interpret the abbreviations correctly.

Can it be said that terms are unstable due to a lack of standardised translation resources?

Yes, 36 students (80%) agreed that instability in the use of terms exists due to the lack of standardised translation resources. Nine students (20%) believe the available resources are sufficient for adequate translation.

These results point to students' significant difficulties when translating military texts, emphasising the need to improve educational materials and resources for translators.

In the context of Ukraine's European integration, the issue of accuracy and conformity in military terminology has become highly relevant (Klochko, Rossa, and Babiy 2024). Systematising terminology, creating appropriate resources, and involving specialists in this process can significantly improve the quality of military translation, reduce its variability, and ensure communication clarity with international partners (Struk, Semyhinivska, and Sitko 2022).

Thus, adapting English terminology and introducing new, adapted terms into the Ukrainian military context will lay the foundations for successful communication and coordination, undoubtedly positively impacting Ukraine's armed forces' overall preparedness and combat effectiveness.

This study confirms that the field of military translation remains highly specialised and requires a systematic approach that can account for all aspects of adapting English terminology in the face of modern warfare's unchanging complexity and dynamism.

Thus, this paper widely demonstrates the problem it has some limitations. The main limitation is a qualitative study with a limited number of participants. That is why the findings could be exploratory and aim to highlight patterns and insights rather than provide generalisable conclusions. This limitation is now explicitly discussed in the methodology and conclusion sections.

4. Conclusion

English borrowings in Ukrainian during the war are examples of lexical renewal and reflect broader societal and historical processes. This demonstrates how war can drive systemic linguistic changes, forming new linguistic realities (Torppa 2023). The analysis of the impact of martial law on the adaptation of English terminology in Ukraine highlights a range of complex issues related to the borrowing of new terms describing military actions, strategies, and the consequences of armed conflict.

In the context of martial law and the adaptation of English military terminology in Ukraine, a detailed analysis can be conducted of the markers characterising military status as both a profession and a way of life (Medvid, Malovana, and Vashyst 2022). Military service not only defines professional duties but also forms a unique cultural and social microcosm in which language becomes a powerful tool for constructing identity (Aliyeva 2023). This concerns extralinguistic and linguistic aspects of the military community, as evidenced by the study of military culture through its linguistic practices.

An analysis of military discourse in the US and UK armed forces reveal how the military employs language to produce group identity symbolically. Military rhetoric reflects values that cement the community, using metaphors to shape and sustain this identity (Pak et al. 2023). This also applies to adapting English military terminology in the Ukrainian context, where similar mechanisms are employed to create a shared language and communication strategy.

A particular point of interest is the naming trends of military materials and equipment across different cultures. For instance, British forces often use zoonyms for equipment and weaponry, while Americans use anthroponyms or ethnonyms (Dolzhich and Dmitrichenkova 2020). These terms carry deep cultural connotations that reflect the historical and ideological values of the respective armed forces. Similar processes are observed in adapting English military terminology in Ukraine, where national identity and cultural factors also influence the choice of equivalents for military terms (Mosiievych 2017).

Martial law in Ukraine has prompted the rapid development of new military vocabulary, continuously evolving to reflect contemporary realities (Shevchuk et al. 2024). This process presents significant challenges for translators and experts attempting to find appropriate terms in Ukrainian. An important aspect is that many of these terms are tied to professional culture and symbolism, making their adaptation particularly complex (Aliyeva et al. 2023). However, a crucial process of strengthening Ukrainian military identity occurs through the linguistic integration of such terms.

Thus, adapting English military terminology in Ukraine is a complex and multifaceted process involving translating specific words and understanding the cultural, social, and professional contexts that shape language formation. Martial law has stimulated these processes, underscoring the significance of language as a tool for communication and a symbolic expression of military culture.

Within this study, we rely on a socio-terminological perspective regarding the adaptation and reception of new English military terms in the Ukrainian language under martial law. The socio-terminological perspective allows for analysis of the

relationship between language and society in the context of military rhetoric (Djambian et al. 2024). This approach highlights the influence of social factors (political, economic, cultural) on speech activities, particularly in military terminology. Military language is a unique phenomenon that reflects the evolution of military thought and culture while preserving elements of the professional identity of the armed forces.

One aspect that socio-terminology draws attention to is the adaptation of English military terms to the Ukrainian language, particularly in the context of rapid developments in military technologies and changing war strategies (Yemelianova and Shkurko 2024). These processes occur against socio-political transformations, making adapting terminology even more challenging. Moreover, the socio-terminological approach considers social factors such as age, gender, social status, and ethnicity, which can influence the perception and use of military terminology.

The ethnolinguistic approach also adds an essential dimension to studying the interaction between language, culture, and society, which is especially relevant in the military domain (Esmail et al. 2020). The linguistic practices of military structures are closely tied to their cultural and professional identity, and the lexical composition of military language forms a kind of “cryptological code” understood only by the internal community (Navalna et al. 2022). This code reflects military hierarchy and the collective and individual histories of those involved in the military structures.

From the perspective of linguistic adaptation, significant challenges relate to translating military terminology from English to Ukrainian (Bondarenko and Balan 2022). The constant enrichment of terminology with new concepts and phrases, especially in contemporary military conflicts, creates new barriers for translators striving to find suitable equivalents in the Ukrainian language (Zheliaskov et al. 2020). These terms, enriched with historical, cultural, and social connotations, require a deep understanding of the context in which they are used.

Thus, research into the adaptation of English military terminology in Ukraine, within the frameworks of socio-terminological and ethnolinguistic approaches, opens new horizons for understanding the role of language in processes of military change (Kalynovska 2024). This study underscores the importance of linguistic and socio-cultural aspects in forming military language and identity while highlighting the need for further research.

In the context of martial law and the adaptation of English military terminology in Ukraine, a detailed analysis can be conducted of the markers that characterise military status as both a profession and a way of being (Ormeno et al. 2020). Military service defines professional duties and forms a unique cultural and social microcosm in which language becomes a powerful tool for creating identity (Krämer, Vogl, and Kolehmainen 2022). This pertains to both extralinguistic and linguistic aspects of the military community, as supported by research on military culture through its linguistic practices.

Analysis of military discourse in the US and UK armies reveals how military personnel use language to produce group identity symbolically (Kelly 2023). Military rhetoric reflects a system of values that solidify the community, with metaphors acting as a means of forming and maintaining this identity. This also applies to adapting

English military terminology in the Ukrainian context, where similar mechanisms are employed to create a common language and communication strategy.

A distinct trend in naming military materials and equipment across cultures is also worth noting (Mohamed et al. 2024). For example, British military personnel more frequently use zoonyms to designate equipment and weapons, while Americans use anthroponyms or ethnonyms (Trach et al. 2020). These terms carry deep cultural connotations that reflect specific armed forces' historical and ideological values. Similar processes can be observed in adapting English military terminology in Ukraine, where national identity and cultural factors also influence the choice of equivalents for military terms.

Martial law in Ukraine has led to the active development of a new military lexicon, which changes rapidly to adapt to contemporary realities. This process presents significant challenges for translators and experts striving to find appropriate terms in Ukrainian. An important aspect is that many of these terms are tied to professional culture and symbolism, making their adaptation difficult (Tymoshchuk 2022). However, a crucial process of strengthening Ukrainian military identity occurs precisely through the linguistic integration of such terms.

Thus, adapting English military terminology in Ukraine is a complex and multifaceted process involving translating specific terms and understanding the cultural, social, and professional contexts that influence language formation. Martial law has stimulated these processes, highlighting the significance of language as a tool for communication and symbolic expression of military culture.

Adapting English military terminology during martial law in Ukraine has become an extremely relevant topic requiring thorough examination. The study's findings indicate significant changes in implementing and translating terms due to the exotic nature of loanwords, which do not always have direct Ukrainian equivalents. The main challenges faced by translators include the translation of abbreviations and acronyms, the ideological context, which sometimes takes precedence over the terminological aspect, and the lack of standardised dictionaries. Students involved in translating military texts highlighted problems related to the adaptation of terms concerning weaponry, military structures, and military jargon. The research also revealed a significant difference in the quality of translations among students from different educational institutions and with varying levels of preparation. To improve the situation, it is recommended that new Anglo-Ukrainian military dictionaries be created that consider the specifics of military terminology and ensure translation accuracy. Additionally, the unification of military terminology at the state level and the enhancement of translator qualifications through specialised courses are necessary.

Despite addressing the research question, the study has certain limitations. One such limitation is the small sample size of participants in the case study. Such limited results may provide incomplete information or may not reflect the broader trend of the research. Furthermore, martial law is a temporary phenomenon, and long-term changes in linguistic adaptation may not be sufficiently visible at the time of the study.

In this context, the prospects for future research primarily involve long-term observation in the post-martial law period to identify which changes are enduring and influence language practice over a longer term. Comparative analysis is promising in

terms of comparing the adaptation of English terminology in Ukraine with other countries in a state of war or crisis, as this may offer a broader context for understanding linguistic changes. An interdisciplinary approach is also intriguing. Combining linguistic research with sociological, psychological, and economic studies could provide a deeper insight into the impact of martial law on linguistic processes.

These limitations and prospects will help direct future research towards gaining a deeper understanding of this phenomenon and improving the adaptation of language policy in crises.

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

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