

11. MOOC for teaching literary translation to Italian learning students

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Abstract: The objective of this paper is to analyse the applicability of MOOC for literary translation training. We do not focus on developing theoretical courses but on practical activities aiming at developing translation skills. The first step to creating activities is to establish the principal challenges for students studying literary translation. The challenges are established through an analysis of main mistakes done by Italian learning students when translating literary texts. Based on the conclusions of the analysis we develop closed and open type activities available for MOOC. In that way, we use the translation product to improve the translation process. Suggested solutions are usually extracted from published translations, thus linking translation criticism to the didactics of translation.

The corpus consists of students' translations of Buzzati's and Baricco's works. Since students have studied Italian for only two years, the encountered mistakes are analysed from both linguistic and translational perspective. From a linguistic perspective we analyse vocabulary and grammar mistakes, and from a translational perspective we analyse the use of translation techniques and the translation of cultural phenomena.

The activities for acquiring linguistic and translational knowledge and skills are designed to take into consideration learning progression. Therefore, for every type of error, activities begin with closed type exercises, MCQs and drop-down lists, then continue with drag and drop and text input questions, and in the final stage, we propose peer reviewed exercises and discussions.

Keywords: Translation; Literary Texts; MOOC; Italian; Macedonian.

1. Introduction

The symbol of the Babel Tower as the beginning point of translation is well known to everybody implicated in translation. Still, it's only after the Second World War that translation started to set its path to becoming a science and in the two last decades of the 20th century it became a subject studied at different universities. The term *Translation studies* was famously coined by James Holmes (1972) in the paper *The Name and the Nature of Translation Studies* providing the first detailed structure of the new field. According to Holmes's map of Translation studies (from Toury, 1995, 10) applied translation studies cover translator training, translation aids and translation criticism. The research related to translator training or translation didactics emerged in the last two decades of the 20th century and developed in the new

millennium¹. One of the first authors highlighting the importance of translation didactics is Ballard saying that “translation can only become an autonomous discipline within the university framework if it bases its identity on translation studies and didactics” (1995: 230). Furthermore, he insists that if we are to establish a contemporary translation didactics, we must teach our students to implement the contemporary translation theories in their translation practice. This means that the translator training should not be focused on correcting the errors done by the students but rather on improving the translation process². Of course, in today’s world of rapid technical and technological development translation studies should incorporate new teaching and learning technologies³. In Macedonia, there is only one published book dedicated to the didactics of translation *Didactics and Evaluation of Translation from Italian into Macedonian and vice versa* by professor Nikodinovska (Никодиноvsка, 2009).

In the context of this theoretical framework, the objective of this paper is to analyse the applicability of MOOC tools for literary translation training. The paper is not focused on developing theoretical materials but on practical translation exercises. We used our teaching experience from *Translation studies* classes at the University “Goce Delcev” and analysed the errors done by students when translating literary texts from Italian into Macedonian. By doing so, we concentrated on the translation product. However, after having established the main errors, we offer solutions aiming at improving the translation process. Finally, we also use translated and published versions of literary texts to link all three elements of applied translation studies: translator training, translation aids and translation criticism.

2. Translation studies course at the University “Goce Delcev”

“Goce Delcev” University in Stip was founded in 2007 and comprises fifteen faculties including the Faculty of Philology with the Department of Italian Language and Literature. After two years of studies, students acquire knowledge in Italian language and linguistics allowing them to initiate the fifth semester with a B1 level. Afterwards, students can choose between translation courses and teacher training. Students having chosen translation courses in the fifth and the sixth semester have an obligatory subject - *Translation studies*. The curriculum for this subject envisages four classes per week for twelve

¹ For more on the history of translation didactics, see: Hurtado Albir (2019) or Ballard (1995).

² According to Holmes’s ‘map’ of translation studies, descriptive translation studies can be product, process, and function oriented (Toury, 1995: 10).

³ Hurtado Albir points out the incorporation of these new technologies as one of the avenues of future research in translation didactics (2019).

weeks of each semester, during which students are expected, among other things, to acquire knowledge in translation theories, translation techniques and equivalences, IT technology for translation, and literary translation. The classes are divided into 2+2 sections meaning that two classes are dedicated to theory and two to the practice or implementation of theoretical knowledge. So, after having learned the main contemporary translation theories and the translation techniques students are asked to implement them by doing translation of literary texts.

As we already mentioned, students in the fifth semester are expected to have obtained B1 level in Italian, but some of them still oscillate between A2 and B1 levels. That means that although they can start with literary translation, they still have linguistic issues. Because of that, we decided to classify the analysed errors into two main groups: linguistic errors comprising vocabulary mistakes and errors due to grammatical differences, and translational mistakes i.e., errors due to an improper use of certain translation techniques and errors due to cultural differences.

Students were asked to translate the short story *Una cosa che comincia per elle* (*Something Beginning with L*) by Buzzati and the final passages of Baricco's novel *Seta* (*Silk*). These works were chosen because of the relatively simple vocabulary and syntax corresponding to students' linguistic knowledge.

The solutions for closed exercises, as well as suggestions for open type exercises were mainly extracted from the officially published translations. In fact, for Baricco's novel *Seta* we used the translation done by Uzunović (Барико, 2012) and for the short story *Una cosa che comincia per elle* we used the translation done by Nikodinovska (Буцати, 2005). Nikodinovska's translation was also object of translational analysis (Јакимовска, 2015).

3. Linguistic challenges

As we already mentioned linguistic challenges related predominantly to vocabulary and grammar.

3.1. Vocabulary mistakes

Most errors done on lexical level were due to the translation with the first, the most widespread meaning of a word or to the *false friends'* phenomenon.

The rushed use of the first i.e., of the most widespread meaning was done in various contexts. For example, the word *spettacolo* (Baricco, 1996: 30) was translated with the popular word among the young population - *uoy* (*show*): *gli pareva di vedere l'inspiegabile spettacolo, lieve, che era stata la sua vita*

- се чинеше дека го гледа необјаснивото, мало **шоу** што беше неговиот живот (he seemed to be watching the inexplicable, small show that had been his life). The problem is that the more suitable translation would be the word *глетка* (view), not only from a semantic point of view, but also because of the language register. In fact, the novel's style leans towards poetry, towards fine as a silk style, as the title suggests, whereas the word *шоу* (show) belongs principally to everyday jargon. Similarly, the word **biglietto** (Baricco, 1996: 29) is translated by all students as **белешка** (note) which does not correspond to the context *Le inviò un biglietto, chiedendole di essere ricevuto* (И прату порака, барајќи да го прими) (He sent her a note, asking to receive him). In this context the lexemes *порака* (message) or *писменце* (short letter) would be more appropriate. In the short story *Una cosa che comincia per elle*, the merchant watches coldly *la nuova e non desiderata conoscenza*. None of the students used the second meaning of the word **conoscenza** -an acquittance (познајник): in all translations we found the word *знаење, сознание* (knowledge). Only one student came close to the true meaning, when, probably lead by the context, translated it as *лице* (face): *fissando gelidamente la nuova e non desiderata conoscenza* – загледан ладно во новото и несакано лице (staring icily at the new and unwanted face). In some contexts, the wrong translation can change the meaning of the whole passage. So, when in the same short story, the doctor excuses to the merchant for the policeman's behaviour he says: *È stata una disgrazia, una grande disgrazia!* With these words the doctor wants to put the blame on destiny for the horrible event. Some students instead of translating the word *disgrazia* with (несреќа) *accident* (Тоа е несреќа, голема несреќа!) (It is an accident, a terrible accident!), they translated it as (срамота) *disgrace* (Тоа е срамота, голема срамота!) (It is a disgrace, a big disgrace!) putting in that way the blame on the policeman and on his shameful behaviour.

The repertoire of this kind of mistakes was quite large. Thus, in the final passage of Buzzati's novel the merchant takes the bell, and the narrator concludes: *den, den, faceva*. In Macedonian the most appropriate is to use the verb indicating sound effects *свонеше, одсвонуваше* (ringing). Still, students translated it literally *дин, дин, правеше* (it was making din, din).

Sometimes, this type of lexical errors results in utterly inappropriate translations. In the same story, the doctor offers *un salasso* translated as *крвопролевање* (bloodshed) instead of *земање крв со пујавици* (blood withdrawal by leeches) and the merchant's *carozzeta* is translated as *инвалидаска количка* (wheelchair) instead of *кочија* (carriage).

In certain contexts, students' errors were caused by false friends. For example, the word *copiare* was translated as *копира* although this word in Macedonian means "to copy on a copy machine". As the letter written by Hellène

in Italian was translated into Japanese, it was obviously rewritten. Thus, *Mi chiese di copiarla, in giapponese* was translated *Ме замоли да го копирам, на јапонски* (She asked me to copy it into Japanese) instead of *Ме замоли да го препишам на јапонски* (She asked me to rewrite it into Japanese).

The word *negare* is similar in form with the Macedonian word **негира** which led to a false translation in the sentence *Col tempo iniziò a concedersi un piacere che prima si era sempre negato* (Over time he began to allow himself a pleasure that he had always denied himself before). In fact, the verb *negare* is translated with *негира* instead of *скратува*: *Со текот на времето, почна да се препушта на задоволство што отсекогаш го негирал за себеси* instead of *скратуваше*. Nevertheless, the most serious mistake was the translation of the word **storia** (a story) with *историја* (history) which made the whole sentence incomprehensible.

3.2. Grammar mistakes

Although translation teaching should not be reduced to contrastive linguistics, certain elements of contrastive linguistics must be taken into consideration, especially when training students whose linguistic competencies have still not reached C level. This is highlighted by Ballard (Ballard, 1995) who insists that the translation didactics should not be limited to contrastive linguistics although it can be a productive and useful component of translation studies in general. As our students have B1 level in Italian we considered that some aspects of contrastive linguistics should be pointed out. The analysed corpus indicated that most mistakes were due to the nonexistence of certain grammar categories in the source or in the target language, or the indefinite article non-existent in Macedonian, and the indefinite past tenses non-existent in Italian.

The students were prone to translating the indefinite article that does not exist in Macedonian with the number *one* rather than omitting it: *Morì agli inizi di marzo, un giorno che pioveva* (Baricco, 1996: 30) (She died in early March, on one rainy day) - *Умре на почетокот на март, беше еден дождлив ден* or *perché era una donna lieta* (because she was one happy woman) - *затоа што беше една радосна жена*.

Errors were frequently done because of the nonexistence of **indefinite past tenses** in Italian. In fact, in Macedonian the indefinite past tenses are used to give an account of an event or an action that we have not experienced or witnessed but have heard about from another source (Конески, 1996: 459-481). In the novel *Seta* by Baricco, the narrator is omnipresent and all knowing, so the narration should be transferred with definite past tenses. Surprisingly, students use parallelly both definite and indefinite tenses in the same paragraph, although the narrator does not change:

Lui raccontava piano, guardando nell'aria cose che gli altri non vedevano. La domenica si spingeva in paese, per la Messa grande. Una volta l'anno faceva il giro delle filande, per toccare la seta appena nata. (He was speaking slowly, looking at things in the air that the others didn't see. On Sundays he went to the village for the big Mass. Once a year he went around the spinning mills, to touch the newborn silk.) (Baricco, 1996: 30) / **Зборуваше** тивко, гледајќи во воздухот работи што другите не ги гледаа. Во недела **одеше** во селото на големата миса. Еднаш годишно ги **обиколувал** предилниците за да ја допре новородената свила. Or: *Appoggiò la mano sulla maniglia. Senza voltarsi, disse piano - Addio, madame. Non si videro mai più. (He put his hand on the handle. Without turning around, he said softly - Goodbye, madame. They never saw each other again.)* (Baricco, 1996: 29) / Ја **стави** раката на кваката. Без да се сврти, **рече** тивко:- Збогум, госпоѓо. Никогаш повеќе не се **виделе**.

In the first passage the verbs *зборуваше*, *гледаа*, *одеше* belong to indefinite past tenses and the verb *обиколувал* is in a definite form. Similarly, in the second passage, *стави* and *рече* are definite forms, and *виделе* is an indefinite form.

Sometimes, there is a need to use both definite and indefinite past tenses in the same sentence, but students seem to translate the narrated actions automatically and use only definite tenses. For example, in the sentence “*Non mi ricordo di aver avuto l'onore*” *rispose lo Schroder* (Buzzati, 2014: 58) the second verb should be translated with past indefinite tense to point out Schroder's insecurity about the meeting: „*Не се сеќавам дека сум ја имал таа чест*”- *одговору Шродер* (I don't remember having that honour -answered Shroder) (Буцати, 2005: 74). Still, all the students used only definite tenses.

4. Translatological challenges

4.1. Use of translation techniques

Translation techniques are considered the first orderly presentation of translation problems that were not categorized and some even, not identified before the publication of Vinay and Dabelnet's book *Comparative Stylistics of French and English* (1958)⁴. Therefore, although today, translation training is not limited to translation techniques, their acquisition is one of the first steps of translator training. It is also confirmed by Collombat (2003) stating that they can be renewed with different examples or by integrating IT.

In the analysed corpus, one of the most frequent mistakes regarding trans-

⁴ In this paper we referred to the classification of translation techniques suggested by Vinay and Darbelnet (1958) and to those put forward by Molina and Hurtado (Molina & Hurtado, 2002).

lation techniques was the literal translation which is to be explained by the impact of different linguistic, translational and non-linguistic factors.

Firstly, from a linguistic point of view, literal translations can be due to insufficient linguistic knowledge i.e., it is possible that the students do not always understand the exact meaning of the source text.

Secondly, one of the main non-linguistic factors is the lack of patience when fulfilling long term tasks. On the other hand, according to Benjamin, literary texts should be translated “lovingly and in detail” (2000: 21) which implies working slowly and patiently.

Finally, if we analyse this type of mistakes from a translational point of view, we can conclude that students have not passed through the stage of deverbalsation (Lederer & Seleskovitch, 1984) and that they have gone for “word for word” instead of searching for the sense. This also suggests an insufficient translation practice. Taking into consideration the nature and the frequency of this mistake, we find that during translation techniques’ acquisition the accent should be put on paraphrasing.

Paraphrasing as a translation technique is frequently used during the translation of titles. We can confirm that when analysing the title of Buzzati’s story *Una cosa che comincia per elle*, being translated as *Едно нешто што започнува на буквата Л* (*One thing that starts with the letter L*), *Една работа што започнува со неа* (*One thing that starts with her*), *Нешто што почнува на буквата Л* (*Something that starts with the letter L*), *Нешто што започнува на Л* (*Something that starts with L*). We can spot some mistakes already mentioned like the non-omission of the Italian indefinite article in the first two translations, or the misunderstanding of the *elle* as *she*, instead of the letter *l*. Still, none of the students offered the solution which would correspond to the way Macedonians use the collocation *Нешто на буквата л*. Paraphrase would also be a suitable technique when translating the expression *servitor suo* (Buzzati, 2014: 55), rendered by the majority of student literarily *слуга сум ви, ваш сум слуга* (*I am your servant*) instead of *ви стојам на располагање, на ваша услуга* (*At your disposal*) etc. Likewise, the expression *Vi farà bene* (Buzzati, 2014: 58) is sometimes literally translated *Тоа ќе ви направи добро* (*It will make you good*), instead of *Ќе ви биде подобро, Ќе Ви биде од корист, Ќе ви зоду* (*It will make you feel good, It will do you good*)⁵. In the same short story, after long questioning the merchant asks the doctor: *dove volete andare a finire?* (Buzzati, 2014: 58) or also translated literally *каде сакате да завршете* (*where do you want to finish*)

⁵ In the translation done by Nikodinovska (Буцати, 2005) we find the translation *добро ќе ви дојде* which is paraphrased version, closest to the original for using both the future tense and the adverb *good*.

instead of *кон што целите?* (*what are you aiming at?*) *што ви е поентата?* (*what is your point?*).

Sometimes, even simple collocations need to be paraphrased. Thus, the collocation *Così disse* is translated literally *така рече* (*so he said*) and not *го рече/кажа тоа* (*he said that*).

The translator is sometimes obliged to use the reduction to achieve natural expression in the target language. For example, in the merchant's question *Cosa volete che vi dico?* (Buzzati, 2014: 58). The verb *volete* should be omitted *Што да ви кажам?* (*What should I say?*). Still, all the students have translated it literally: *Што сакате да ви кажам?* (*What do you want me to say?*). Or, in the sentence *Il medico venne e sembrò rimanere perplesso* (Buzzati, 2014: 57) the verb *rimanere* should be omitted to achieve a proper Macedonian expression. Still, the reduction is not done by two thirds of the students *Докторот дојде и се чинеше дека останува (остана) збунет* (*The doctor came, and it seemed that he stayed perplexed*) instead of *Докторот дојде и се чинеше збунет* (*The doctor came, and he seemed perplexed*).

On the other hand, the inappropriate reduction can lead to semantic changes. For example, the omission of the preposition *per* in the sentence *Mettetevene una per polso* (Buzzati, 2014: 57) indicates that the doctor wanted the protagonist to put a leach only on one wrist: *Ставете си една на зглобот* (*Put one on the wrist*) and none of the students translated it correctly *Ставете си по една на зглобот* (*Put one on each wrist*).

The opposite technique – amplification should sometimes be used to achieve naturalness in the target language. For example, the Italian one-word curse *cane!* (Buzzati, 2014: 63) should be translated with amplification *куче едно!* or *куче низаедно!* which none of the students did.

We also noticed tendencies towards generalization, even when in Macedonian there are equivalent lexemes and expressions. For example, *non ho capito una parola* is generalized in all the translations as *не разбрав ништо* (*I did not understand anything*) although there is a Macedonian expression *не разбрав ниту збор* (*I did not understand a single word*).

At times, the translator is obliged to use tone variation i.e., to tone down the translation to achieve the natural expression in the target language. For example, *l'ottimo don Valerio* (Buzzati, 2014: 60) should not be translated as (*одличниот*) *the excellent* but simply as *добриот дон Валерио* (*the good don Valerio*) because in Macedonian the adjective *good* is usually used in this type of collocations.

Sometimes students did not recognize the need for transposition i.e., the change of the category of the linguistic unit. So, the syntagm *divenne pallido* (Buzzati, 2014: 60) is translated literally *стана блед* (*became pale*) and not using the corresponding single verb *побледе*.

The need to use transposition is sometimes not detected by the student which leads to translations that are not in accordance with the standard language. For example, in the Italian exclamation *Macché ammazzato* (Buzzati, 2014: 61) we find the past participle *ammazzato*, but in Macedonian the exclamation of the type *Macché* should be accompanied by a noun *Какво убиство! Какво убивање!* instead of the literal translation *Ма каков убиен (A murder? What are you talking about?!)*.

Finally, transcription mistakes of Italian names were very rare, but still the transcription of the name *Lugosi* in the above-mentioned Buzzati's novel was done erroneously in all student productions as *Лугосу* instead of *Лугози*.

4.2. Translation of cultural phenomena

Mistakes done due to cultural differences can be classified into two different categories. The first category comprises mistakes done because of an insufficient knowledge of the source culture and the second comprises mistakes due to improper use of translation strategies⁶.

The improper translation of the Italian word *messa* (*mass*) with the Macedonia transcription *Meca* (*Mesa*) indicates that students understood the term as a toponym and not as a religious ceremony. This inaccuracy can be attributed to an insufficient knowledge of Italian culture, or even to different religious backgrounds - the catholic and the orthodox.

The improper use of translation strategies i.e., domestication and foreignization, becomes obvious when rendering elements from third, non-Italian culture. That is the case of French realia⁷ in the novel *Seta*, and Spanish elements in Buzzati's short story.

In the paragraph selected for translation from the final part of the novel *Seta* there were three French anthroponyms: *Hervé Joncourt*, *Hélène*, *Blanche*, one toponyme – *Lavilledieu*, one street name – *boulevard des Capucines*, one general noun *madame* and one exclamation *hélas*. Although during the theory classes students were taught to transcribe these foreign elements and to keep as strange what is felt as strange in the original (see: Berman, 1984) through analysis of their translations it can be supposed that they rather followed their instincts than applying a certain strategy. Thus, two out of three anthroponyms

⁶ The term 'strategy' refers to domestication and foreignization as defined and explained by Venuti (2001 or 1998).

⁷ Vlahov and Florin (Влахов & Флорин, 1980: 476) define realia as (...) words (and composed expressions) of the popular language representing denominations of objects, concepts, typical phenomena of a given geographic place, of material life or of social-historical peculiarities of some people, nation, country, tribe, that for this reason carry national, local or historical color; these words do not have exact matches in other languages.

are transcribed *Ерве Жонкур* and *Блани*, as well as the toponym *Лавилдје* and the noun *мадам*. Accordingly, the French cultural element is felt as strange in the translation. On the other hand, the personal name *Hélène* is domesticized through its translation with the Macedonian cultural equivalent *Елена*. The street name *Boulevard des Capucines* is either borrowed in its original Latin form, or improperly transcribed as *Капусине*. Finally, the French exclamation *Hélas* is transcribed and then the explanation is added in the brackets afterwards *Хелас (за жал) (Helas (unfortunately))* whilst in one third of the translations it was completely domesticated *За жал (Alas!)*.

The presence of third, Spanish culture can be perceived in the Buzzati's short story through the word *alcade* meaning "Head of the municipal administration in Spain and Spanish America, at one time also endowed with judicial powers"⁸. Half of the students opted for foreignization through transcription of the term (*алкада*) *alcade* without explaining it, and the other half went with description *шефот на општинската администрација (the head of the municipal administration)* thus domesticizing the term.

5. Solution proposals for MOOC

The MOOC⁹ for literary translators training should be conceptualized in three segments. The first segment should enable a thorough understanding of the source text. The second segment should be focused on implementing the acquired theoretical knowledge and on overcoming challenges identified through the analysed translations. The third segment should focus on reflection of the work done: producing multiple translations and comparing the translated versions. These three segments correspond to the three stages of translation defined by Seleskovitch (see Lederer & Seleskovitch:1984) comprehension, deverbalisation and reformulation.

5.1. Preparatory segment

Before starting the official lectures and the course students should be asked to read a literary text which will represent the framework for the study of literary translation. It can be the short story *Una cosa che comincia per elle*

⁸ Capo dell'amministrazione municipale in Spagna e nell'America spagnola, dotato un tempo anche di poteri giudiziari retrieved from *alcalde: significato e definizione - Dizionari - La Repubblica*.

⁹ For general information on how MOOCs function and how to conceptualize a MOOC see Part I in this volume.

or the final passage of the novel *Seta*. Then, the correct and sufficiently thorough comprehension will be asserted through a MCQs quiz.

5.2. Translation exercises

5.2.1. Vocabulary exercises

We already concluded that students usually make mistakes on a lexical level when using the first, most widespread meaning or when they confront false friends.

To expand students' knowledge on polysemic terms, multiple-choice questions can be implemented, with multi select answer options. For example:

Conoscenza

- a. сознание (knowledge)
- b. личность (person)
- c. познајник (acquaintance)
- d. свест (consciousness)
- e. учебник (textbook)
- f. научник (scientist)

Students should identify the correct answers as *a*, *c* and *d*. Afterwards, they can be asked to choose the meaning corresponding to a given context. For example, they should point out the appropriate equivalent as *познајник* (acquaintance) in Buzzati's sentence «*Già, è vero*» *ammise il mercante, fissando gelidamente la nuova e non desiderata conoscenza*.

A similar set of exercises can be offered for the acquisition of false friends. The false friends from the corpus are polysemic words and students usually pick the equivalent which is by its form closest to the target language. So, different meanings of the word can be offered and then the students can be asked to choose the meaning suitable in the context. For example, in the MCQ exercise for the verb *copiare* can be offered Macedonian verbs: *npenuue* (rewrite), *konupa* (make a copy), *транскрибура* (transcribe) etc. After identifying different meanings of the verb, students are asked to choose the appropriate equivalent *npenuue* (rewrite) in Baricco's sentence *Mi chiese di copiarla, in giapponese*.

A discussion can be opened on other false friends that students have encountered during the acquisition of Italian language. The teacher can suggest some false friends like *morbido*, *camera*¹⁰ and ask students to do wider research.

10 *Morbido* (soft) is similar in its form to the Macedonian adjective *морбидно* with a completely

Grammar exercises

Grammar difficulties during translation were due to the nonexistence of indefinite past tenses in Italian and nonexistence of indefinite articles in Macedonian.

The translation of indefinite past tenses can be practiced through two types of exercises. The first type of exercises is closed. In fact, for every verb there is a possibility to open a drop-down list with different translations and students are expected to choose the right one. For example, for every verb in the following sentence there should be a drop-down list with at least three possible answers: *Se **volete** (сакате, сакавте, сте сакале) dire che a questo vagabondo è **arrivato** (му се случи, му си случила, му се случува) un accidente e la colpa è (е, беше, била) mia, **parlate** (зборувале, зборувајте, зборувате) chiaro **proseguì** (продолжи, продолжил, продолжува) il mercante alzando sempre più la voce" (...)*. In this exercise, students can be asked to refer to the translation already done in the first section of the course, or the drop-down list can contain the translation of the whole sentence with verbs used in different tenses:

*Se volete dire che a questo vagabondo è capitato un accidente ...
Ако сакате да кажете дека на скитникон му се случува несреќа...
Ако сакавте да кажете дека на скитникон му се случи несреќа...
Ако сакате да кажете дека на скитникон му се случила несреќа...*

The second type of exercises aims at distinguishing the verbs that should be rendered with Macedonian indefinite tenses. It can be done through drag and drop exercises where students will be able to take the verbs from a paragraph and divide them into two groups – those to be translated with definite and others to be translated with indefinite tenses. For example, students will be asked to fill the table with the verbs extracted from the paragraph:

*“Non mi ricordo di **aver avuto** l’onore” **rispose** lo Schroder che, seduto sul letto, **teneva** le braccia abbandonate sul materasso, le palme rivolte in su, mentre le sanguisughe gli **succhiavano** i polsi. Aggiunse: “Ma **dite**, Lugosi, **piove** stamattina? Non **ho ancora guardato** fuori. Una bella seccatura **se piove, dovrò andare in giro tutto il giorno**”.*

*“No, **non piove**” **disse** il medico senza dare peso alla cosa. “Ma don Valerio **vi conosce davvero, era** ansioso di rivedervi”.*

*“Vi **dirò**” fece il Melito con voce spiacevolmente cavernosa. “Vi dirò: **non ho***

opposite meaning “morbid”. The word *camera* (room) is also similar by form to the Macedonian word *камера* (*camera*).

mai avuto l'onore di incontrarvi personalmente, ma so qualche cosa di voi che certo non immaginate".

Verbs to be translated with definite tenses	Verbs to be translated with indefinite tenses
<i>Non mi ricordo rispose teneva succhiavano dite piove se piove dovrò non piove disse vi conosce era dirò so immaginate</i>	<i>aver avuto ho ancora guardato non ho mai avuto</i>

Tab. 1 Distribution of verbs according to their definiteness

At the end, the whole paragraph with the official translation is indicated, accompanied by explanations.

5.2.2. From grammar exercises to translation techniques

A transition from the comparative grammar to translation techniques can be done through a reduction technique. Namely, a paragraph or a set of sentences in Italian and their corresponding *translation(s) can be offered.*

*Tre anni dopo, nell'inverno del 1874, H el ene si ammal  di **una** febbre cerebrale che nessun medico riusc  a spiegare, n  a curare.*

Три години подоцна, во зимата 1874 година, Елен се разболе од мозочна треска што ниту еден лекар не можеше да ја објасни, ниту да ја излечи.

(Three years later, in the winter of 1874, H el ene fell ill with a cerebral fever which no doctor could explain or cure.)

*Ad accompagnarla, in silenzio, su per il viale del cimitero, venne tutta Lavilledieu: perch  era **una** donna lieta, che non aveva seminato dolore.*

Целиот Лавилдје дојде да ја испрати во тишина, по алејата што водеше до гробиштата: зашто беше весела жена и никогаш не посеа болка.

(All Lavilledieu came to accompany her, in silence, up the avenue from the cemetery: because she was a happy woman who had not sown pain.)

Through MCQs (reduction, description, permutation), students will be expected to guess the reduction technique and then, through discussion, to draw conclusions on the grammar difference between the two languages considering the indefinite article.

Afterwards, this technique should be applied on other lexemes, like in the example *Il medico venne e sembrò rimanere perplesso* where the word *rimanere* should be omitted.

Through peer

reviewed exercises, students will be asked to translate a paragraph or set of sentences using the reduction and then to elaborate the corresponding use.

In some contexts, the necessity of reduction can be discussed, or we can offer an inappropriate reduction like that in the example *Mettetevene una per polso* (Buzzati, 2014: 57) translated with *Ставете си една на зглобот* (*Put one on the wrist*) and discuss why the translation is not correct.

5.2.3. Translation techniques

Translation techniques represent complex methods of translation analysis for several reasons. Firstly, they concern syntagms, whole sentences and even paragraphs and secondly, in the extracted examples (syntagm or sentence) various techniques frequently interlap. Finally, to one given source text usually correspond several translations that can be regarded as correct. Therefore, the most appropriate training on MOOC should be done through open exercises. Nevertheless, closed exercises can be conceptualized even for translation techniques.

MCQs can be used to identify the applied translation technique. In simple examples there can be only one correct answer, but sometimes more complex exercises can be conceptualized with several correct answers. For example, in the translation *Cosa volete che vi dico?* with *Што да ви кажам?* the correct answer would be only the reduction technique while for the translation of the sentence *Un sordomuto pareva* with the sentence *Изгледа беше глувонем* (*It seemed that he was a deaf-mute*) we can suggest multiple options: a. permutation; b. reduction c. amplification d. calque e. paraphrasing f. literal translation and students will be expected to choose the first four ones. Still, in this case more suitable would be open, peer-review or discussion options, where students should be able to point out where exactly the technique is applied and to elaborate their choices.

Slightly more difficult are text input exercises where students are obliged to insert the name of the technique used in the given example. Again, the examples should be simple and present only one translation technique. That is the case of the translation of *sordomuto* with *глувонем* (*deaf-mute*) where we can identify only one translation technique – the calque. Or in the translation of the Italian sentence *Non ho capito una parola* (*I did not understand a single word*) with the sentence *Не разбрав ништо* (*I did not understand anything*) there is only one translation technique - generalization.

The students can also be asked to translate a passage implementing a defined translation technique. For example, if we ask the student to translate the syntagm *l'ottimo don Valerio* through toning down, there is only one correct solution *добриот дон Валерио*. The same exercise can be used for transposition. Students can be asked to translate some collocations like *divenne pallido* (*became pale*) with transposition giving only one possible solution *побледе*.

Sometimes even the indication of the expected technique does not limit the answer, and several answers can be accepted as correct. For example, even if we indicate that the expression *cane!* should be translated with amplification there are at least two possible translations: *Куче едно!* and *Куче низаедно!* The same applies to the sentence *Ma che ammazzo!* that can be translated in several ways *Ма какво убиство!* *Ма какво убивања!* *Ама какво убиство (убивање)!*

Text input questions are the most suitable for transcription of anthroponyms and toponyms, where after a given name in Italian the students will be expected to enter the Macedonian transcription. For example, students can be asked to translate the above-mentioned name *Lugosi* because there is only one correct answer *Лугози*. The exercise can include transcription of non-Italian anthroponyms like those found in the novel *Seta: Blanche, Hervé Joncourt, Lavilldieu* etc.

As the most errors were done regarding paraphrasing, students can be asked to apply this technique on certain sentences and the revision can be done through peer reviewing. In the sentence *Madame Blanche arrivò vestita di un abito molto elegante e molto francese* the part in bold should be paraphrased. There are several acceptable solutions *Мадам Бланш пристигна облечена во мошне елегантен фустан, по француска мода* (*Madame Blanche arrived dressed in a very elegant, French style dress*) (*во француски стил, според француска мода, во духот на француската мода...*).

These different solutions create space for discussion. In fact, discussions concerning translation techniques can be focused on commenting on the quality of a certain translation solution, i.e., students can be offered different solutions and be asked to discuss their quality. For example, we can offer

different translations done by students but also present in the published version *Едно нешто што започнува на буквата Л* (*One thing that starts with the letter L*), *Една работа што започнува со неа* (*One thing that starts with her*), *Нешто што почнува на буквата Л* (*Something that starts with the letter L*), *Нешто што започнува на Л* (*Something that starts with L*), *Нешто на буквата л* (*Something starting with L*). Thus, students can discuss the advantages and disadvantages of different solutions. The same applies to other examples, mentioned above, where it is necessary to paraphrase like, *servitor suo*, *vi farà bene, dove volete andare a finire* or *così disse*.

As we already indicated, through discussion or through peer reviewed exercises students can be instigated to distinguish various translation techniques overlapping in one sentence.

5.2.4. Exercises for cultural phenomena translation

The exercises considering translation of cultural phenomena should be focused on realia i.e., on specific culturally marked lexemes.

The first or the simplest exercise would consist of spotting them in a passage and then filling in a table. The table can comprise different categories like: anthroponyms, toponyms, religion, history etc.

Hervé Joncour visse ancora ventitré anni, la maggior parte dei quali in serenità e buona salute. Non si allontanò più da **Lavilledieu**, né abbandonò, mai, la sua casa. La domenica si spingeva in paese, per la **Messa grande**.

(**Hervé Joncour** lived another twenty-three years, most of them in serenity and good health. He never left **Lavilledieu**, nor did he ever leave his house. On Sundays he went into town for the big **Mass**).

Next exercises, through MCQs would concentrate on the meaning of these words in the actual context. In that way, the mistranslation of the word *mesa* will be avoided.

For certain realia, domestication and foreignization can be trained, through text input questions. For example, students can be asked to translate the term *mesa* through foreignization as *муса* (*mass*) or through domestication as *лутурџија* (*liturgy*). *Hélène* can also be translated as *Елен* (*Hélène*) or *Елена* (*Hellen*) or the noun *madame* can be foreignized *мадам* (*madam*) or domesticated *зочноја* (*miss*). The exclamation *hélas* can be foreignized through borrowing (*hélas*) or domesticated through semantic translation *за жал* (*alas*).

Foreignization with additional explanations (in the text or in a footnote) can be trained through peer review exercises. That is the case of the term

alcade, for which students can be asked to describe it shortly in the text or transcribe it and then explain it in a footnote.

Of course, the choice of a certain translation strategy can be subject of discussions.

Discussions can also concern the connection between the translation strategies and translations techniques. For example, students can be asked to compare the concepts of adaptation and domestication, or the use of transcription as a tool for foreignization.

5.3. Final section

As we already mentioned, certain errors like the use of the most widespread meaning, erroneous translations regarding false friends, literal translation etc. are due to the lack of patience and of attention. For that reason, students should be also trained to dedicate more time and pay more attention when translating. So, in the final stage of the translation course students should be asked to translate a certain passage twice and to elaborate the difference between the two translations. Their translations and conclusions can also be subject to reviews by their peers.

The whole course in fact aims at acquiring not only linguistic and translational knowledge, but also at developing patience and attention to details.

6. Conclusion

In the present paper we tried to identify the most frequent mistakes made by students and to offer ways to prevent them in the future literary translation process using MOOC tools.

We used our experience from *Translation studies* classes with Italian learning students and the corpus consisted of their translation of two literary texts. The corpus analysis led us to identify the key aspects of literary translation teaching as: vocabulary, contrastive grammar, translation techniques and rendering cultural differences.

We took into consideration the learning progression and proposed closed type exercises like MCQs and drop-down lists. Afterwards, drag and drop questions and text input questions were used. The final stage consisted of peer reviewed exercises demanding students to elaborate the way they did a certain translation or the way certain techniques interlap. The discussions were usually reserved for certain phenomena that students became aware of during the course such as false friends and they were left to think about them

or to explore them further in their free time. Discussions were also suitable for translation solutions' analysis, or for contexts where different translation techniques or different translational concepts interlap.

We did not address the problem of functional equivalence or the translation of expressions of proverbs because we did not encounter any mistakes in the corpus. It may be due to the training done during other classes or to the fact that students had done this type of exercises before they started translating literary texts. Of course, this aspect should also be taken into consideration in the framework of this type of MOOC.

The didactics of translation has not yet satisfactorily integrated information and communications technology and specific translation training tools still need to be developed to take advantage of the potential offered by these new technologies. For the time being, the ICT is more used in translation for automatic processing than for teaching and didactics of translation. This paper tends to give a humble contribution to the development of translation didactics through integration of ITC.

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