

Translation and interpreting at crossroads

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Every discipline can be depicted as a complex and varied landscape of topics to be navigated by researchers across a vast and intricate network of crossroads both mapped and yet uncharted. At each crossroad, decisions must be made – which turn and what vehicle to take to ultimately arrive at a desired destination from an appropriate angle and with fitting equipment. The current issue of *Bridge: Trends and Traditions in Translation Studies Research* offers various topics that symbolize the many different locations one can arrive at through this expansive labyrinth of translation studies crossroads. The current issue is inspired by the topics and the theme of the tenth annual international conference *Tradition and Innovation in Translation Studies Research* subtitled *Translation and Interpreting at Crossroads*, organised by the Department of Translation Studies of the Constantine the Philosopher University in Nitra for PhD. students and young researchers. The issue presents contributions elaborating on topics presented at the conference, as well as brand-new articles to ultimately showcase research from across the translation studies landscape.

In the first article, Miroslava Melicherčíková presents *The impact of consecutive interpreting on simultaneous interpreting* through an empirical study. She attempts to establish a correlation between consecutive and simultaneous interpreting training, specifically the potential positive impact of the former on the latter. The paper offers results of a triangulated research aiming at determining the effects of consecutive interpreting on simultaneous interpreting.

The second article authored by Zhenhao Zhong discusses *Creative treason in chinese poetry translation within two different translation behaviors* on an example of five different translations of the "Prelude to Water Melody" poem. The author analyses the four types of specific performance revealed by creative treason in them while elaborating on the

term creative treason, and on its usage in transferring the invariant information of Chinese culture for international readership.

In the third article, Ismini Karantzi focuses on audio-description and investigates the impact of pre-screening touch tours on the audience, along with the impact of additional information being provided alongside the audio-description. On the example of a short French stop-motion animation film *Sororal* translated into Greek, the author discusses the preparation of audio description, as well as how its reception is impacted by a pre-screening touch tour.

The penultimate article by Sára Dvořáková turns to the topic of theatre translation and is more specifically aimed at translating of boulevard comedy. Posing the question *Is it possible to evaluate the adequacy of theatre translation?* the author discusses the boulevard theatre, theories on the view of a dramatic text, and the specifics of theatre translation on examples from French boulevard comedy drama works.

The last article by Matej Martinkovič opens the topic of *Translation editor training* and presents partial results of a survey conducted among literary translation editors in Slovakia. It then discusses the Translation Editing course introduced by the Department of Translation Studies of the Faculty of Arts of the Constantine the Philosopher University in Nitra and how the course pilot design was influenced by the presented survey results, helping to fill in a white spot in the research of editing practise in Slovakia.

This issue of *Bridge: Trends and Traditions in Translation and Interpreting Studies* is concluded by three reviews. In the first review, Irene Fuentes-Pérez briefly introduces *Research in Translation Didactics* by Ana Gregorio Cano in the context of translator training in Spain. The second review by Antony Hoyte-West is aimed at the history, evolution and present status of translation and interpreting practitioners introduced in the book *Dancing on Ropes: Translators and the Balance of History* by Anna Aslanyan. The third review by Zoé Gindre discusses the publication *Ideological Manipulation of Children's Literature Through Translation and Rewriting* by Vanessa Leonardi and points out the role of translators mediating children's literature under the influence of different ideologies on the final translation.

We hope that the diversity of the current issue will encourage and inspire you to take different turns in your investigations of the intricate translation studies research network of crossroads.

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