TRANSLATION THEORIES
IN THE SLAVIC COUNTRIES

Edited by
Andrea Ceccherelli, Lorenzo Costantino, Cristiano Diddi

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Preface

This publication is the result of a research project on translation studies in the Slavic countries promoted and funded by the Department of Modern Languages, Literatures and Cultures (LILEC), University of Bologna. The culmination of this work was an international conference held on 7-8 May 2014, which was attended by most of the authors of the articles here included.

The initial assumption of the research, started in 2011, concerned the fact that translation studies conducted in the Slavic countries, despite their richness and often being ahead of their time, have often remained unknown across borders. This is due to several factors including, primarily, their anchor to an examplifying apparatus taken from national languages and literatures poorly known in the West. We can still state, as did Wittgenstein, "Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt".

It is not a secret that manuals of translation theory, popular in Western countries, base their argumentative-examplifying apparatus on different linguistic-cultural contexts; nor do the main encyclopedic repertoires on the issue bring justice to the amplitude and the depth of the translatological debate in the Slavic countries. Even the receptions of the best known traditions, such as the Russian or Czechoslovak, still show considerable gaps. It is true, however, that the Slavic authors of seminal books on translation theory circulating in major European languages can be counted on the fingers of one hand or, at most, two: Roman Jakobson, Jiří Levý, Anton Popovič, Aleksandăr Ljudskanov, Elżbieta Tabakowska, Peeter Torop.

Hence the need to shed light on an extremely rich and varied research context, fostered and fueled by the fact that Slavic cultures are all translation cultures, in which the circuit of translated literature has always interacted in a very profound way with the circuit of the original literature.

Since the beginning of our research, in 2011, the international interest in the subject has grown considerably, as shown by some recent initiatives – e.g. numbers of magazines, conferences – aimed at describing single, translatological traditions developed in a specific country or following a precise research paradigm.

This collection of studies is the largest overall contribution on the subject to see the light in a Western language. The intent is to show the peculiarities

of scientific consideration on translation conducted in each Slavic country, without omitting the mutual connections and elements of dialogue, nor forgetting to provide the necessary references to the pre-scientific period. All the Slavic areas are shown and described, albeit not in an exhaustive way, to stimulate further critical reflection and open the way for more specific and detailed descriptions.

Andrea Ceccherelli, Cristiano Diddi

TRANSLATION THEORIES IN THE SLAVIC COUNTRIES:
INTRODUCTORY REMARKS

Lorenzo Costantino

In the late 1990s, Maria Tymoczko criticized *Translation Studies* for adopting an exclusively Western point of view, inviting the reconsideration of the phenomenon of translation and the theoretical models it offers, taking into account non-Western translation experiences (both practical and theoretical).[1] That was the beginning of a dialogue that opened TS to concepts and perspectives developed in the non-Western world. Attention initially focused on the cultures of the African and Asian continents.[2] Only in recent times it has become clear that entire areas within the Western world itself were being ignored in the international debate. Brian James Baer observed, for example, how little attention was being paid in the West to the translation experiences and theoretical discourse in all of central-Eastern and Eastern Europe in general, including the Slavic countries.[3]

The present collection of essays intends to explore the fertile tradition of theoretical research on translation conducted in the Slavic countries starting

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[1] M. Tymoczko, *Translation in a Postcolonial Context*, Manchester, St. Jerome,1999.

[2] *Asian Translation Traditions*, ed. by E. Hung, J. Wakabayashi, Manchester, St. Jerome, 2005; *Translating Others*, voll. 1-2, ed. by T. Hermans, Manchester, St. Jerome, 2006; *An Anthology of Chinese Discourse on Translation*, ed. M. Cheung, Manchester, St. Jerome, 2006, *Decentering Translation Studies: India and Beyond*, ed. by R. Kothari, J. Wakabayashi, Amsterdam-Philadelphia, John Benjamins, 2009, *Translation Studies in Africa*, ed. by J. Inggs, L. Meintjes, London-New York, Continuum, 2009.

[3] B. J. Baer, *Introduction: Cultures of translation*, in Id. (ed.), *Contexts, Subtexts and Pretexts: Literary Translation in Eastern Europe and Russia*, Amsterdam-Philadelphia, John Benjamins, 2011, pp. 1-16. This lack of attention has been highlighted in different terms also by others scholars: in Italy, for instance, L. Salmon e B. Osimo have repeatedly spoken of a "fracture", which divides Eastern and Western Translation Theories (L. Salmon, *Teoria della traduzione. Storia, scienza, professione*, Milano, Vallardi, 2003, pp. 12-13; B. Osimo, *Popovič e la ricerca contemporanea*, in A. Popovič, *La scienza della traduzione. Aspetti metodologici. La comunicazione traduttiva*, trad. D. Laudani e B. Osimo, Milano, Hoepli, 2006, p. XIII).

from the first half of the twentieth century to the present time. The articles here collected describe specific traditions of research which have been developing over several decades in different countries (taking into account theories produced in different fields: cybernetics, linguistics, literature etc.) as well as the contributions provided by groups of scholars, single scholars and centers of research from the Slavic context. Slavic T-theories are generally little known in the West. This publication is the result of the collaboration between experts in T-theory and experts in Slavic Studies, involved in the common effort to make known Slavic T-theory to a larger number of western scholars, who inevitably do not have access to the sources of that debate.

This publication is the first wide contribution on the topic in a Western language and does not pretend to present a systematic and complete description of research produced in the Slavic countries, it is intended rather to stimulate further critical reflection and more specific and in-depth descriptions.

Attempts to bridge the gap between the two research traditions, Western and Eastern, that developed in parallel, had actually been made in the past, as well. Sporadic contacts between them had even contributed in some cases to significant advances in Western research: for example the fundamental contribution made by Roman Jakobson to Western translation theory, or the encounter between James Holmes and Anton Popovič, which to a great extent led to the very foundation of the discipline of Translation Studies.[4] Some works by Slavic scholars, like *Translation as a decision process* by Jiří Levý,[5] have become classics in the Western debate (also thanks to the fact that they were written in non-Slavic languages). After a Visiting Professorship at the University of Alberta in Edmonton (Canada), Popovič published a *Dictionary for the Analysis of Literary Translation*,[6] which until the mid-

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[4] In Bratislava an important international conference was held in 1968, entitled *Translation as an Art*, whose speeches (collected in *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*, ed. by J. S. Holmes, F. de Haan, A. Popovič, The Hague, Mouton, 1970) inspired the birth of Translation Studies (see E. Gentzler, *Contemporary Translation Theories*, Clevedon-Buffalo-Toronto-Sydney, Multilingual Matters, 2001[2], pp. 80-91).

[5] J. Levý, *Translation as a decision process*, in *To Honor Roman Jakobson: Essays on the Occasion of his Seventieth Birthday*, II, The Hague-Paris, Mouton, 1967, pp. 1171-1182. In Germany, the book *Umění překladu* by J. Levý became well known after translation into German in 1969. Other works by scholars, written in czech and not translated in any western languages, are instead little known.

[6] A. Popovič, *Dictionary for the Analysis of Literary Translation*, Edmonton, University of Alberta, Department of Comparative Literature, 1976. For a complete report of publications in English and German by Popovič, see J. Špirk, *Anton Popovič's contribution to translation studies*, "Target", 21 (2009) 1, pp. 3-29.

1990s, was the only dictionary of translation science terminology published in English. A significant effort was made in 1993 to introduce the Russian and Bulgarian traditions of translation studies to a wider audience, with the publication of an anthology of texts edited by Palma Zlateva for the prestigious Bassnett-Lefevere series.[7] In some cases the Slavic scholars themselves have written or translated their works into Western languages (and this has generally guaranteed greater visibility): for instance Aleksandăr Ljudskanov self-translated his own work into French in 1969,[8] whereas more recently Elżbieta Tabakowska wrote her *Cognitive Linguistics and Poetics of Translation* directly in English.[9] For its part, the Fédération Internationale des Traducteurs (founded in 1953) has always tried to promote the dialogue with this part of Europe, in conferences organized in Slavic centers (Dubrovnik, Warsaw, Belgrade)[10] and in the journal "Babel", which has published many articles dealing with these countries (though only a small number of them are dedicated to purely theoretical research). Since the '90s and the fall of the Iron Curtain, the international context of research has changed, the two traditions have found new dialogue opportunities and some international collaborations are now underway (such as the Maastricht-Łódź Duo Colloquium).[11]

Notwithstanding, contacts have been so far rather sporadic[12] and knowledge of Slavic translation theories in the West is actually incomplete or

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[7] *Translation as Social Action: Russian and Bulgarian Perspectives*, ed. by P. Zlateva, London-New York, Routledge, 1993.

[8] A. Lyudskanov, *Traduction humaine et traduction mécanique*, Paris, Centre de Linguistique Quantitative de la Faculté des Sciences de l'Université de Paris, 1969.

[9] E. Tabakowska, *Cognitive Linguistics and Poetics of Translation*, Tübingen, Gunter Narr Verlag, 1993. Only in 2001 appeared polish translation of this work (*Językoznawstwo kognitywne a poetyka przekładu*, transl. by A. Pokojska, Kraków, Universitas, 2001).

[10] The IV Conference in Dubrovnik in 1963 (see proceedings in "Babel" 9/3); the IX Conference in Warsaw in 1981 (see *The Mission of the Translator Today and Tomorrow.* Proceedings of the 9th World Congress of the International Federation of Translators. Warsaw 1981, ed. by A. Kopczyński et al., Warszawa, Stowarzyszenie Tłumaczy Polskich, 1983); the XII Conference in Belgrade in 1990 (see *Prevođenje kao stvaralački čin.* XII Svetski kongres FIT-e, Beograd 1990: zbornik radova / *La traduction, profession créative.* XIIe Congrès mondial de la FIT: actes du Congrès "Translation, a creative profession" XIIth World Congress of FIT, ed. by M. Jovanović, Belgrade, Prevodilac, 1990.

[11] That produced the series of publications tit. *Translation and meaning* ed. by B. Lewandowska-Tomaszczyk and M. Thelen.

[12] Related to such contacts are also the positive reviews of parts of the studies conducted in Slavic countries that from time to time appeared (as, for example, by J. Holmes and E. Gentzler, which appreciated the contribution of Eastern Europe for the investigation of trans-

superficial, as demonstrated also by the entries on the subject in encyclopedias, which are too short or incomplete (such as the *Routledge Encyclopedia of Translation Studies* and the third volume of *Übersetzung, Translation, Traduction. An International Encyclopedia of Translation Studies*),[13] or by handbooks on translation theory (where the Slavic T-theories occupy a marginal place). Generally speaking Western knowledge of Slavic T-Theories appears limited to particular studies or aspects of the Russian or Czechoslovakian traditions, the understanding of which however seems to contains various gaps. Even less is known about translation theories in other Slavic countries.

There are several reasons for this situation. In 1980, commenting on the lack of dialogue between the two traditions, Popovič wrote: "Unfortunately it is still true today that in studies on the problems of translation, too little attention is paid, in particular by Western researchers, to the results of research studies conducted in Socialist countries".[14] It is true that the political barrier was a factor in the scarcity of communication between the two sides. The political situation that developed in the early twentieth century (when the first theoretical research studies on translation were being undertaken in Eastern Europe), and was consolidated after World War II when the world was divided into two blocks was certainly not propitious to the circulation of ideas and people (and in many cases prevented it). The political barrier however is not the only or the most important of causes. It is sufficient to observe that in many cases the old division still persists, and is evident in some of the most recent scientific production.

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lation studies of literary texts emphasizing in particular the contribution of the Czechoslovak School). However, they testified of the limited awareness of the context which the same research had been conducted.

[13] *Encyclopedia of Translation Studies*, ed. by M. Baker, G. Saldanha, New York-London, Routledge, 2009²; *Übersetzung Translation Traduction: ein internationales Handbuch zur Übersetzungsforschung. An International Encyclopedia of Translation Studies. Encyclopédie international de la recherche sur la traduction*, Vol. III, ed. by Kittel et al., Berlin-Boston, de Gruyter, 2011. The first one includes only entries about Bulgarian, Czech, Polish, Russian and Slovak traditions. However, in general, reports in both publications attempt to concentrate into a few lines not only contemporary theoretical debate but also the history of translation in the various countries. The space dedicated to theoretical studies from the 20th century onwards is therefore very limited and does not help to identify any specific orientations of individual research traditions.

[14] Quoted from A. Popovič, *La scienza della traduzione*, cit., p. 3 (from the first chapter added to the Russian translation of Id., *Teória umeleckého prekladu*).

The barriers have been and are still evidently a matter of language, to some degree. The limited understanding of Slavic European languages by Western scholars is a fact, not just a scientific convention. There is no doubt that the Slavic texts usually become accessible to non-Slavic scholars only if they have been translated into English, French or German, or if they were originally written in one of these languages.

However, there seems to be a more important cultural reason. As Baer noted, underlying the lack of interest in the theories developed in this area is an ancient European prejudice, dating as far back as the eighteenth century, which considers this part of the continent to be less advanced and therefore undeserving of particular attention.[15]

Growing interest in the subject has been attested to in recent years, by publications in Europe and Americas that include studies on Slavic T-theories, the translation of classic works by Slavic scholars and by some important conferences recently organized specifically to fill this gap,[16] such as "Czech, Slovak and Polish Structuralist Traditions in the Translation Studies Paradigm Today", Prague (26-27 September, 2013), "Translation Theories in Slavic Countries", Bologna (7-8 May, 2014) (whose works are the basis of this publication), "Going East: Discovering New and Alternative Traditions in Translation (Studies)", Vienna, (12-13 December, 2014).

Two essays dedicated to translatology in Russia open this collection of essays. Laura Salmon begins with the historical (cultural and political) pre-

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[15] B. J. Baer, *Introduction: Cultures of translation*, cit.

[16] Among the translations, fragments of classical studies from this area are published in journals (like "Translation and Interpreting Studies"); *Umění překladu* by J. Levý was also recently translated into English (*The art of translation*, Amsterdam, J. Benjamins, 2011; transl. by P. Corness, edited with a critical foreword by Z. Jettmarová). Initiatives aiming at investigating local traditions (or at making known it at western scholars) have also arisen in the Slavic countries, in Poland: *Polska myśl przekładoznawcza: antologia*, ed. M. Heydel, P. Bukowski, Kraków, Wydawnictwo Uniwersytetu Jagiellońskiego, 2013; in Ukraine: T. Šmiger, *Istorija ukrajins'kogo perekladoznavstva XX storiččja*, Kijiv, Smolozkip, 2009; and especially in Czech and Slovak: *Chimera prekladania. Antologia slovenskeho myslenia o preklade* I, ed. D. Sabolova, Bratislava, VEDA, 1999; *Tradition Versus Modernity: From the classic period of the Prague school to Translations Studies at the beginning of the 21st century*, ed. J. Kralova, Z. Jettmarová et al., Praha, Univerzita Karlova v Praze, Filozoficka fakulta, 2008; *Present State of Translation Studies in Slovakia*, ed. L. Vajdová, Bratislava, Slovak Academic Press Institute of World Literature SAS, 2013 (V. Biloveský, *Slovak Thinking on Translation*, "European Researcher", 77 (2014) 6/2, pp. 1177-1181; see also the pages devoted to these traditions in E. Prunč, *Einführung in die Translationswissenschft*, Bd. 1: Orientierungsrahmen, Graz, Selbstverlag, Institut für Theoretische und Angewandte Translationswissenschft, 2002[2] and M. Snell-Hornby, *The Turns of Translation Studies: New Paradigms Or Shifting Viewpoints?*, Amsterdam-Philadelphia, Benjamins, 2006).

conditions that fostered the eighteenth-century debate, illustrating the deve-
lopment of the discourse in the Soviet era (an era that drew attention to the
bond between cultural communication and ideology and in which translation
became a social mission). This evolution had its own basis on the particular
characteristics of Russian linguistic research, and the 'macrolinguistic'
approach, pointed out by Salmon, which it embraced in the '20s (compre-
hensive of a psycho-linguistic, pragma-linguistic and socio-linguistic dimen-
sion). Thus she describes a tradition that developed along a coherent path
from the earliest research in the field of automatic translation by Petr Smir-
nov-Trojanskij to Tamara Kazakova's research in the field of psycho-semio-
tics. Kazakova is in fact the author of the second essay on Russia, which illu-
strates various phases in translation studies from the 1980s to the present, in-
spired by psychological, cybernetic and semiotic research (in the work of
Aleksandr Švejcer, Rajmund Piotrovskij, Rjurik Min'jar-Beloručev, Leonora
Černjachovskaja, Nadežda Rjabceva, Jurij Sorokin, and Sergej Tjulenev).
The author sustains that: "Within the last twenty-five years, the traditionally
linguistic paradigm in Russian translation studies has lost its positions and
bowed to pressure of psychological, informational and semiotic approaches
and/or their correlation". Though actually, considering what Salmon writes, it
would seem to be an evolution in the light of the most recent scientific know-
ledge, which follows in the wake, however, of earlier research.

Historically linked to the Russian debate is the Ukrainian one. The pro-
blem of the existence of a specific Ukrainian tradition, usually effaced or en-
compassed within the Soviet area, has emerged in a series of recent publica-
tions.[17] Taras Šmiger is the author of the essay dedicated in this book to the
Ukrainian tradition, which is very cautious in addressing the preliminary defi-
nitions first; he delineates the framework of research in a culture that – one
might say – has always been forced to translate itself with respect to other
dominating cultures, and then briefly outlines an overview of the theoretical
debate (which, it must be said, may be considered to have begun in 1929 and
continued through the '30s in the works of Sergej Dloževs'kyj, Oleksandr

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[17] The aforementioned, third volume of de Gruyter's encyclopedia *Übersetzung Transla-
tion Traduction* includes a chapter dedicated to the Ukraine, but it consists of an overview of
considerations on translation since its very origins in the Ukraine, in which the theoretical de-
bate is just briefly mentioned, basically in a list of scholars' names. The specific problem of
the theoretical debate is addressed in a series of recent studies (in Ukrainian); of particular in-
terest a collection of essays ed. dedicated to Finkel', the "forgotten theoretician of transla-
tion": *Oleksandr Finkel': Zabutyj teoretyk ukrajins'kogo perekladoznavstva*, ed. L. M. Černo-
vatyj, V. I. Karaban, Vinnicja, Nova kniha, 2007; and the first comprehensive research study
on the theme, by T. Šmiger, *Istorija ukrajins'kogo perekladoznavstva XX storiččja*, cit.

Finkel', Mychajlo Kalynovyč and Mykola Zerov). It therefore opens a window onto Ukrainian translatology that lays the groundwork for specific investigations in the future.

Two essays are dedicated to the Bulgarian tradition: one by Laska Laskova and Svetlana Slavkova on Ljudskanov, the other a more synthetic text by Roberto Adinolfi. The Bulgarian tradition, as Zlateva had already noted, has strong ties to the Russian tradition, not only in terms of the research paradigm (it is significant, for example, that the studies of Sider Florin and Sergej Vlachov were firstly published in Russian and only subsequently translated into Bulgarian; whereas the theme of translation between Bulgarian and Russian also generates a theoretical reflection on translation between similar languages). The articles confirm that Bulgarian translation studies, which arose later than their Russian counterpart (starting in the '60s), based on a project for strong 'cybernetic semiotics', in which the phenomenon of translation plays a key role, developed in the direction of a multifaceted reflection on language, which also focuses on the psychological and sociological aspects of translation. The contribution of Ljudskanov, the father of Bulgarian translation theory, is so fundamental as to deserve a chapter of its own. Whereas the article by Adinolfi offers a quick overview of research studies that have appeared in Bulgaria (and abroad), contributing to increasing the understanding of Bulgarian translatology, while remaining open to expansion and further exploration.

In a hypothetical map of research into T-theory in Europe, Prague, Bratislava, Nitra and Brno should be highlighted as significant centres. The important tradition of studies in the Czech and Slovak areas, which fostered one of the most intense debates between scholars of the two areas that developed in mutual contact with each other, is the subject of the essays by Zuzana Jettmarová and Edita Gromová and Renáta Kamenárová. Jettmarová reconstructs the bases of the methodological thought underlying this tradition. The scholar underlines how the differences that have existed since the very beginning between the Structuralism of this area (on which a large part of Czech translation theory is founded) and that of the West, allowed Czechoslovakian Structuralist translatology to anticipate many fundamental changes in western research (Constructivism, Holism, Phenomenology, Cognitivism, Interpretation, socio-historical dialectics and dynamism, culture functions, human agency, the communication process and the sociology of the translator and translation practices) avoiding other developments (Deconstruction and Post-Modernism, extreme cultural relativism and agnosticism, as well as the ideology of post-colonialism.) For their part, Gromová and Kamenárová concentrate on the school of Nitra, from its most significant figure, Popovič, to later developments, following a tradition that has always been known to

"stress the idea that, although the translator makes decisions at the level of the text, there are also broader macro-contextual and socio-cultural factors at play". Finally, Anna Radwan provides a short profile of the Czech theoretician Bohuslav Ilek, whose research interest combines literature studies, linguistics, versology and theory of translation.

Structuralism was a strong paradigm for Poland, as well, in the field of research into literary translation. It was within this fold that research into translation developed its primary orientation: the so-called Poznań school was quite prolific in this field, though less renowned at the international level than the Czechoslovakian schools. Ewa Kraskowska, who was one of the major exponents of the Poznań school (with a very important research study, among others, on self-translation in which she broke through what were considered the boundaries of classic Structuralism), examines the research studies of that group of scholars, questioning whether it should be defined as a 'school' rather than as a 'tradition'.

The other two articles concerning the Polish area (by Elżbieta Tabakowska and by Magdalena Heydel and Piotr de Bończa Bukowski) are dedicated to paradigms that emerged after the '80s, "together with the overall change in humanities and the general crisis of the structural meta-language". Until then, the Structuralist research into literary translations had dominated Polish translatology; it was not until the '90s, especially with Tabakowska's work, that research studies in Poland which addressed the translation process from the perspective of psychology (and cognitive linguistics) became particularly significant. It is possible however to reconstruct a *fil rouge* of linguistic research in Poland that has been considering these aspects for decades. In this perspective, the essay written by Tabakowska offers an overview of Polish translatology from its origins to the most recent studies, many of which have yet to be published (nor are they limited to the field of literature, but consider the audio-visual field as well, for example). The crisis of the Structuralist model, with its clear separation between the terrains of different disciplines, has been accompanied in more recent Polish research studies by early explorations of a 'transdisciplinary' approach (inspired by the contact with western research). Heydel and Bukowski then present the evolution in Polish translation studies from the traditional interdisciplinary approach to the transdisciplinary approach referring to three areas: philosophy, sociology and psychology.

Though they represent two distinct approaches, the Serbian and Croatian traditions, explored by Natka Badurina, developed in close contact with one another. Unlike other Slavic countries, translation theory in the area of the former Jugoslavia is far more recent (late '70s), and is inspired by a more diversified plurality of approaches. In this case too, or particularly in this case,

the discussion involves a series of studies, rather than a school. The dawning of a debate on translation does not seem to be connected to the debate that developed in the USSR or in the rest of the Slavic world. It is as such an area unto itself, which seems open to a variety of stimuli from Western Europe (with more frequent post-Structuralist inspirations), more inclined to consider translation from a more specifically cultural perspective, which excludes the glottocentric scientism typical of so much of Slavic research (an interesting point of view is expressed by the 'transnational authors' Boris Buden and Tomislav Longinović, theoreticians of the 'cultural translation'). Martina Ožbot explores the debate in another country of the former Jugoslavia, Slovenia. The development of an academic debate here is even more recent (late 1980s) and, at the time, less tied to a local experience.

If research studies in the field of translation theory developed separately in the West and in Eastern Europe, with only occasional contact between the two, the Slavic circuit of research into translation should not be perceived as a single monolithic body of research. As well in the West, Slavic tradition includes a multiplicity of approaches, local developments and directions in research, some of which developed in isolation, others as a result of joint efforts.

However, there are several elements that make the Slavic tradition (or at least part of it) a tradition unto itself. There are elements that originate from the general cultural history of this area, and that more specifically involve the scientific aspect of research (works originating in agreement over the same research paradigm in the whole Slavic area or in a single Slavic country; bonds of exchanges between different theoretical schools that highlight common problems and features, witnessing the existence of a 'Slavic dialog').

As is pointed out in some of the articles contained in the volume, there are many historical reasons for which the cultures in this area, unlike many of those that have participated in the Western debate on contemporary translation, have always attributed a positive value to translation, recognizing its importance from a literary and cultural standpoint, and not considering it a secondary activity.[18] These cultures are historically 'sensitive' to the issue of translation.

In almost all the Slavic countries, pure theoretical research was preceded as early as the late nineteenth century by lively debates on translation, containing many a theoretical observation that would later constitute the founda-

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[18] Clearly the difference was not in the value that translations have had, but in the value that was recognized to them by these cultures.

tion for the real theoretical debate that ensued, which, upon closer scrutiny, in some cases, began in the first half of the twentieth century (ahead of the rest of the Western world). The first, often forgotten, book-length study of translation theory in Europe was *Theory and Practice of Translation* by Finkel', published in Ukrainian in 1929. Research studies on literary translation by Andrej Fedorov, the father of Russian translatology, began in the mid-'20s.[19] In Russia, traces of theoretical considerations were apparent in the debate on literary translation which had become quite intense in the early twentieth century, so it should come as no surprise that in 1934, the *Literaturnaja Ėnciklopedija* featured an entry dedicated to translation (containing a section dedicated to the *Theory of literary translation*; in it Aleksandr Smirnov underscored how every translation involves an "ideological subservience" to the original, which is already implicit in the choice of text to translate). Research on machine translation began in the USSR as early as the 1930s, with Smirnov-Trojanskij, marking the onset of a season rich in thought which, not only in Russia but in other Slavic countries as well, opens up from cybernetics to linguistics, semiotics and the cognitive sciences. In Czechoslovakia, the first traces of a theoretical discussion on translation date back to the turn of the century, and in 1913 Vilém Mathesius wrote an article on translation in which he lays the basis for "a functional understanding of translation", at the basis of later Czech tradition. The examples could go on and on.

The works of these Slavic scholars generally refer to a common legacy of research studies produced in various Slavic languages, which do not correspond to the legacy of Western scholars. The language factor, which has been an obstacle to us, in Eastern Europe or at least in its Slavic sections, seems in the past to have fostered greater communication between scholars from various countries.

On the other hand in the Slavic countries and throughout Eastern Europe there has been an ongoing international debate fueled by the participation of scholars from various countries (Slavic, such as P. Kopanev from Belarus, and non-Slavic, such as Peeter Torop from Estonia, or, during the Soviet period, scholars from the various Socialist republics, such as Givi Gačečiladze from Georgia, Levon Mkrtčan from Armenia, and others). The Russian language has therefore played a key role as the language of communication between various researchers from different countries, fostering an international research effort of remarkable breath, running parallel to the international research conducted in the West.

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[19] The first Fedorov's study devoted to translation was *Problema stichotvornogo perevoda*, "Poėtika", II (1927), pp. 104-119.

This dimension of the debate also stimulated common research themes and directions, such as research studies on the history of reflection on translation (which also began ahead of similar studies in the West, but have been totally ignored in our research in this field). Interest in the history of translation and of reflection on translation was already alive in the early decades of the XX century in Ukraine (see the article by Šmiger in this volume). Research into the history of reflection on translation produce publications in Czech, Russia and Poland.[20] In the theoretical field, the attempt by Jerzy Ziomek of combining theory of information and stylistic analisys of literary translation and the project of Ljudskanov of a cybernetic semiotics in which translation occupies a central place, were inspired by the same ample inter-Slavic debate which between the '50s and the '70s sought to bring together linguistics and the literature of mathematical and cybernetic sciences. Research studies inspired by the same formalist-structuralist-semiotic paradigm are common for many research studies in Czechoslovakia and Poland (its acceptance in these countries may be considered one of the reasons for the significant development and timeliness with which these countries inaugurated their research into literary translation).

The most characteristic aspect, which may however apply to all the Slavic tradition, in general (with the exception of the former Jugoslavia), is that the traditions of research into translation, spanning linguistics, cybernetics, literature and semiotics, often seems inspired by a common scientific approach that becomes the basis for a deeper collaboration among these disciplines than in the West.

The collection of essays ends with an article on the circulation of Slavic translation theories in Italy. The article presents an overview of studies on Slavic T-theories and of translations published in Italy of texts produced by Slavic theoreticians. The situation it depicts is, however, rather indicative of how these theories were received, a reception that was often dependent, as one might expect, on translated versions of these texts (but the situation it describes could apply in part to other Western countries as well). In conclusion, this can only be a stimulus to continue the study of Slavic translation theories, pursuing them with studies such as those presented here, and to translate what others are saying and have said before us about translation, thereby enriching the debate that surrounds it.

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[20] J. Levý, *České teorie překladu*, Praha, SNKLHU, 1957; Ju. D. Levin, *Russkie pisateli o perevode XVIII-XX vv.*, Leningrad, Sovetskij pisatel', 1960; E. Balcerzan, *Pisarze polscy o sztuce przekładu. 1440-1974. Antologia*, Poznań, Wydawnictwo poznańskie, 1977.

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TRANSLATION THEORY IN THE SOVIET UNION
BETWEEN TRADITION AND INNOVATION

Laura Salmon

The historical background of Soviet translatology: a national identity from abroad

Translation is deeply rooted in Russian culture. The role of translation "can hardly be overestimated"[1] as it was crucial in shaping Russian cultural values.

The Church Slavonic itself, the language used by the translators of the Christian Byzantine literary heritage, was *par excellence* "a language of translations".[2] In both morpho-syntax and phrase setting, Church Slavonic had its structure deeply modeled by Greek. Moreover, translations had a conspicuous function in thematically shaping ancient Russian literature with its religious focus.[3] As a fundamental vehicle of Christianization, Church Slavonic has been perceived in Russia as an emblem of orthodoxy;[4] in its diglossic antinomy to the secular, illiterate language, it acquired the status of both sacred and literary language, allowing thereby a semiotic association between the concepts of 'translation' and 'high literature'. Church Slavonic had the same prestige and social consideration as Greek. Russian translators

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[1] M. Friedberg, *Literary Translation in Russia. A Cultural History*, University Park, The Pensylvania State University Press, 1997, p. 14.

[2] M. Ju. Koreneva, *Istorija russkoj perevodnoj literatury skvoz' prizmu razvitija russkogo literaturnogo jazyka*, in *Res Traductorica. Perevod i sravnitel'noe izučenie literatur*, ed. by V. E. Bagno, St.-Peterburg, Nauka, 2000, pp. 11-38, see p. 12.

[3] M. Colucci, R. Picchio, *La codificazione dei tipi letterari nella Rus' kieviana (secoli XI-XII)*, in Idd., *Storia della civiltà letteraria russa*, I, Torino, UTET, 1997, pp. 27-57, p. 32; V. N. Skibo, *U istokov stanovlenija perevodčeskogo dela v Rossii*, "Tetradi perevodčika", 24 (1999), pp. 148-152.

[4] As Jurij Levin claims in his *Premise* to his two-volume *History of Russian Translated Literature*, the source text itself was of no great interest to Old Russian 'users'. See: *Istorija russkoj perevodnoj chudožestvennoj literatury. Drevnjaja Rus'. XVIII vek. Proza*, I; *Dramaturgija. Poezija*, II, ed. by Ju. D. Levin, Köln-Weimar-Wien, Böhlau, 1995, 1996.

had the same social status of writers and there was the highest respect for translators as carriers of culture, which is an interesting aspect of continuity in all of Russian history until the end of the USSR. This might be considered the first, clear mark of distinction from the Western tradition.

In the post-Medieval history of translation, the most significant turning point occurred at the time of Peter the Great, when Russia eventually left its cultural self-isolation, opening itself up to European culture. A massive secularization of knowledge and education took place, which generated an exponential increase of translation activity.[5] Secular Russian also began to be used as a "language of translation", gradually reaching a higher social status.[6]

Peter the Great realized that Russia's 'Europeanization' would be possible only by translating texts of all kinds into a completely understandable language, providing the Russian language with new idioms and terminology. The tsar's drastic reform of the alphabet used for secular purposes defined a double graphic system for printed texts – religious vs secular. The latter obtained its official cultural status.[7] Peter laid the basis for both a systematic work on Russian grammar and a definition of the patterns required in translation practice. In 1735, within the Russian Academy of Science, the *Rossijskoe sobranie* ('Russian Assembly') was established: it was the first professional organization of Russian translators, also involved in training future professionals.[8] The tsar himself was a translator and a theorist: he undertook a decisive fight against literalism, introducing in translation practice a proto-functional approach.

Catherine the Great was also personally involved in translation activity. In 1768, the *Sobranie, starajuščeesja o perevode inostrannych knig na rossijskij jazyk* (the 'Society for Professional Translation into Russian of Foreign Books') was organized by the empress. During that time, most masterpieces of West-European and Oriental literatures were printed in Russian translations,[9] but also scientific and technical translations were commissio-

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[5] V. M. Živov, *Jazyk i kul'tura v Rossii XVIII veka*, Moskva, Jazyki russkoj kul'tury, 1996, pp. 59-68.

[6] M. Ju. Koreneva, *Istorija russkoj perevodnoj literatury skvoz' prizmu razvitija russkogo literaturnogo jazyka*, cit., pp. 15-16; V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, "Teorija perevoda", 2006, pp. 5-66, see pp. 7-8.

[7] V. M. Živov, *Jazyk i kul'tura v Rossii XVIII veka*, cit., pp. 69-88.

[8] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., p. 13.

[9] P. Toper, *Tradicija realizma. (Russkie pisateli XIX veka o chudožestvennom perevode)*, in *Voprosy chudožestvennogo perevoda*, ed. by V. M. Rossel's, Moskva, Sovetskij pisatel', 1955, pp. 45-96, p. 47.

ned and supported, improving the development of Russian culture.[10] The technique of 'domestication', properly intended as 'russification', was the leading practice. The use of 'intermediary texts' was also frequent – translations into French and English were used by Russian translators as source text (ST),[11] and this practice lasted throughout the Soviet period (cases are reported when nothing existed beyond the intermediary-ST).[12]

As before, at the beginning of the Nineteenth Century, most Russian scholars and writers still seemed interested in determining the 'correct' translation technique and the useful parameters in evaluating professionalism.[13] The long-standing contrast between the supporters of 'literal' vs 'free' translation was firmly established and literary translations were largely discussed.[14] Russian translators mainly thought that only one of two options was available: either a target text (TT) is 'literal' and *of low aesthetic quality*; or it is 'free' and *of high aesthetic quality*. Besides these two options, *tertium non datur*. The axiom was that a TT 'close' to the ST implied a 'distance' from the target language. As an exception, Nikolaj Gogol' grasped the third, missed option – the functional way to translation. The concept of 'closeness', expressed by Gogol', reflects a farsighted functional conception: "That's what I say to you about translations: sometimes one has to move away from the original, but with the special aim to be closer to him".[15] Gogol' understood that translation's high quality is due to a merely apparent 'distance' that is in fact 'closeness'; he hence unmasked the false paradox generated by the asymmetry of languages, equating the translator's virtuosity with the *invisibility* of translation.[16] Unfortunately, the majority of Russian translators equated functionality with russification or imitation.

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[10] P. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, Moskva, Nasledie, 2000, p. 56.

[11] M. Ju. Koreneva, *Istorija russkoj perevodnoj literatury skvoz' prizmu razvitija russkogo literaturnogo jazyka*, cit., p. 49.

[12] Cf. M. Friedberg, *Literary Translation in Russia. A Cultural History*, cit., pp. 173-174.

[13] Ju. D. Levin, *Ob istoričeskoj ėvoljucii principov perevoda (k istorii perevodčeskoj mysli v Rossii)*, in *Meždunarodnye svjazi russkoj literatury*, ed. by M. P. Alekseev, Moskva, Akademija Nauk, 1963, pp. 5-63, p. 5; P. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, cit., p. 49.

[14] P. Toper, *Tradicija realizma…*, cit., p. 56.

[15] Letter to A. Maksimovič (April 20, 1834): N.V. Gogol', *Polnoe sobranie sočinenij*, vol. 10, Moskva-Leningrad, Izd. Akademii Nauk, 1940, p. 311.

[16] The translator, he wrote, should be a so "transparent glass", that the glass itself would not be visible (Ibid., 312).

Among the prestigious supporters of domestication, Aleksandr Puškin and Vasilij Žukovskij were the main figures. In recoding the unity of form and content Puškin saw the way a ST could become *national*, i.e. Russian.[17] His article about Milton's *Paradise lost* in Chateaubriand's translation remained, until the 1950s, "the source of any translation theory in Russia",[18] and Puškin's translations were regarded, for a long time, as unsurpassed models.[19]

Žukovskij was properly the 'hero' of the 'golden age' of Russian translation. Thanks to his versions of European poetry, foreign poems still today sound familiar to educated Russians,[20] but Žukovskij's works were not properly 'translations', but rather a sort of high level re-writing. In the Nineteenth century, the creation of a cultural bedrock for a solid national literature was a priority: translation was "a means of self-expression", and the difference between originality and translation still remained weak if not marginal.[21]

The claims by Puškin and Žukovskij were idealized and even misinterpreted by their fans as their model of 'free translation' was also intended "as a means of promoting democratic ideas, which would not have escaped official censorship in original works".[22] Translated texts were weakly controlled compared to original works, and they could be used "as a vehicle of dissent".[23] This is another element of continuity during all the Soviet times.[24]

Besides 'domesticators', in Nineteenth-Century Russia there were also supporters of 'literal' translations, whose main representative was the poet Afanasij Fet. He thought that translators should not recreate the aesthetic

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[17] P. Toper, *Tradicija realizma…*, cit., p. 62.

[18] Ibidem, pp. 62-63.

[19] V. V. Vinogradov, *Stil' Puškina*, Moskva, OGIZ, 1941, p. 484. About Russian Nineteenth-century writers and translation cf. P. Toper, *Tradicija realizma…*, cit., pp. 56-96; V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., pp. 26-46; Ju. D. Levin, *Russkie perevodčiki XIX veka*, Leningrad, Nauka, 1985.

[20] Ju. D. Levin, *Russkie perevodčiki XIX veka*, cit., p. 8.

[21] Ibidem, pp. 8-22; cf. also P. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, cit., pp. 64-65.

[22] V. N. Komissarov, *Russian Tradition*, in *Routledge Encyclopedia of Translation Studies*, ed. by M. Baker, London-NY, Routledge, 2006 [1998], 541-549, see p. 545.

[23] Ibidem.

[24] Nevertheless, although relatively few translations were controlled by censorship in the first two decades of the USSR (V. E. Bagno, N. N. Kazanskij, *Perevodčeskaja 'niša' v sovetskuju ėpochu i fenomen stichotvornogo perevoda v XX veke*, in *Res Traductorica. Perevod i sravnitel'noe izučenie literatur*, cit., pp. 50-64, p. 50), "disrespectful references to Communism" or even "frank portrayal of sex" were suppressed (M. Friedberg, *Literary Translation in Russia. A Cultural History*, cit., p. 7).

potential of an 'original' text, but only a 'word for word' translation – they should neither think or feel, nor consider the sense, beauty, and style of the ST. His position was defined by Čukovskij as "anti-poetical" or "mechanical".[25]

Although the dispute between the partisans of domestication and of 'literal' translation had a long life, at the end of the Nineteenth Century, some general Russian 'principles' about translation were, however, established and shared. First of all, it was the idea that a good literary translation is a part of the national literature. The progressive critic Vissarion Belinskij (who probably wrote on translation more than anybody else of his time, becoming the 'reference point' of Soviet criticism)[26] stated that literary translations into Russian are nothing but Russian literature. He considered translating the best way to improve the mutual knowledge of different peoples. This progressive idea was the core of historical continuity in the passage from pre- to Soviet time.[27]

On the eve of First World War, despite its highest level of illiteracy, Russia was the second country in the world (after Germany) in terms of printed books and most of them were translations.[28] During the 'Silver age' of Russian letters, a whole pleiad of celebrated poets-translators was at work. Although translating by dictionaries and intermediary texts, neglecting bilingual competence and training, the symbolists reinforced an immense respect for foreign texts and their translations:

> Soviet translators did not start their activity in an empty space. Over centuries, during the evolution of Russian society and Russian literature, the principles had been set, which will be assumed by the best Soviet translators.[29]

A 'Powerful Translation Country': positive preconditions for theorization in the young Soviet State

The Twentieth Century was "the century of translation".[30] Thanks to the increase of international contacts in every sector of social life, translation became a large-scale phenomenon. More than ever in the past, in the fields of

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[25] K. I. Čukovskij, *Vysokoe iskusstvo. Principy chudožestvennogo perevoda*, St-Peterburg, Azbuka, 2011 [1964], pp. 97-99.

[26] P. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, cit., p. 83.

[27] Ibidem, pp. 83-91.

[28] Ibidem, p. 108.

[29] P. Toper, *Tradicija realizma...*, cit., p. 95.

[30] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, Leningrad, Sovetskij pisatel', 1983, p. 156.

business, technology, art, and science, an impressive quantity of translations
was requested. Translators became professionals and, consequently, the qua-
litative standard of their performances required further systematic investiga-
tions of both translation's products and processes.[31]

Although, in the second half of the Century, the mentioned burst of trans-
lation activity occurred everywhere, in the USSR something unique and un-
precedented took place earlier than in the other countries.[32] The phenomenal
interest in translation reflected, as in the past, a stable bond between cultural
communication and ideology. In Soviet Russia "a permanent artistic-ideolo-
gical struggle of currents, ideological trends, and tastes was going on".[33] For
the new multilingual Soviet country, translations were an essential means in
improving cultural cohesion. In the period of Soviet expansion to the East
(mostly during the Civil War), it became clear that the new State should be
based on multiculturalism, with Russian as the *lingua franca*. On the one hand,
different peoples with their different languages should have their cultural
role recognized; on the other, Russians needed translations for two reasons –
sharing the traditions of Soviet populations and promoting russification. To
some extent, Soviet cultural policy was oriented to a paradoxical 'multicul-
tural nationalism' – the social 'mission' was making the masterpieces of all
the Soviet peoples resound in Russian.[34] In short, 'Soviet identity' too was
built through translation. The general socialist optimism and the belief that
all human cultures reflect universal features, implied the corollary of full
translatability:

> We state the possibility to translate, i.e. the *translatability* from any language into any
> other language, that sort of translatability able to improve the communication of all
> peoples. [...] Different languages reflect different ways to express thoughts, but the
> way we think is one, the laws of thinking are the same.[35]

On the occasion of the 50th anniversary of the October Revolution, Vla-
dimir Rossel's with his typical Soviet pathos, noted that, while in pre-Soviet
times among the hundred and thirty peoples living in the Russian Empire
only twenty had a written tradition, a decade after the Revolution, Soviet

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[31] V. N. Komissarov, *Perevodovedenie v XX veke: nekotorye itogi*, "Tetradi perevodčika",
24 (1999), pp. 4-20, pp. 4-6.

[32] K. I. Čukovskij, *Vysokoe iskusstvo...*, cit., p. 5.

[33] M. F. Ryl'skij, *Chudožestvennye perevody literatur narodov SSSR*, "Iskusstvo perevo-
da", Moskva, Sovetskij pisatel', 1986, [1954; transl. from Ukr.], pp. 85-118, see p. 98.

[34] Ibidem, p. 86.

[35] Ibidem, pp. 89-90.

books were printed in 61 different languages.[36] Making world classical lite-
rature available to the large masses of readers was one of the most important
tasks of the cultural revolution of the 1920s.[37] On the other hand, the huge
work on translations all over the country implied a new interest in quality
and professional training. This issue was first introduced in relation to an im-
pressive translation project undertaken immediately after the October Revo-
lution.

In 1918, Maksim Gor'kij conceived the ambitious project called "World
literature", which was developed by the Petrograd Publishing house "Vse-
mirnaja literatura" (the same name of the project itself). Soviet T-theory was
born within this framework.[38] One hundred writers, poets, and translators
joined the project;[39] their primary aim was a revision of all previous Russian
translations of world masterpieces, extending the very concept of 'world-
literature' to the written and oral heritage of all Soviet peoples.[40] In this ur-
gent process of mass-acculturation, both aesthetic and linguistic qualities
were fundamental.

The second step of Gorkij's enterprise included the organization of do-
zens of translators, providing them with the common rules to be applied to
their work. At that time, no book on T-theory existed in Russian yet.[41] For
this reason, a booklet was published (in 1919 and 1920) – *Principles of Lite-
rary Translation*. It was an instrument for improving quality and the formal
consistency of translator performance:

> These principles and tendencies [...] for all the further history of literary translation in
> the USSR had been a guideline in both the work of word-artists and the everyday work
> of publishing houses [...] *The day that booklet appeared is the day the Soviet theory of
> literary translation was born* [my Italics, LS].[42]

Gorkij's project developed around the figure of Kornej Čukovskij, who
was also the author of the aforementioned booklet and can be considered as
the 'grand-father' of Soviet T-theory:

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[36] V. M. Rossel's, *Sovetskaja mnogonacional'naja*, in *Masterstvo perevoda*, ed. by. V. M.
Rossel's, Moskva, Sovetskij pisatel', 1973, pp. 3-12, pp. 3-4.

[37] Ibidem, p. 5.

[38] Ibidem.

[39] K. I. Čukovskij, *Vysokoe iskusstvo...*, cit., p. 5.

[40] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 160.

[41] K. I. Čukovskij, *Vysokoe iskusstvo...*, cit., pp. 6-7.

[42] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 161.

> [...] I was requested to provide a synthetic and rigorous theory, able to cover the whole, huge problem. I was not capable to found such a theory, but I could develop some elementary rules, which could show translators how to work in the right way.[43]

Čukovskij was also involved in the organization of the first permanent 'translation workshop', which took place within the Publishing house. In his further and celebrated book *Vysokoe iskusstvo. Principy chudožestvennogo perevoda* (The High Art. Principles of Literary Translation) – first published in 1964, as a revision of the book The Art of Translation (1941) – Čukovskij wrote that, in the conditions of the Soviet system, literary translation was "a matter of national significance, a matter of vital interest to millions of people".[44] The USSR needed a drastic improvement in popular education and a massive increase in cultural knowledge. While in pre-Soviet Russia the reading audience was limited to the *intelligencija*, whose representatives had some familiarity with the main West-European languages, the target of the extended program of mass-acculturation was the new working-class. Literature appeared as the main instrument to convert millions of illiterate, passive peasants and workers into the literate, aware people of a new multinational and multilingual power.

The high quality of literary translations was an important premise in pleading for Soviet translators to reach (as in former Russia) the same high social status of writers.[45] In their turn, best Soviet writers were directly involved in most translation projects, and the range of genres and styles of imported literature was impressively enlarged.[46] Even though the legal equality of translators and writers was officially stated only in 1954 at the II Congress of Soviet Writers, this goal was explicitly formulated during the first years after the October Revolution.[47]

The formulation and formalization of the main theoretical questions was the only way to obtain a guideline in checking the 'equivalence rate' of ST and TT. Hence, the key-topic of Soviet translatology became the concept of *interlinguistic equivalence*. Almost all Soviet theorists shared the idea that, because of their complexity, literary texts require more efforts to be translated

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[43] K. I. Čukovskij, *Vysokoe iskusstvo...*, cit., p. 8.

[44] Ibidem, p. 9.

[45] V. M. Rossel's, *Nužna istorija chudožestvennogo perevoda v SSSR*, in *Masterstvo perevoda*, ed. by A. B. Gatov, Moskva, Sovetskij pisatel', 1964, pp. 53-62, see pp. 57-58.

[46] Ibidem, p. 60.

[47] "In the list of the literary professions, on a par with writers, poets, playwrights, and critics, also literary translators were included": M. F. Ryl'skij, *Chudožestvennye perevody literatur narodov SSSR*, cit., p. 59.

and that their *aesthetic equivalence* has little to do with their *informational equivalence*; the latter was conversely considered the main parameter in evaluating scientific and technical translations. But *de facto* all agreed that *a*) any theory should be applicable to any kind of text, and *b*) that "generalization must be based on facts rather than on subjective speculation".[48] Text-distinctions should be included in a unified theoretical model and consistence would be granted by the generality of the theory. For this reason, though Soviet T-theory started in the sphere of literature, the peculiarities of non-artistic texts could emerge by contrast. In defining what a text of art is, the specificity of other texts would be defined.

Another reason why the USSR offered a fertile ground for the improvement of T-theory was the fact that all translators considered their job to be a 'national contribution', a matter of social involvement. Since the first decade of its existence, the USSR became a "velikaja perevodčeskaja deržava", a 'powerful translation country'.[49] This conviction lasted from the beginning of the Soviet era to its end, and Soviet T-theorists exhibited the same high self-esteem of Soviet translators. They "seemed to detect no inconsistency in claiming that their school of translation – which continued pre-revolutionary Russian tradition – was the world's very best".[50]

Besides the aforementioned historical reasons, another factor was important in the prolific evolution of academic T-theory in the USSR – the birth of linguistics as a formal and experimental scientific field.[51]

From the dream of formalization to neuro-linguistics

Between the 1920s and the early 1930s, in the USSR "a radical turn in the evolution of the theoretical conceptions about translation occurred".[52] While towards the end of the 1920s, Soviet translators had at their disposal the sole

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[48] V. N. Komissarov, *Russian Tradition*, cit., p. 547.

[49] Id., *Sovremennoe perevodovedenie*, Moskva, ETS, 1999, p. 7; Id., *Russian Tradition*, cit., p. 546.

[50] M. Friedberg, *Literary Translation in Russia. A Cultural History*, cit., p. 7.

[51] V. V. Vinogradov, *Istorija russkich lingvističeskich učenij*, Moskva, Vysšaja škola, 1978, p. 331. A detailed history of Soviet linguistic translatology does not yet exist. Even in post-Soviet times, deplores Komissarov, many original and productive works of Soviet authors have not drawn the attention they would deserve (V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, Moskva, ETS, 2002, p. 4). The success of Soviet research in the whole field of linguistics was possible thanks to the contribution of such brilliant and brave pre-Soviet scholars as, for instance, Aleksandr Potebnja. However, being written in Russian, most of the pre-Soviet and Soviet works remained unknown to the Western academic community.

[52] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 159.

mentioned Čukovskij's booklet, in 1929, the first systematic handbook on translation – *Teorija i praktika perevoda* (Translation Theory and Practice) – was published in Char'kov by Aleksandr Finkel'.[53] He affirmed the principle that no theory can be formulated out of practice. In his further article *About some questions of translation theory* (University of Char'kov, 1939) Finkel' opposed the prejudices of untranslatability, arguing that logical, shareable reasoning ought to be merged with concrete data.[54]

Once the very question of translatability was overcome, the discussion was definitively oriented to translation quality and to the potential of Soviet translators, which was intended as immense. Of course, complex literary translations required peculiar *artistic* prerequisites that, besides language knowledge, translators could cultivate in their professional path – literary culture, creativeness, criticism, and familiarity with verbal techniques.[55] Yet, the turn towards linguistics was serious and, at some extent, definitive. In the 1930s and 1940s, translation became an object of formal, technical investigations, and the 'mechanical dream' took hold. At the end of the 1920s, the idea that any text is translatable stimulated the conviction that, once found the logical algorithms of language structure, the translation process will be soon accomplished by a mechanical device. In the USSR the 'mechanical dream' was thus cultivated before the digital era.

The first contribution to Soviet 'machine translation' was offered by Petr Smirnov-Trojanskij, an engineer whose impressive intuitions about language structures anticipated, by many years, the 'Chomskyan hypothesis'. In 1933, he submitted a patent for a pioneering project of a translation machine, which included the first theory of universal grammar in world history.[56] Many years

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[53] A. M. Finkel' is well known in Russia for his translation of Shakespeare's *Sonnets*.

[54] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 159.

[55] Ibidem, p. 163. Such phenomenal translators of those times such as M. Lozinskij, S. Maršak, Ju. Tynjanov, B. Jarcho undoubtedly shared all 'artistic requisites', but their bilingual competence was meagre if measured with current parameters.

[56] In fact, a couple of months before Trojanskij, the French-Armenian engineer Georges Artsrouni patended a similar 'mechanical brain' equipped with a multilingual dictionary. Not by chance, before emigration, Artsrouni was a student in Petrograd (cf. J. Hutchins, E. Lovtskij, *Petr Petrovich Troyanskii (1894-1950): a forgotten pioneer of mechanical translation*, "Machine Translation", 15 (2000) 3, pp. 187-221.; J. Hutchins, *Two precursors of machine translation: Artsrouni and Trojanskij*, http://www.hutchinsweb.me.uk/IJT-2004.pdf [last access, September 2014]) and could have been in contact with the same scientific environment as Trojanskij: "Artsrouni manufactured a storage device on paper tape which could be utilized for searching any equivalent in other languages" (A. Akbari, *An Overall Perspective of Machine Translation with its Shortcomings*, "International Journal of Education & Literacy Studies", 1-2 (2014), pp. 1-10, p. 2).

before Noam Chomsky theorized universal grammar, Trojanskij claimed that a deep structure is shared by all natural languages and that it should represent the logical system of parsing required in formalizing translation processes. Completely neglected for many years, Trojanskij's work was re-discovered in 1959 thanks to a brochure published in Moscow by the Academy of Science under the edition of Dmitrij Panov – *Perevodnaja mašina P.P. Trojanskogo. Sbornik materialov o perevodnoj mašine dlja perevoda s odnogo jazyka na drugie, predložennoj P.P, Trojanskim v 1933 godu* (The translation machine by P. P. Trojanskij. Papers on the machine for translating from one language into others, proposed by P.P. Trojanskij in 1933).[57]

Trojanskij's project was related to the high need of the USSR in rapidly translating texts when no bilinguals were available for certain language pairs: his machine would be the ideal instrument in translating from/into Russian from/into all the new Caucasian and Asian languages of the extended Soviet power.[58] Because of its technical complexity, Trojanskij's device was never concretely built, but some of its leading principles were deeply innovative in their explicit formulation of the universal principle of translatability. The first step of the procedure (logical analysis) would be transcoding a text A from its 'national grammar' into the machine-language (text A1) and would be delegated to a first 'monolingual translator'. The second step, the 'bilingual operation', would be the conversion by the device of A1 into B1. The final step concerned recoding B1 into B by a second monolingual, whose task would be 'translating' the machine-language into the 'national-grammatical' form of his native language.[59] The main advantages of the machine would be to overcome the lack of bilingual translators, producing simultaneously many translations into different languages with a lower cost of time and resources compared to exclusively human performances.[60] The crucial problem of this conception was the belief that grammatical structure *is* 'the language' (Trojanskij seemed to have no idea of language complexity).

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[57] It is possible that Panov's booklet about Trojanskij's invention was inspired by an article which appeared in "Voprosy jazykoznanija" in 1956, where Lev Žirkov presented Trojanskij's invention (cf. A. Marzano, *Il precursore della traduzione automatica P.P. (Smirnov-) Trojanskij e la sua macchina per tradurre*, Tesi di Laurea, 2000-2001, Università di Bologna, SSLiMIT, Forlì). Machine translation had been curiously a field of collaboration of Soviet and American scholars during most of the cold war years.

[58] Curiously, fifty years later Ryl'skij still spoke about the "historical mission of translating into Russian" (M. F. Ryl'skij, *Chudožestvennye perevody literatur narodov SSSR*, cit., p. 86).

[59] *Perevodnaja mašina P. P. Trojanskogo*, ed. by I. K. Bel'skaja, L. N. Korolev, D. Ju. Panov, Moskva, Akademija Nauk SSSR, 1959, pp. 7-8. The interlingual dictionary projected for Trojanskij's device was modeled on Esperanto.

[60] Ibidem, p. 13.

When at the end of 1930s the idea that human translators would be soon replaced by machines took root in Russia, Soviet T-theory assumed a position opposed to the idealistic views expressed by such Western philosophers as Walter Benjamin and José Ortega y Gasset. In his article *The Task of the Translator* (1923), which later became a cult text of Western Translation Studies, Benjamin claimed that only certain texts are translatable and that a translated text (however "good") is never comparable with its "original", it is rather its "echo".[61] In his turn, Ortega y Gasset (1992) considered unsolvable the paradox of translation (which, in his words, "doesn't even belong to the same literary genre" as the TT) and looked at translation as a Utopian job doomed to failure. Briefly, Soviet T-theory very soon assumed an interdisciplinary position opposed to the anti-scientific ideology of most Western thinkers.[62]

In the middle of the 1950s (when Trojanskij's work was re-discovered), the new-born computational intelligence moved the world attention towards 'automatic' translation, which became a master topic in both the USSR and the Western countries (particularly in the United States). Again, the difference was in the higher degree of dialogue among Soviet humanities, sciences, and technologies:

> In the 1950s and in the first half of the 1960s, this new current of contemporary linguistics and cognitive engineering had a rapid evolution, absorbing in its sphere cross-disciplines. It was a period of euphoria, based on the idea that human intellect and 'exact sciences' have unlimited possibilities.[63]

The first-generation research in automatic translation overlapped in the USSR with the beginning of Chruščev's 'Thaw' – the Soviet Union opened to Western science, partially overcoming the previous academic isolation. In 1958, the first Conference of Machine Translation took place in Moscow. This event can be considered the peak of Soviet optimism. Although literary translation was excluded from short-term tasks, some scholars affirmed that the difficulties with complex texts would be overcome in a not so distant future. This naïve belief was reconsidered in the next decade.[64]

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[61] W. Benjamin, *The Task of the Translator* [1923], in *Theories of Translation*, ed. by R. Schulte, J. Biguenet, Chicago-London, Chicago Univ. Press, 1992, pp. 71-82, see pp. 72-77.

[62] J. Ortega y Gasset, *The Misery and the Splendor of Translation* [1923], in *Theories of Translation*, cit., pp. 91-112, see p. 109.

[63] P. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, cit., p. 138.

[64] Ibidem, 138-140. In the middle of the 1950s, the so called 'Georgetown experiment' (an American-Soviet join project) took place: a machine translated into English a Russian scientific text (J. Hutchins, *The Georgetown-IBM experiment demonstrated in January 1954*, in *Machine Translation: from Real User to Research*, ed. by R.E. Frederking, B. Kathryn,

In the 1960s, Soviet T-theorists could eventually read the works by Eugene Nida, Georges Mounin, John Catford, and other prominent representatives of the dawning scientific T-theory in the West. This opportunity offered them a positive benchmark for the evaluation of their own achievements – Soviet T-theory was clearly competitive at a world level. Compared to Western research, it had a larger approach: "in the first half of the 1960s, many algorithms of syntax analysis were built at different degrees of completeness and power, moreover for many different languages".[65]

As it was for Trojanskij, syntax was considered crucial in solving the computational puzzles of automatic translation. This interest gave birth to the movement of *structuralism*, which was directly involved with logics and applied mathematics. In 1971, introducing the Soviet edition of collected papers on automatic translation, Ol'ga Kulagina and Igor' Mel'čuk claimed:

> Machines translate from one language into another, but normally only in the limited conditions of a well-prepared experiment. Up until now, a practical automatic translation, able to enter common life, as it has been with tape recorders, microscopes or computers, does not yet exist [...] Automatic translation of the highest quality is, *in principle*, undoubtedly achievable – no theoretical or empiric considerations are known, which could conflict with this claim. Nevertheless, achievable in principle does not mean achievable in practice and in a very short time.[66]

Besides the development of computational linguistics, despite the ideological State control, Soviet research has excelled in the fields of both psycho- and neurolinguistics. As closely related to T-theory, both disciplines deserve to be considered in the present review.

Among world-famous Soviet scientists, Lev Vygotskij and Aleksandr Lurija ought to be mentioned. They both worked together within the so called 'Vygotskij's circle', which for two decades had been bringing together several representatives of Soviet culture,[67] setting the foundations for Soviet psy-

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Berlin, Springler, 2004, pp. 102-114). The possibility to translate Russian texts was an American strategic priority, due to "the lack of knowledge about activities in the Soviet Union" (Ibid., 103). Americans were so far from Soviet reality, that in some reports Russian is called "the Soviet language" (Ibid.).

[65] O. S. Kulagina, I. A. Mel'čuk, *Avtomatičeskij perevod: kratkaja istorija, sovremennoe sostojanie, vozmožnye perspektivy*, in *Avtomatičeskij perevod*, ed. by O. S. Kulagina, I. A. Mel'čuk, Moskva, Progress, 1971, pp. 3-25, p. 9; cf. also L. Nelyubin, *Machine Translation in the former USSR*, "Perspective: Studies in Translatology", 5 (1997) 1, *Russian Translation Studies*, Special Issue ed. by N. Bushmanova, Museum Tusculanum Press (University of Copenhagen), 1998, pp. 125-138.

[66] O. S. Kulagina, I. A. Mel'čuk, *Avtomatičeskij perevod*, cit., pp. 21-22.

[67] A. Yasnitsky, *Vygotsky Circle during the Decade of 1931-1941*, cit.

cholinguistics.[68] Soviet contribution to the cognitive aspects of human intelligence was influenced by the intellectual milieu of *fin de siècle* Russia. Great scholars, such as A. Potebnja and L. Ščerba (a student of the eminent Polish linguist J. N. Baudouin de Courtenay), provided the background of Russian *filologija* with a particular interdisciplinary orientation.[69] As claimed by one of the main Soviet T-theorist, Aleksandr Švejcer, "the detection of the psycholinguistic foundation of translation is a necessary premise for understanding its essence".[70]

Stimulated by Roman Jakobson's research on aphasias,[71] Lurija gave an immense contribution to the understanding of natural-language processing by human cognition. Particularly, by studying aphasic patients in the post-war period, he successfully realized how experience shapes human conceptualization and word *meanings*, and how the human brain is expected to organize its interconnected networks of sensory, procedural, and semantic memories. A new shocking picture emerged from Lurija's research. Patients impaired in "language conceptualization" (*rečevoe myšlenie*) revealed to be able to process semantic and grammatical rules. Yet, while being able to refer words to concrete objects, they show no access to the whole conceptual, integrated information stored in memories. These patients demonstrated that the concept of 'meaning' is completely different from a naïve dictionary entry.[72] 'Meaning' appeared to be built by all memory circuits and linguistic processes

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[68] As specialists in the field of psychology, physiology, and neurology, they were particularly interested in language and memory brain activity.

[69] Vygotskij and Lur'ja were to some extent the heirs of the pioneering contributions by Potebnja, who prepared linguistics for its interdisciplinary bond with psychology, emotions, and aesthetic taste. Vygotskij's *Thought and Language* is today a well-known masterpiece, but in 1862 Potebnja had written a forgotten work on "thought and language" (cf. A. A. Potebnja, *Mysl' i jazyk* [1862], Moskva, Iskusstvo, 2010). He should probably be mentioned as the 'forefather' of Soviet linguistic T-theory for his contributions to verbal aesthetics and psycholinguistics, rather than for his only article on untranslability, which was printed posthumously and with no revision (cf. A. A. Potebnja, *Jazyk i narodnost'* [1895], *Ėstetika i poėtika*, Moskva, Iskusstvo, 1976, pp. 253-285).

[70] A. Švejcer, *Teorija perevoda: Status, problemy, aspekty*, Moskva, 1988, p. 21.

[71] Jakobson was a Muscovite and, before leaving Russia, one of the founders of the Moscow Linguistic Circle. His first book on aphasias was published in 1941 in Uppsala (*Kindersprache, Aphasie und allgemeine Lautgesetze*) and translated into English twenty-seven years later (cf. R. Jakobson, *Child Language, Aphasia and Phonological Universals*, The Hague, Mouton De Gruyter, 1968).

[72] A. Lurija, *Travmatičeskaja afazija. Klinika, semiotika i vosstanovitel'naja terapija*, Moskva, Akademija Med. Nauk, 1947, p. 154.

appeared to be a relevant object of *cognitive brain abilities*. Bilingualism, the main requisite for translation, was clearly included.[73]

A contribution to Soviet psycholinguistics was also offered by the 'two Leont'evs' (father and son), Aleksandr Nikolaevič (who worked closely with Vygotskij and Lurija) and Aleksandr Aleksandrovič (a specialist in foreign languages and psychology, who published a set of useful handbooks for psychology and linguistics students).[74]

The role of Soviet psycho- and neurolinguistics in making T-theory a scientifically based discipline was fundamental:

> Psycholinguistics became the starting point in studying both simultaneous interpreting, as a whole, and the psychological mechanisms involved in this kind of activity [...] It improved the evolution of translation theory as a scientific discipline, in order to understand a set of processes involved in translation activity, which could not be investigated with the sole means of linguistics.[75]

T-theory boom in post-war USSR and the Soviet postulate: no linguistics – no theory

In the Soviet post-war period, the lasting progress in formal, applied, and cognitive linguistics had a positive impact on T-theory, improving interdisciplinarity. In the 1950s, within the humanities, the approach to translation was still perceived in a prudent way if compared to the naïve enthusiasm of machine translation studies. In cybernetics, the optimism was due to a conception of natural language as a mere abstract code, as pure structure. Psycho- and neuro-linguistics led both scientists and literary scholars to rethink their postulates.

This fact marks a noticeable difference over Western ('Bassnettian') Translation Studies: gradually, the idea that linguistics is a *sine qua non*

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[73] The last contribution by Lurija (published post-mortem by his students) offers a summary of his revolutionary discoveries in psycholinguistics, explicitly based on Vygotskij's theories (cf. A. Lurija, *Jazyk i soznanie* [1979], Moskva, Izd. MGU 1998).

[74] About the complex reconstruction of the origins of psycholinguistics in Russia and of the role of the Leont'ev family in the "Soviet narrative", cf. A. Yasnitsky, *Vygotsky Circle during the Decade of 1931-1941: Toward an Integrative Science of Mind, Brain, and Education*, PhD, University of Toronto, Dep. of Curriculum, Teaching and Learning, 2009, [https://tspace.library.utoronto.ca/bitstream/1807/19140/1/Yasnitsky_Anton_200911_PhD_thesis. pdf – cons. 22 sept 2014].

[75] I. V. Gurin, *Problema rečevoj kompressii v sinchronnom perevode. Podchody i metody Issledovanija*, "Filologičeskie nauki. Voprosy teorii i praktiki", 1 (2008) 1, pp. 85-88, p. 85.

component of translation studies took place. In the USSR "the development of translatology brought to the leading position of linguistic theories":[76] generalization, regularization, and the combined interest in linguistics and literary studies are the peculiarities of the Soviet-Russian school. The new labels given to T-theory in post-war Russia are symptomatic of its scientific orientation: *obščaja teorija perevoda* ('*general* translation theory'); *nauka o perevode* ('*science* of translation'); *perevodovedenie* ('translat*ology*', cf. Russian *perevod*, 'translation'); *traduktologija* ('traduct*ology*', cf. Latin *trans-duco*, 'to transfer, to translate'); *translatologija* [or *transljatologija*] ('trans-latology', cf. Latin *translatio*).

The merging of linguistics with translation was favoured by different factors – the so called 'informational boom', the spreading of new translation typologies (such as interpreting, film dubbing, radio translation etc.), the need for an organized educational system, and the efforts in machine translation.[77] However, the theoretical orientation toward linguistics was due to the evolution of linguistics itself. Since the 1920s, in opposition to the formal, structural 'microlinguistics', Russian T-theory contributed to the development of the, so called, 'macrolinguistics'.[78] The new field included psycholinguistics, pragmalinguistics, and sociolinguistics – the three pillars of a consistent T-theory. It became clear that, despite the indubitable importance of grammatical, lexical, and structural rules, pragmatics is the highest degree of language functionality and verbal communication. The pioneers of macrolinguistics intuitively grasped that phonology, morphosyntax, and lexicon were the necessary but not sufficient microlinguistic components in representing and resolving interlinguistic asymmetries.

Although some Soviet scholars tried to assert the priority of literary vs. linguistic perspectives,[79] the large majority of T-theorists agreed that namely macrolinguistics, with its multidisciplinary potentiality, is the very framework of any T-theory, including the literary one. The antagonism between literary and linguistic was actually marginal if compared to the Western countries, but a "pretty heated discussions aroused about the question, who should study

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[76] V. N. Komissarov, *Perevodovedenie v XX veke: nekotorye itogi*, cit., p. 7.

[77] Id., *Sovremennoe perevodovedenie*, cit., pp. 13-16.

[78] Id., *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 5.

[79] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., pp. 55-56. For instance, Aleksandr Reformatorskij excluded the possibility of building a *general* theory (as the linguistic approach suggested), arguing that different text-typologies require different theories (A. A. Reformatorskij, *Lingvističeskie voprosy perevoda*, "Inostrannye jazyki v škole", 6 (1952), pp. 12-22, see p. 12).

Translation theory as an art, as a creative activity: the specialists of literature or of linguistics?"[80] All theorists considered that "in a conception of translatability, to the language must be given the role of a prominent factor, of an instrument with an immense aesthetical potentiality".[81]

Under the influence of cybernetics, T-theory clearly reflected a striving for *regularities*. The discussion was opened in post-war Russia by Jakov Recker, who soon became the reference point for Soviet T-theory. His article *O zakonomernych sootvetstvijach pri perevode na rodnoj jazyk* ("On the regular correspondences in translating into a native language")[82] overtly disclaimed the skeptical idea that subjectivity will prevent any possibility of generalization; conversely, it stated that whatever the text, whatever the languages, all translations have in common some procedures. Although the terminology was somehow naïve and partially inconsistent, nonetheless, Recker was the first theorist overtly speaking of 'translation patterns' – in Komissarov's words,[83] Russian translatology "comes from Recker". Yet, the manifesto of Soviet T-theory is the book *Vvedenie v teoriju perevoda* (An Introduction to the Theory of Translation, 1953) by Andrej Fedorov.[84] Lev Neljubin claims:

> It was not until early 1950s that translation theory was acknowledged to be a part of linguistics. This became possible after the well-known discussion inspired by A. Fedorov's *Introduction to the Theory of Translation* (1953). The author made challenging statements about the linguistic approach as a fruitful and indispensable strategy in translation theory.[85]

Fedorov's book had an extraordinary impact and his authority as a T-theorist was unquestioned.[86] The author explicitly argued that linguistics is

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[80] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 167.

[81] Ibidem, p. 179.

[82] Ja. I. Recker, *O zakonomernych sootvetstvijach pri perevode na rodnoj jazyk*, in *Voprosy i metodiki učebnogo perevoda*, ed. by K. A. Ganšina, I. V. Karpov, Moskva, Akademija Nauk, 1950, 156-183.

[83] V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 24.

[84] Komissarov, the main historian of Soviet T-theory, seems to be also the best evaluator of Recker's work. For instance, Sdobnikov and Petrova (*Očerk istorii perevodčeskoj dejatel'-nosti...*, cit., p. 56), ignoring Recker's article, claim that Fedorov's book opened the scientific discussion of the 1950s.

[85] L. Nelyubin, *Machine Translation in the former USSR*, cit., p. 127.

[86] I. S. Alekseeva, *Koncepcija polnocennosti perevoda A.V. Fedorova v sovremennoj teorii i metodike prepodavanija perevoda*, in *Pervye fedorovskie čtenija*, I, ed. by V. Ju. Golubev, St-Peterburg, SPbGU, 2000, 5-11, see p. 5. Fedorov's fame is impressive all over Russia

a needed component of any theorization and that T-theory is a *linguistic discipline* fighting against the "lingua-phobia" (*jazykobojazn'*), which has been connoting Russian T-theory from its beginning.[87] Paradoxically, Fedorov was in fact a man of literature, unable to satisfy the formal requests of professional linguists, who accused him to be too literary-oriented.[88] He was not interested in applying the technical instruments of formal linguistics, he rather aimed at drawing attention to the primary role of *language* in human translation.[89] Curiously, his arguments seemed so persuasive, that some literary translators and writers erroneously interpreted his position as a denial of creativeness in translation.[90] However, his main theoretical limit might be found in his overly rough dualistic differentiation between translation as an "artistic activity" (human translation) and as a "job" (machine translation).[91] His position was actually ambiguous:

> On the one hand, investigating literary translation, he insisted in revealing its subjective and creative aspects, but, on the other hand, he considered that fighting against these very aspects is the final goal of the theory.[92]

The literature vs. linguistics controversy was fostered by this ambiguity only for a few years. Soon for all Soviet scholars, Fedorov's contributions assumed the role of a reference point: they clearly set and partially solved the major theoretical questions. Still today, Fedorov is considered the 'pilgrim

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– many organizations, professional and scientific translation centers bear his name. Among them, it is worthy mentioning the "Fedorov Centre for Translation Studies" (FCTS), founded in 1999 within the Department of English Studies and Translation of St-Petersburg University. Since 2000, the Centre has been organizing the annual Conference "Fedorov Lectures" and publishing the related proceedings.

[87] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 179.

[88] V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 26.

[89] Ibidem, p. 35.

[90] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., p. 56. At the third Congress of Soviet writers in 1959, the book underwent a hard criticism and, in its next edition, Fedorov argued that linguistics is a fundamental component in investigating translation, but it is not sufficient: T-theorists should consider both literature *and* linguistics (cf. V.N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 26; cf. also A. M. Lejtes, *Chudožestvennyj perevod kak javlenie rodnoj literatury*, in *Voprosy chudožestvennogo perevoda*, ed. by V.M. Rossel's, Moskva, Sovetskij pisatel', 1955, pp. 97-119).

[91] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 173.

[92] V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 29.

father' of the 'Soviet School of translatology'. His valorization of the *sociolinguistic* aspects of translation was fundamental:

> The credit of Soviet translation theory had been and remains historicity, i.e. the attempt to investigate and describe translations taking into account such peculiarities of the source texts that depend on the time when they were created, on the language and the aesthetical principles of their time, and on the tasks the translators receives from their time.[93]

Despite his poor knowledge of microlinguistics, Fedorov notably affected the further evolution of the functional approach to translation (developed after him by the brilliant linguist Stepan Barchudarov). Fedorov also had an important role in defending the principle that only translators, not pure linguists, can theorize translation (in the Western countries this evident truism is still today under discussion).

Besides Recker and Fedorov, the major contributors to the first post-war period were Il'ja Revzin and Viktor Rozencvejg. Though Revzin wrote several works on translation as a single author, the two are famous for their combined work on the mathematical method applied to translation. Revzin and Rozencvejg have shifted the academic attention from translation products to *translation processes* and this approach had a strong impact all over the Soviet bloc. They laid the foundations for a radical conceptual change in T-theory, which had a reflection on the intuitions of the best Slavic scholars in the second half of the Twentieth century. Their article *K obosnovaniju lingvističeskoj teorii perevoda* ("Towards the Foundations of Linguistic Translation Theory"), published in 1962 in the prestigious Journal "Voprosy jazykoznanija" is to be considered a turning point for translation studies. According to the authors, T-theory should not be a "normative", but just a "theoretical" discipline able to "elaborate some critical evaluations of translation's qualities";[94] the comparative analysis of source- and target texts is not sufficient in building a general T-theory, because its object is *the process*; the latter is oriented towards one of two different outcomes: interpretation or translation.[95] Despite its umpteenth dualism (the authors thereafter accepted to rethink their position),[96] this concept was useful "to theoretically set possibilities and limits of machine translation as different from translations operated

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[93] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 169.

[94] I. I. Rezvin, V. Ju. Rozencvejg, *K obosnovaniju lingvističeskoj teorii perevoda*, "Voprosy jazykoznanija", 1962, 1, pp. 51-59, see p. 51.

[95] Ibidem, p. 53 and f.

[96] P. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, cit., pp. 141-142.

by humans".[97] In their following book, Revzin and Rozencvejg assumed a position close to Chomskian generativism against the Sapir-Whorf hypothesis;[98] they disregarded the relevance of language in real communication (pragmatics), looking at translation in a perspective too distant from practice.

Since the bond between profession and theory, and the bottom-up perspective were a specificity of the Soviet School, the top-down approach by Rezvin and Rozencvejg had a little proselitism. In the middle of the twentieth century, the Soviet school aimed at a descriptive approach to T-theory, oriented to bottom-up rules and not to a top-down modality (as in Rezvin and Rozencvejg conception): since Gorkij's enterprise, scientificity has been intended as *regularization*, not *regulation*.

In Soviet 'scientific' literature on translation, a multiplicity of linguistic approaches was developed together with the evolution of the different linguistic theories,[99] but, whatever the approach, Soviet theorists agreed with the general Fedorovian principle – no linguistics, no theory. During the last two decades of the Soviet State, the discrimination towards non-literary texts was overcome: the main representatives of this period, Stepan Barchudarov and Aleksandr Švejcer, looked at T-theory as a field extended to any kind of text typology, regulated by a social context, and based on verbal communication.[100] Fedorov's early orientation towards functionalism, against literalism, was explicitly stated and formulated: "Only when the function of the source text and its place in the source culture is clear, is it possible to evaluate the single elements of the source text".[101] Translating eventually appeared as a decision making process, consistent to text-typology and communicative context.[102] Interlinguistic asymmetry was rethought in the perspective of functionality. Barchudarov promoted a new concept of 'equivalence' intended as the parameter determining the precise functional correspondence of ST and TT. Although no precise definition of 'equivalence' was provided by him (Švejcer suggested that a distinction between *ekvivalentnost'* and *adek-*

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[97] V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 45.

[98] I. I. Rezvin, V. Ju. Rozencvejg, *Osnovy obščego i mašinnogo perevoda*, Moskva, Vysšaja škola, 1964; V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., pp. 46-47.

[99] C. Montella, *Tendenze recenti della teoria della traduzione in Unione Sovietica*, "AION", 1 (1979), pp. 1-14, see p. 8.

[100] Together with Fedorov, Švejcer can be considered the main reference point of today Russian T-theory (cf. also Tamara Kazakova's article in the present volume).

[101] A. Švejcer, *Teorija perevoda: Status, problemy, aspekty*, cit., pp. 33, 36.

[102] Ibidem, p. 65.

vatnost' should be given),[103] in his book *Jazyk i perevod* (Language and translation, 1975) Barchudarov revealed his best intuitions in the direction of functional translation, further developing the concept of 'translation unit".[104]

Besides Švejcer and Barchudarov, among the main contributors to Soviet T-theory since the 1970s, Leonora Čenjachovskaja is to be mentioned. Her well-known book from 1976, *Perevod i smyslovaja struktura* (Translation and the strcucture of sense) reflects a profound knowledge of linguistics from the viewpoint of an expert translator. Even today, this monograph is still impressive for its articulate contrastive (Russian-English) analysis of the utterance's thematic structure. Her work showed how structural asymmetries between two languages can be overcome through the recognition of *theme* (topic) and *rheme* (focus) positions and roles:

> To preserve the sentence informational structure in translating from Russian into English means to build the expression in English in such a way that the notional groups, which in Russian express the theme/rheme functions, are preserved in translation.[105]

Finally, Vilen Komissarov deserves a mention as the main expert of Soviet translatology from the historical viewpoint. In Soviet times, he was himself a T-theorist, but his major contribution is recognized in his role of true *passeur* between Soviet and post-Soviet translatology; if a scientific heritage of immense value was saved from the ruins of ideological oblivion it was due to Komissarov's efforts, as both an historian and a professor of T-theory.

Focusing on the different ways the structural, cultural, and thematic asymmetries among languages can be resolved in translation, the aforementioned Soviet scholars showed that the support of linguistics is not required (as it frequently occurs in Western tradition) in order to emancipate translatology from literary studies, but rather to better understand the problems of literary complexity.

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[103] "'Equivalence' answers the question 'Is there a correspondence between ST and TT?', while 'adequacy' answers the question 'Is there a correspondence between the translation decision and the given communicative situation?'" (A. Švejcer, *Teorija perevoda: Status, problemy, aspekty*, cit., p. 94).

[104] P. Zlateva includes Barchudarov's article "The problem of the unit of translation", but with no mention of its source and date (it is clearly translated into English). Considering that Barchudarov died ten years before Zlateva's book, the work probably dates back to the 1970s: cf. *Translation as Social Action. Russian and Bulgarian Perspectives*, ed. by P. Zlateva, London-NY, Routledge, 1993, pp. 39-46.

[105] L.A. Černjachovskaja, *Perevod i smyslovaja struktura*, Moskva, Meždunarodnye otnošenija, 1976, p. 65. Developing the theme/rheme opposition, Černjachovkaja introduced a more detailed conception of the topic/focus structure – she distinguished the *direma* (when only the focus is new to the recipient) from the *monorema* (when both topic and focus are new).

"M a s t e r s t v o   p e r e v o d a"

While Soviet linguists were improving the instruments of T-theory, all over the country literary research on translation was flourishing too. In the middle of the 1950s, an important periodical edition of collected papers on literary translation started in Moscow with the title "Voprosy chudožestvennogo perevoda" ("Questions of literary translation"); then (since 1959) it was published as "Masterstvo perevoda" ("Translation mastery"). This thirteen-volume collection – edited from 1959-1985 by Čukovskij (1963-1969), Rossel's, and others – includes theoretical articles, contrastive text-analysis, reviews, but also bibliographic inventories and organizational information. As claimed by Rossel's,[106] after the seventh volume appeared, "all theorists, critics and translators of the Soviet Union, who were studying how to improve translated literature", participated in this series.[107] From the very brief insert printed in the back cover of each volume, one can immediately infer the high self-esteem of Soviet scholars and translators during these years. In 1962 edition, for instance, it is written:

> In our country, translated literature editions have reached a huge proportion. With regard to printed translations, the Soviet Union is the leading country in the world. During the recent years, an army of thousands of literary translators into Russian and into the other languages of Soviet peoples has grown and is still growing. […] Like the two previous books (*Masterstvo chudožestvennogo perevoda*, 1955, and *Masterstvo perevoda*, 1959), the present collection was conceived as a creative tribune for exchanges of opinion about the most important questions concerning both translation theory from the historical viewpoint (poetics, aesthetic principles, the question of realistic translation), and concrete translated works. Here, the information about recent years activities of translators and their organizations is also included. In the last part of the book a bibliography of the contributions on translation is given.[108]

It is interesting that the bibliography provided in each volume, also included foreign (Western and Slavic) countries. Moreover, some foreign articles were sometimes included in Russian translation. The enthusiasm around the collection was so high that Rossel's could unrealistically state that "all over the world, there is no one organization, no one researcher in the field of literary translation who never used these books, who never quoted them".[109]

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[106] V. M. Rossel's, *Sovetskaja perevodčeskaja škola v 60-ch godach*, "Slavica Slovaca", 6 (1971), pp. 295-321, p. 313.

[107] It is remarkable for the presence of the contributions by the famous Slavist E. Etkind, an expert of poetry and verse translation, who in 1974 settled in Paris for political reasons.

[108] Cf. *Masterstvo perevoda*, V. M. Rossel's (glavnyj red.), Moskva, Sovetskij pisatel', 1962, p. 2.

[109] V. M. Rossel's, *Sovetskaja perevodčeskaja škola v 60-ch godach*, cit., p. 314.

Since 1958, another important periodical publication started within the Institute of Foreign Languages "Maurice Thores", which has been printed even in post-Soviet time: "Tetradi perevodčika" (The Translator's notebooks). This journal had no scientific ambitions, rather it has been a sort of forum offered to the enlarged audience of Soviet readers.[110]

Within the literary field, particularly among the massive Soviet reading audience, the idea that the independent literary value of translation has a priority over the quality of linguistic functional equivalence, was dominant. This was probably the very element of contrast between literary- vs linguistic-oriented T-theory. In post-war USSR, the self-esteem of T-theorists was very high, but the self-esteem of literary translators was still higher – they were considered as extraordinary artists. For this reason, most literary translators reputed that their art should be an object of literary, not linguistic criticism: they found in Givi Gačečiladze's book *Chudožestvennyj perevod i literaturnye vzajmozvjazi* (Art translation and literary interrelations) a theoretical support.

Gačečiladze, a well-known Georgian translator of Shakespeare, stated a position shared by a significant part of the Soviet literary intelligencija (writers and readers). He argued that the same criteria should be used in criticism of both original and translated literary text. He looked at language as a technical and irrelevant factor in translation, becoming one of the main representatives of the mentioned "lingua-phobia" shared by part of the Soviet literary intelligencija.[111]

From the functional perspective, there were and are many counter-arguments to the postulate that a translation might, or even should be 'good' per se, and not through contrastive analysis. This dubious axiom also implies the very questionable corollary that only 'good' works are translated.[112] Some

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[110] In post-Soviet Russia, the journal has been looking a bit more academic, but scientific accuracy is still lacking in most articles. In 1999, on the eve of the new millennium, the 24 volume of the journal "Tetradi perevodčika" was dedicated to the review of 20th century translation and T-theory. However, it does not concern specifically Russia, and it lacks source references (among the contributors, there are some of the leading scholars of post-Soviet translatology – V.N. Komissarov, A.D. Švejcer, M.Ja. Cvilling, D.I. Ermolovič, L.K. Latyšev et al.).

[111] G. G. Gačečiladze, *Chudožestvennyj perevod i literaturnye vzajmozvjazi*, Moskva, Sovetskij pisatel', 1972.

[112] This largely shared opinion is perfectly represented in one of Sergej Dovlatov's *Notebooks*' sketches:

"Once, when I was the secretary of the writer Vera Panova, she asked me:

Soviet writers considered that the pre-requisite of literary translation was not the refined knowledge of both source and target languages, but rather of the sole native language.[113] In other words, when the translator is also a writer, their work should be evaluated as any other literary writing, not focusing on a comparative analysis on the transcoding process. In the light of today's viewpoint, it could be said that fortunately the attempts to separate literary-oriented from linguistic-oriented T-theory were not successful. T-theory actually became an academic field, finally independent from literary studies.

The increasing research in the 1970s and 1980s also implied a higher interest in the works of other Slavic scholars, particularly of the Czechoslovak and Bulgarian schools.[114] For instance, the monographs by Jiří Levý and Anton Popovič were translated into Russian, obtaining an immediate and lasting fame.[115] Both Czechoslovak scholars, who were familiar with Russian and Soviet T-theory, gave further evidence that the best theoretical outcomes

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  - Who, in your opinion, writes Russian the best?

  Probably I should answer: you. Yet I said:

  - Rita Kovaleva.

  - Which Kovaleva?

  - Rajt-Kovaleva.

  - Do you mean Faulkner's translator?

  - Faulkner's, Sallinger's, Vonnegut's.

  - That is, Vonnegut sounds better in Russian than our Fedin?

  - No doubt.

Panova reflected and said:

  - That's so terrible!..

By the way, if I'm not mistaken, the following story happened with Gore Vidal. He was in Moscow. The Muscovites had been asking him about Vonnegut. They were crazy with his novels. Gore Vidal noted: - Kurt's novels lose terribly in the original..." (S. Dovlatov, *Zapisnye knižki*, *Sobranie sočinenij*, IV, St.-Peterburg, Azbuka, 1999, pp. 211-212).

[113] But Ryl'skij wrote in capital letters that it is "elementary" that a translator "is obliged to know the language he translates from" (M. F. Ryl'skij, *Chudožestvennye perevody literatur narodov SSSR*, cit., p. 90).

[114] Although particularly innovative and original, the Polish theoretic contributions of the 1960s and the 1970s did not have the same resonance in the USSR as the Czechoslovak ones.

[115] In 1974, Levý's monograph *Umění překladu* (The art of Translation, 1963) appeared in Vladimir Rossel's translation from Czech (*Iskusstvo perevoda*). Curiously, the Jewish Hebrew family name Levý was recoded into Cyrillic as *Levyj* (which ironically sounds as "the leftist"). Popovič's *Teória umeleckého prekladu: aspekty textu a literárnej metakomunikácie* (1975) was translated by I. A. Bernštein and I. S. Černjavskaja (*Problemy chudožestvennogo perevoda*, edited by P. Toper).

can be obtained analyzing complex literary works, but from a holistic, macro-linguistic viewpoint.

Interpreting Studies

The analysis of Soviet Interpreting Studies (IS) would deserve a separate work, as it is not a mere by-product of T-theory, but an autonomous research field with its specificity, strictly oriented to the task of improving interpreters' skills. For this reason, unlike T-theory, Soviet research on IS was mostly addressed to interpreting trainers.[116] Nonetheless, a brief review can be provided to summarize the specificity of IS in the USSR, where too, as in other countries, simultaneous interpreting obtained a *professional* status after its first official use at the Nuremberg Trials. Here, two teams were at work – the Soviet one and the team of the allies, but no one among the employed translators were specially trained as a simultaneous interpreter.[117]

In 1953 the Translation Section of the Soviet Ministry of Foreign Affairs was established, which represented the first step for ensuring a control on professional quality and ideological reliability of Soviet translators and interpreters. Since the 1950s, interpreting was more and more used in Soviet international events: the most significant cases were the Moscow Economic Conference in 1952 and the 6th Word Festival of Youth and Students in 1957.[118]

In the 1960s, the first Soviet academic courses started for the special training of translators and interpreters in the fields of diplomacy, international relationships, and the army. A decade later, three hundreds of the two thousands world interpreters were Soviet professionals. Most of them graduated in Moscow, mainly at the Institute "Maurice Thorez", where excellent courses for interpreters have been active since 1962 to the USSR's dissolution.[119]

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[116] It is, however, interesting that in Russian only one word is used – *perevodčik* ('translator') – in referring to both professions, with the specification of *ustnyj* ('oral') *perevod* ('translation') in the case with interpreting. The specificity of interpreting as different from written translation was gradually accepted and formalized in the 1950s (cf. R. Černov, *Teorija i praktika sinchronnogo perevoda*, Moskva, Meždunarodnye otnošenija, 1978, pp. 46-47).

[117] A. P. Čužakin, *Prikladnaja teorija ustnogo perevoda i perevodčeskoj skoropisi*, Moskva, R. Valent, 2003, pp. 17, 26. According to Čužakin, in the USSR, a previous rudimentary practice of simultaneous interpreting was first introduced at the VI Congress of the Communist International in 1928, but isolated booths for interpreters started to be used only five years later, in 1933 (Ibid., pp. 15-16).

[118] Ibidem, p. 27.

[119] Ibidem, p. 28.

Concerning IS theoretical research, it started at the end of the 1960s in connection with the demand for a more qualified teaching under State control. The access to the profession required both high professional competence and ideological reliability – unlike written translation, interpreting failure was immediately detectable by the audience and any control had to be prior to performances.

Starting from the early 1970s, the achievements of Soviet psycholinguistics were applied to synchronism and memory skills in IS.[120] The interest of linguists and psychologists in simultaneous interpreting led IS to develop as a multidisciplinary field.[121] The mechanisms regulating attention, memory, thinking, sensory perception, compression, decompression, code-switching, prediction were the very core of Soviet IS.[122]

Soviet scholars showed a prevalent interest in the interpreting process, i.e. in the mechanisms involved in simultaneous de- and re-coding; in the ability to in-code in TT the whole ST information; in language-specific peculiarities; in experimental investigation.[123] The experimental research started in the mid-1960s – timed performances, pauses, *decalage*, prediction and focusing were investigated.[124] Of particular interest was also the discussion about the differentiation of simultaneous vs consecutive interpreting, with a special attention to the different memory routines used in synchronic processing and in consecutive 'note taking'.

An important methodological question arises in analyzing interpreters' training. In Soviet time, with regard to the languages spoken in Western countries, translators and interpreters had a strange kind of bilingualism: rarely could they study abroad or even freely visit foreign countries. They could learn languages in prestigious bilingual schools, but mostly (if not exclusively) with Russian native teachers. Future interpreters could rarely obtain

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[120] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., p. 320.

[121] I. V. Gurin, *Problema rečevoj kompressii v sinchronnom perevode. Podchody i metody Issledovanija*, cit., p. 85.

[122] The article by Ermolovič (1999) published many years after the USSR crashed, gives a detailed picture of the "psychological problems of translation" based on a long list of exclusively Soviet references (V. I. Ermolovič, *Problemy izučenija psichologičeskich aspektov perevoda*, "Tetradi perevodčika", 24 (1999), pp. 45-62).

[123] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., p. 320-321.

[124] I. V. Gurin, *Problema rečevoj kompressii v sinchronnom perevode. Podchody i metody Issledovanija*, cit., p. 86.

a fully spontaneous, procedural L2 acquisition – L2 was mostly *learned* and processed with a scholastic effort, involving declarative memories rather than brain implicit circuits. Nonetheless, due to the lack of native (and reliable) speakers of other languages, Soviet interpreters were frequently called to simultaneously translate into L2. This had given them the opportunity to train their L2 performances very well. Active translation was indeed deeply used both as a pedagogical method in L2 training, and as an interpreting technique, equally practiced as passive translation. Training and practice led Soviet teachers and theorists to consider active interpreting as an advantage over passive translation (with L1 as the input language a perfect understanding is granted and all the mental efforts can be re-directed towards L2 output).[125] Soviet trainers considered that the key factor in interpreting competence was not an early bilingualism, but rather the skills obtained by training.[126]

Among the main Soviet researchers in IS, Rjurik Min'jar-Beloručev and Gelij Černov ought to be mentioned: the former as the author of the monograph *Obščaja teorija perevoda i ustnyj perevod* (General Translation Theory and Interpreting, 1980), the latter for his two well-known books, *Teorija i praktika sinchronnogo perevoda* (Simultaneous Translation: Theory and Practice, 1978) and *Osnovy sinchronnogo perevoda* (Foundations of simultaneous interpreting, 1987). About Černov's work, Komissarov underlines that his theoretical hypotheses were developed in close connection with translation practice, making his contribution intrinsically consistent and useful.[127] Unlike Černov, Min'jar-Beloručev's theory appears more confused and redundant in both terms and classifications, but it reveals that Soviet IS not only led to pioneering investigations, but aimed at reaching the same high academic and scientific status of linguistic T-theory.

S e m i o t i c s   m e r g e s   t r a n s l a t i o n

Another fertile ground for the improvement of Soviet T-theory was offered by semiotic studies, officially born in the 1960s within the Tartu-Moscow school, whose leaders, Jurij Lotman and Boris Uspenskij, became well-known scholars all over the world. Semiotics helped in re-addressing formal and psycholinguistic T-theory in the direction of macro-cultural analyses that

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[125] The "Western school" gave (and gives) its preference for passive over active interpreting, considering a priority the quality of the output, including intonations and orthoepy.

[126] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija perevoda v Rossii*, cit., p. 81.

[127] V. N. Komissarov, *Lingvističeskoe perevodovedenie v Rossii*, cit., p. 156.

seemed closer to the humanities, but wider than the traditional philological and socio-historical studies.[128] Semiotics had indeed an enormous importance from the epistemological perspective, giving evidence that complex socio-cultural 'systems' find a reflection in human verbal *texts*. Moreover, Soviet semiotics represented the natural evolution of formalism under the light of informational theories, structural linguistics, and cybernetics.[129]

As early as in 1964, Il'ja Rezvin published in the journal "Voprosy filosofii" an interesting article, *Ot strukturnoj lingvistiki k semiotike* ("From structural linguistics to semiotics"), revealing his knowledge of Western linguistic, philosophic and semiotic theories. This was an early attempt to overcome a certain rigidity of linguistic structuralism.[130] Semiotics offered a good epistemological support to the idea of translation as a *re-coding process*, but, at the same time, it prevented any naïve simplification of language complexity in its interconnection with life experience and human cognition.

This fruitful interdisciplinary interaction led to the concept of *psichosemiotika*, which was applied to T-theory by Tamara Kazakova in the mid-1980s:

> Looking for semiotic analogy at the level of linguistic units, the translating system faces a peculiar category of psychosemiotic complications, which can be defined as interlinguistic [...]. The source language and target language units have different semiotic potentiality: even though they are consistent at the level of the linguistic meaning, consistence is lacking at the level of semiotic functions.[131]

Kazakova introduced T-theory to concepts, still today relevant, in all scientific models of translation, such as "stereotype", "translation context", "meaning re-construction", "hierarchy" of text structure.[132] Kazakova's main

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[128] Though Lotman wrote very little on translation, his name has been used to represent Russia in Western publications instead of famous Soviet T-theorists. As an example, no Russian scholar, except him, is quoted in *Contemporary Translation Theories* by E. Gentzler (2001).

[129] U. Eco, *Lezione e contraddizioni della semiotica sovietica*, in *I sistemi di segni e lo strutturalismo sovietico*, ed. by R. Faccani, U. Eco, Milano, Bompiani, 1969, pp. 13-31, see pp. 15-20.

[130] I. I. Rezvin, *Ot strukturnoj lingvistiki k semiotike*, "Voprosy filosofii", 9 (1964), pp. 43-53.

[131] T. Kazakova, *K opredeleniju teksta v teorii perevoda*, in *Problemy perevoda tekstov raznych tipov*, red. A. D. Švejcer, Moskva, Nauka, 1986, pp. 6-21, see p. 11.

[132] T. Kazakova, *O psichosemiotičeskom aspekte perevoda*, in *Perevod i interpretacija teksta*, ed. V. A. Kucharenko, Moskva, Inst. Jazykoznanija AN SSSR, 1988, pp. 7-19, see pp. 8, 19.

contributions were published in post-Soviet time, but her early approach to
T-theory gives evidence of the multifaceted potential of Soviet research.

Achievements and limits of Soviet T-theory

To summarize, it can be said that, since its beginning, Soviet T-theory has
drawn on the century-old pre-revolutionary tradition, developing in a few
decades a complex science, interested in all text typologies and oriented
towards interdisciplinarity in a psycholinguistically based framework. As in
other Slavic countries, Soviet scholars tried to avoid the secular epistemolo-
gical dualism, which since St Jerome's time affected Western T-theory,
addressing their attention to translation processes. As for any science, its aim
was not prescription, nor proscription, but description. Most T-theorists were
able to overcome with few compromises the ideological constraints of Soviet
censorship and ideology, focusing on the scientific consistency of their argu-
ments. All Soviet scholars have supported the idea that the bond of T-theory
with practice "was the natural, inalienable trait since the first steps of its de-
velopment".[133]

Nevertheless, some flaws can be detected and partially generalized. In
prevalence, they are due to ideological reasons, others are common to
Western translation studies. Among the formers, Soviet T-theory showed a
weak knowledge of complex formal linguistics by the very partisans of
linguistic T-theory, and occasionally revealed a latent or explicit interaction
of ideology. Until the 1970s, the identity writer/translator caused a delay in
the definite overcoming of the opposition literary vs linguistic theories. Some
representatives of the literary intelligencija had been rigidly promoting the
"ridiculous idea" that T-theory is impossible or useless;[134] this was due not
only to the influence of the pre-theoretical naivety of some eminent symbol-
ists, but also to the fact that some writers used translating as a form of free
writing.[135] As everywhere, Soviet T-theory suffered an impairing redundancy
of terminology and concepts,[136] which violated the principle of Ockham's

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[133] M. Ja. Cvilling, *Evrističeskij aspekt perevoda i razvitie perevodčeskich navykov*, in
Čtenie. Perevod. Ustnaja reč', ed. by E. A. Rejman, Leningrad, Nauka, 1977, pp. 172-180, p.
173.

[134] A. V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 157.

[135] M. Friedberg, *Literary Translation in Russia. A Cultural History*, cit., p. 7; V. E.
Bagno, N. N. Kazanskij, *Perevodčeskaja "niša" v sovetskuju epochu i fenomen stichotvorno-
go perevoda v XX veke*, cit.

[136] V. V. Sdobnikov, O. V. Petrova, *Očerk istorii perevodčeskoj dejatel'nosti. Istorija pe-
revoda v Rossii*, cit., p. 69.

parsimony. Last, but not least, the formalist, idealist, and also Bolshevik struggle against 'deep psychology' caused a delay in studying emotions, perceptions, and psychological interferences in translation processes. Nevertheless, all things considered, Fedorov had some reasons to optimistically claim at the beginning of the 1980s that "more and more the idea is disappearing that, at some level, translation is a not completely solvable problem".[137]

Things rapidly changed after the Soviet collapse. The fall of the social role of translators in post-Soviet Russia was due to multiple factors: mainly, to the introduction of the private copyright system and to the loss of the supremacy of humanities and art in Russian society. In Soviet time, literary translators had the same social and economic status as writers. Today, the social gap between writers and translators is the same as in the Western countries. Translation is now a badly-paid and mostly unskilled job, the audience is not interested in scientific texts anymore, but rather in simple popularization. The overall quality of translations is lower than in any previous period, so as the general philological quality of the editions.[138] The audience is increasingly unable to feel the gap with the lost standards. As stated by Torop through an apparent tautology "The quality of translations is lower when the attention to the quality of translations by critics and readers is lacking".[139]

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[137] A.V. Fedorov, *Iskusstvo perevoda i žizn' literatury. Očerki*, cit., p. 158.

[138] In most books translated into Russian and printed in the Russian Federation, no reference is made to the ST title and the year of its publication.

[139] P. Torop, *Total'nyj perevod*, Tartu, Kirjastus, 1995, p. 35.

PROPOSITIONS ON CURRENT TRENDS
IN RUSSIAN TRANSLATION STUDIES

Tamara Kazakova

In this paper, I try to cover the interrelation between tradition and diversity in Russian translation theories during the period from the end of the 1980's until the decade of 2010. From my personal standpoint, I regard translation as a kind of human information processing based on stochastic algorithms in the field of interverbal and intercultural communication. To some degree, this position may have determined the preferences in my choice of authors among a great variety of ideas and approaches.

In a brief survey of approaches to translation during the 1980's until this decade Russia has highlighted a series of models that question the predominantly linguistic principles of the period before the 1980's. The theorization of translation has developed in a few directions that may be considered from different points of view. Within the last twenty-five years, the traditionally linguistic paradigm in Russian translation studies has lost its positions and bowed to pressure of psychological, informational and semiotic approaches and/or their correlation. Translation studies in Russia have evolved towards the revision of such seemingly inviolable concepts of translation theory as equivalence, transformation (shifting) and meaning. After A. Fedorov, I. Recker, V. Komissarov, A. Švejcer and other "Founding Fathers" of Russian translation studies in 1930s-1980s, there have come independent theorists with ideas and approaches of their own, despite maintaining theoretical continuity.

Since reviewing the multiplicity of scholars in this field would require volumes of papers, I have chosen to highlight but a few of individual contributions into general translation theory, namely, those of A. Švejcer, R. Piotrovskij, R. Min'jar-Beloručev, L. Černjachovskaja, N. Rjabceva, Ju. Sorokin, and S. Tjulenev. Their approaches, perhaps, most conspicuous in the ambiguous field of translatology, are based on propositional logic as well as on elements of modelling[1] of the translation process. Apart from traditional

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[1] I use this term in its general logical meaning as a theory that has descriptive, explanato-

linguistic tools (Rjabceva), they involve the means of such fields as theory of information (Piotrovskij, Min'jar-Beloručev, Černjachovskaja), hermeneutics and semiotics (Sorokin), semiotics and theory of information (Tjulenev).

Aleksander Švejcer and his Seminar in translation theory

It is reasonable to start our review with the name of A. Švejcer who may be regarded as a pivotal figure between the traditional and innovative approach in the theory of translation. Actually, the diversity of new directions in the field are in various ways connected with the outstanding figure of A. Švejcer, the translator, interpreter and theoretician. In the 1980s he was not only a legendary translator and one of the most highly esteemed conference interpreters with the highest level of responsibility and a talented scholar in linguistics and translation studies but also an efficient organizer and coordinator of translation studies in the then USSR, with the Research Institute of Linguistic Studies (Moscow, Academy of Sciences) as the centre. He gathered scholars all over the country and united them into a group officially named *The Translation Theory Commission*, or Švejcer's Seminar as we, participants, informally called it. Most of us were young scholars and many lived quite far from Moscow (imagine how huge the country is); we did not have significant supporters, grants or high connections – just scholars full of curiosity and desire to understand what translation really is. Švejcer invited us to take part in the scientific debate in a field that was then considered thoroughly investigated with such fundamental tools as equivalence, transformations (shifts) and units of translation.

Yet at his Seminar, those fundamental tools appeared to be not so steady as they might seem. He gave us sort of push towards revising the seemingly inviolable concepts. One of the concepts reconsidered was equivalence: unlike the idea of linguistic shifting on different levels, he proposed the semiotic approach of syntactic, semantic (referential and componential), and pragmatic levels of correlation, in which hierarchy the syntactic equivalence takes the lowest level while the pragmatic forms the highest.[2] This idea is closely connected with his conception of units of translation which, accor-

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ry and prognostic force towards all possible states of the subject of studies. In translatology, the term in this meaning is mentioned in the work of U. Stecconi, *Five reasons why semiotics is good for translation studies* / Doubts and Directions in Translation Studies. Lisbon, 2004.

[2] A. D. Švejcer, *Teorija perevoda: Status, problemy, aspekty* (Theory of Translation: Status, Problems, Aspects), Moskva, 1988, p. 84.

ding to him, make a system of speech (communicative) rather than linguistic units. He described such units as a system of relations between verbal signs and participants of communication, i.e. sign-author, sign-receiver, etc. In this chain, he marked out the dual relationship "$sign_{SL}$-translator-receiver" and "$sign_{TL}$-translator-author".[3] In the development of this idea, he wrote about the equivalence of non-coincident linguistic units:

> The equivalence on a lower level presupposes the equivalence on all higher levels. Thus, the equivalence on the syntactic level presupposes equivalence on semantic and pragmatic levels [...]. But there is no inverse relationship [...]. Pragmatic equivalence can exist without semantic. Literal translation is connected with the violation of this rule, for example, when syntactic equivalence lacks semantic and pragmatic equivalence.[4]

Thus interpreting fundamental terms of translatology, Švejcer was one of the first to put forward the idea of modelling translation as

> a process described in terms of the theory of games as a search of optimal decision that fits with many variable functional criteria. This is not a single-mission process. It is a trial-and-error method that approximates to the optimal decision step by step choosing between a number of possible variants.[5]

Švejcer's ideas were not isolated: the 1980s-1990s saw a turn from descriptive linguistics to interdisciplinary modelling in translation theories in Russia.

Certainly, there are still scholars who firmly stand by traditional (linguistically pure) principles of translatology. However, the diversity of approaches has marked the recent decades in Russian translation studies. New theories have appeared, and that progressive evolution is perhaps the most significant event in the field.

There are so many new names that it would take a thick compendium to review all of them. Nevertheless, there are figures that appear most valuable who reconsider cogent truths and dig for systemic evidence. This does not mean that all the rest are not worth considering; it only means that the models I want to dwell upon do not only aim at describing or explaining but also at prognosticating possible states and ways of translation process.

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[3] Ibidem, pp. 148-149.

[4] A. D. Švejcer, *Bukvalny perevod i kommunikacija / perevod i kommunikazija* (Literal translation and interference / Translation and Communication), Moskva, 1997, p. 32.

[5] A. D. Švejcer, *Übersetzung und Linguistik*, Berlin, 1987, pp. 219-224.

Rajmond Piotrovskij: probabilistic model of translation

R. G. Piotrovskij, an outstanding scholar in machine translation and mathematical linguistics, applies a probabilistic approach to reconstruct translation as secondary semiosis and uses mathematical procedures to estimate variable combinations in text transfer. His most productive idea is in the possibility of describing the nature of conflict between the static Source text (ST) and the mobility and diversity of translation decisions as found in Target text (TT).[6] He operates such initial concepts of the theory of chaos as:

1. developing system (S) that may undergo changes or even destruction;
2. regulating parameters (features) of the system (Q);
3. external influence (fluctuations) A;
4. critical point (area of bifurcation) X.

The first results after applying formulas of probable interaction of parameters between ST and TT allowed him to work out an algorithm for finding the regular areas of bifurcation in the ST and assess to what degree the system of ST is stable or unstable in the process of translation. This procedure may help to achieve more accurate results in modelling and assessing translation, however, it requires a wider scale of comparative studies before its objectivity is proved productive for more or less sophisticated texts. Up until now, it has been tested only on the simplest examples.

The central concept of Piotrovskij's model is the linguistic interpretation of information and entropy. The term *information* is so widely used in a variety of scientific fields that its meaning has become vague and even contradictory. In translation studies, it often appears as a synonym to *sense*, or *content*. Consequently, the application of the term to the process of translation means its major characteristics create misunderstanding and unproductive discussions. To specify his position, R. Piotrovskij defines information by its two main aspects – variety and reflection: "Under *information* we mean a variety of data generated or kept in system A, which, reflected by system B, changes its state".[7] From this point of view, he specifies linguistic kinds of information that should be taken into consideration:

1. *syntactic information*, or the data of statistic and combinatorial parameters of signs;
2. *semantic information*, or the data of relationship between the sign and its referent; here he also includes connotative, or stylistic information that presents expressive properties of the sign with the perspective of secondary semiosis;

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[6] R. G. Piotrovskij, *Lingvističeskaja sinergetika: ischodnye položenija, pervye rezul'taty, perspektivy* (Linguistic synergetics: initial positions, preliminary results, perspectives), St.-Peterburg, 2006, p. 10.

[7] Ibidem, p. 74.

3. *pragmatic information*, or the data of relationship between the sign and participants of the communicative process.

This conception seems quite productive as applied to translation because it allows the measuring of the process of recognizing, understanding, interpreting and transferring the verbal signs into another language forms without attributing to them such vague things as sense or content. At the same time, this is a weak point of the model since it does not take into consideration such characteristics as values and attitudes, which may appear crucial in translation where linguistic information can be regarded as secondary. For example, when you translate the word *horse* into Russian you may undergo such a factor as idiosyncrasy and feel aversion to the Russian word 'конь', which will make you use the word 'лошадь' instead. Such factors may enhance ambiguity and lead to a critical level of entropy in translation which all formal linguistic information does not do.

In general, this model is promising but there are too many factors and parameters that should be counted when we deal with such complicated objects as verbal and interlingual communication. Yet the idea itself seems most progressive to me because it indicates the way to avoid the traditional subjectivity of translation theories that makes them less theories than arbitrary descriptions.

Rjurik Min'jar-Beloručev: the logic of the subject in translation

R. K. Min'jar-Beloručev introduces a reasonable method of logical analysis that allows the assessment and prognostication of the translation process and its results. According to his idea, every text has its own information capability which can be reconstructed by dividing the text into logical segments and can assess their comparative value in the message. Among such values, we may distinguish between *key* (unique) informative segments, *complementary* segments, *qualifying* segments, *recurring* segments and *zero* segments.[8] His translator experience lets him admit that ST and TT usually do not coincide as to the quantity and quality of their logical capability. The non-coincidence may be of different value: in any segment informative capability may be *lost* or there may appear *additional (surplus)* capability. The hierarchy of such losses and surpluses will descend from the most significant distortion (loss or surplus of key information) to the least significant (loss or surplus of zero information).

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[8] R. K. Min'jar-Beloručev, *Teorija i metody perevoda* (Theory and methods of translation), Moskva, 1999, p. 34.

By information Min'jar-Beloručev means the communicative value of the text, i.e. an amount of semantic data that make the integrated meaning. With that, he introduces the following scale of grading of such informational errors: first-degree errors manifest themselves through quanta of extra key information or its loss; second-degree errors are connected with quanta of extra complementary or qualifying information or its loss; third-degree errors are connected with increment or loss of recurring or zero information.

This model was worked out on the basis of interpreting and proved to be practical for the analysis of written texts as well. The advantage of this procedure is in its systemic character, yet there is always the possibility that the scale of informative values may be subjective due to the communicative principle of assessment. Yet the model is more objective in assessing translation quality in terms of difference instead of similarity. He regards all semantic errors in translation as either loss or increment of information counting it with such a tool as quanta. This is effective with texts where semantic aspect is predominant (for instance, in journalism or public speaking) but it is not so effective when pragmatic components of linguistic signs may be even more important than their semantics. The information as interrelation between signs and users, that is pragmatics, is not taken into consideration, which limits the possibilities of the model.

Leonora Černjachovskaja: sense as information in translation

Yet another original approach to sense as the object of translation belongs to Leonora Černjachovskaja who starts her propositions with the sacred question: "What is the sense of the text?"[9] It appears that the question is not so trivial as it might seem at first sight. Although current models of translation (with few exceptions) admit that we do not translate linguistic units but, instead, speech situations, almost all of them describe equivalence (adequacy) and Translation Quality Assessment (TQA) in terms of 'words' or other lexical and/or grammatical units. Even such a vague area as pragmatics in translation is also measured with linguistic tools, such as morpheme, word, phrase, etc.[10]

According to Černjachovskaja, "the sense of the text" arises only in the course of interrelation between signs and the receiver whose verbal and cul-

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[9] L. Černjachovskaja, *Informacionnyj podchod k perevodu* (Informational approach to translation), "Mir perevoda", № 22, 2009, p. 39.

[10] See M. Baker, *In Other Words*, New York, Routledge, 2006.

tural experience is sufficient to recognize, understand and interpret them. Thus, she explains the sense as some cognitive, psychic and emotional experience caused by such interrelation. This experience depends on a certain amount of knowledge about the language (in the case of translation, Source language - Target language [SL-TL]), the communicative situation, the culture, the world in general or in particular. However, this knowledge is activated only in contact with a text. The interaction of knowledge and text forms the sense, or, in terms of Černjachovskaja, information.

Her approach correlates with the above mentioned theory of R. Piotrovskij, since, unlike most humanitarian researchers, she defines the term *information* as "the function of interaction of socially oriented human brain with the environment".[11] On this theoretical basis, she distinguishes certain types of information that determine verbal communication in general and the translation process in particular. Among those types she mentions cognitive information as the knowledge of relationship between the language and world, which, according to her, "exceeds the bounds of the semantic space of the language";[12] communicative information; and eidetic information (the image of non-verbal reality).

The process of translation involves all those types of information, and the task of the translator is "to realize how the informational structure of eidetic images is represented in the text with the SL verbal means and what TL means are required to reconstruct it".[13] The main tenet of the model is that, in translation, we do not reconstruct the text but the informational components of eidetic images encoded in it, cognitive and communicative information included. Černjachovskaja positions her theory as an informational approach but, actually, her model can be characterized, rather, as an interdisciplinary study for it involves cognitive linguistics, psychology, philosophy of the language, theory of information to explain the nature of translation and prognosticate its process.

Jurij Sorokin and the interpretative/hermeneutic approach in translation studies

Jurij Sorokin applies hermeneutic procedures to translation studies in view of the psychosemiotic basis of translation. His approach may be classified as an interpretative theory of translation. Units of translation are not parallel to

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[11] L. Černjachovskaja, *Informacionnyj podchod k perevodu*, cit., p. 40.

[12] Ibidem, p. 41.

[13] Ibidem, p. 44.

linguistic units – he speaks about structures as parts of the text system and divides them into compatibles and incompatibles;[14] he defines the latter category by two terms – *discomfortive* (deceived stylistic expectation) and *destructema* (*damaged structure*) – together they describe the feeling of stylistic discomfort when perceiving a translation text.[15] Discomfortive is a more general term that includes some new or unusual linguistic units like realia, i.e. personal names or cultural details.

Destructema, in Sorokin's terms, denotes a structural (combinatorial) unit that breaks the norms of TL; it is not necessarily a mistake, though a mistake it may be; it is some new, or unusual, or seemingly damaged unit by norms of TL. Unlike mistake, it may strike root in the TL and become established in the TL norm.[16]

Sorokin regards such *damaged structures (abnormal forms)* as the systemic feature of translation process, which opens the perspective for comparative / contrastive linguistics on the basis of comparative means of expressing imagery and enriches relationships between languages, literary traditions and cultures. In his opinion, the new generation of dictionaries will be based on such principles as comparative chromatography (means of representing colours in SL and TL in their difference and similarity), comparative zoography (means of representing animals in SL-TL), etc. The third language of translation manifests itself in discomfortive stylistics, the factor of which is countable: by Sorokin, it depends on the number of stylistic breaches (abnormalities) in TT and allows assessing the stylistic intention of the translator.[17] The receiver of the translated text feels (even if for no apparent reason) certain discomfort at its language not only in the case of verbal and / or cultural interlingual lacunes but also for unusual verbal occurrences. The nature of such strange occurrences is not properly described, although it is characteristic for the "third language".

His main work in the theory of translation,[18] in which he considers the problems of poetry translation from Chinese into Russian in the terms of possible homomorphic structures, has become a theoretical bestseller (in the positive meaning of the word).

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[14] See also P. Ricoeur, *On Translation*, London-New York, 2003.

[15] Ju. A. Sorokin, *Perevodovedenie: status perevodčika i psichogermenevtičeskie procedury* (Translatology: the status of the translator and psychohermeneutic procedures), Moskva, 2003, pp. 142-144.

[16] Ibidem, p. 148.

[17] Ibidem.

[18] Ibidem.

Sergej Tjulenev and the principles of representativity in translation

In his major study *Teorija perevoda* (The Translation Theory) S. Tjulenev revises the concept of equivalence and puts forward the idea of informational representation of ST in a variety of possible TTs. His approach is based on such mathematical concepts as free information, entropy and the second type of feedback. This basis allows him to explain and prognosticate the inevitable destruction of free information in human processing due to the "noise" in the channel of decoding the source information by an individual.[19]

The measure of such destruction, according to Tjulenev, is established by the volume of information transferred from individual to individual and from culture to culture. He defines this measure as representation capacity, or *representativity*[20] and differentiates between two types of it depending on the communicative task of the translated text. The first type of representation capacity is irrelative to stylistic information, i.e. functional style, stylistic means, figures of speech, etc. It fits the minimum requirements and represents only the subject and logical message of the source text. The second type of representation capacity is focused upon the transfer of maximum data; this capacity covers both logic (the subject message) and stylistic information.[21]

Accordingly, representation of the ST information can be measured on different levels: microlevel (components of the text) and macrolevel (text as a whole). Tjulenev dwells upon the techniques of representation on both levels and the assessment of their results. The assessment presupposes the factor of a variety of codes involved into the process of translation. By Tjulenev, they are the situational code (time, space, circumstances); the verbal code (he calls this factor "the Ban of Babel"); the cultural code (perhaps the most powerful source of the informational noise due to the difference and, sometimes, even conflict of cultures); and the individual translator code as a source of psychological interference.[22]

A certain part of his concept admits the role of cultural factors in translation, by which he means the aims and circumstances of translation rather than its cultural environment, which, in translation studies, "has almost become a

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[19] S. V. Tjulenev, *Teorija perevoda* (The Theory of Translation), Moskva, 2004, p. 129.

[20] Ibidem, p. 132.

[21] Ibidem, p. 140.

[22] Ibidem, pp. 144-145.

platitude that one does not translate across languages but across cultures".[23]
In this aspect, his ideas correlate with those of the widely famous *skopos*-
theory (H. J. Vermeer, K. Reiss, W. Wills, etc.).

Nadežda Rjabceva: development of linguistic approach in translation modeling

Nadežda Rjabceva puts forward the model "Sense – Text" to explore the pro-
perties of translation.[24] Using the term "linguistic approach", I might not be
quite accurate for Rjabceva prefers to define her model of translation activity
as metalinguistic (in the meaning of *applied*) following the Švejcer idea of
"translation as a complex phenomenon whose definition requires a holistic
conception of the language structure, linguistic competence [...], interlingual
relations, translation problem, the translator's decision, and others have a
metalinguistic nature; their definition goes beyond the bounds of linguistics
[...]".[25] Three major tenets of this approach can be summarized in the follo-
wing definitions:

> 1. translation should be described in linguistic terms;
> 2. translation activity requires holistic conception;
> 3. metalinguistics of translation aims at determining interrelated characteristics of the
> translation process.

The structure of the natural language differs fundamentally from any
'secondary' artificial language, first of all, by its close natural connection
with the human brain and manifests itself in practical usage. Rjabceva di-
scusses the most significant features of this human-oriented connection: me-
aning (in her terms, equal to sense), interpretation, polysemy, syncretism,
idiomaticity, implicitness, synonymy, pragmatics, concept, and language
picture of the world.[26] Language is a universal semiotic system, whose signs
can express any possible sense. Its natural synonymity is based on the funda-
mental asymmetry between form and meaning. The same form can express
several meanings, and the same meaning can be expressed in a variety of
forms.

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[23] K. Koskinen, *Shared culture? Reflections on recent trends in Translation Studies*, "Tar-
get", Vol. 16, Issue 1, 2004, p. 144.

[24] N. K. Rjabceva, *Prikladnye problemy perevodovedenija* (Applied Aspects of Translato-
logy), Moskva, 2013, p. 23.

[25] Ibidem, p. 24.

[26] Ibidem, p. 30.

According to Rjabceva, synonymous means of a language do not only provide the effectiveness of its discursive capacity but also determine the inevitable asymmetry of interlingual equivalents.[27] Importantly, in the process of translation this asymmetry requires correlating its functional rather than structural concordance between SL and TL. Rjabceva defines this principle as *recursive* and distinguishes it from a linear process of using structural equivalents. In her opinion, the recursive principle, i.e. the reciprocating search, is characteristic for professional translation while the straight-line decisions based on structural parallels are characteristic for non-professional translators. Thus, using linguistic terms, the author, actually, applies them to the speech activity describing it from the position of linguistic competence of the translator. Yet she mentions that the relationship between language and man, i.e., the essence of linguistic competence, has not been properly described and even less explained. If to summarize the holistic formula of Rjabceva's model, the translation is the transfer of neither text nor sense as separate properties but of the Sense – Text as cohesion. This, mainly, cognitive model takes into consideration a few approaches in translation studies: structural linguistics, applied linguistics and cognitive linguistics.

Conclusion: preliminary evidence

Reviewing these few approaches, we can immediately see that in the last few decades the focus of the translation theory in Russia has moved from the strictly linguistic requirements (the so called interlingual equivalence) towards cognitive, informational and psychosemiotic procedures and / or their interrelationship in the process of translation. Translatology does not just count "verbal and structural equivalents" but searches into the nature of human processing of informational and communicative functions of verbal forms in juxtaposed languages. Cultural and psychological approaches that, in the early 1980s, were seldom taken into consideration as "extralinguistic matters", have gradually gained points in theoretical modelling, which, to my mind, allows not only describing but explaining and prognosticating the events and results of processing information in translation. This move makes translation studies look 'more like a theory' than they used to be 30-40 years ago. We slowly move to the status of a theory of translation.

A wide variety of approaches in Russian translation studies of late is not an unprecedented phenomenon: actually, this is a long-lasting tradition in the culture that has borrowed much from translation – ideas, information, literary

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[27] Ibidem, p. 33.

forms – to transform and spiritually enrich them in accordance with the national language and character. Yet, in the past few decades, marked by historic tectonics, global perspectives have been put forward, one of which is educating a new generation of translators in many languages, fields of knowledge and activities. This task requires a more effective method of training and, accordingly, more efficient models of translation. I think, the situation challenges not only Russia but also the international translation community for nowadays we are still disconnected and, mostly, isolated within national traditions and / or closed groups. Historically, Russian translation studies have always been closely connected with Slavic countries, and the names of Bulgarian, Czech, Polish, Slovak, Ukrainian, many other European researchers and translators are well known both in their original languages and in Russian. The phenomenon of 'Russian foreigners' in translation studies has manifested itself in a very interesting review by Polish scholar Tadeusz Szczerbowski[28] where, alongside with Russian translatologists, he also considers such outstanding foreign researchers as Jiří Levý, Anton Popovič, Laura Salmon – authors whose works are famous not only in their own languages but also in Russian and often cited in the works of Russian scholars.

To conclude, the current trends in Russian theories of translation demonstrate a crucial turn to the paradigm of interdisciplinary modelling – even if linguistic terminology is used, it is linguistics of the new generation, 21st century, with its evident bias towards the search of universal regularities in the relationship between language and man.

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[28] T. Szczerbowski, *Rosyjskie teorie przekładu literackiego* (Russian theories of literary translation), Kraków, 2011.

DESIGNING A HISTORY OF TRANSLATION STUDIES:
A CASE STUDY FOR UKRAINE

Taras Šmiger

Theoretical Prerequisites

Researching the history of Ukrainian Translation Studies demands resolving three fundamental and terminological issues: what are the definitions of 'Translation Studies', 'Ukrainian Translation Studies' and 'the history of (Ukrainian) Translation Studies.

   Despite a great interest in translation and translation research, evidenced in a large number of various publications on this topic, an exact definition of the basic term 'translation' does not exist. Every theoretical school elaborates its own methods of analyzing lingual phenomena. Various approaches within the field of Translation Studies, hence, define translation differently, for example, as a linear text, a manifold realization of certain discourse, a means of intercultural communication, and so forth. The metalingual character of Translation Studies seemingly makes the task easier, as it enables the use of a rather simple, but voluminous expression 'a discipline dealing with translation'. However, it should not be assumed that this terminological expression is adequate as it has not been sufficiently elaborated on the methodological level.

   S. S. Dloževs'kyj was among the first researchers who studied the fundamentals of Translation Studies as a language- and literature-oriented discipline from the perspective of metalanguage, but not actual translation phenomenon. In his 1929 paper, he stated that the object of Translation Studies embodies the essence of deviations in a translation from the original that are motivated by differences in the language, culture or a translator's subjective perception.[1] M. Ja. Kalynovič and M. K. Zerov were the first to design a classification of Translation Studies and introduce 'the history of Translation Studies' as a separate discipline in Ukrainian Translation Studies. In their

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[1] S. S. Dloževs'kyj, *P. I. Niščins'kij jak perekladač z antyčnyx mov*, Odessa, Visnik Odes'koij komisii krajeznavstva pri UAN, 1929 (see ch. 4-5: Sekcija socijalno-istorična, p. 319).

1932/1933 course, 'Translation Methodology', delivered at the Ukrainian Institute of Linguistic Education, they mapped out an exact delineation between theoretical and practical Translation Studies. M. Ja. Kalynovič and M. K. Zerov framed Theoretical Translation Studies (containing translation methodology, history of translation, and history of Translation Studies) and Practical Translation Studies (consisting of general methods of translating, partial methods of translating – from the native tongue into a foreign language, and vice versa – and the studying of official-language clichés).[2]

In the 1960-70s, discussions about the language- or literary-studies ground for translation theory, suggested an abstract definition of the object in Translation Studies that, in V.V. Koptilov's opinion, is the studying of a structural unity of a translation which is carried out on the basis of the dialectal contents-form interrelation.[3] In Ukrainian Translation Studies V.V. Koptilov authored the second attempt at a scheme: translation theory (general translation theory, partial and genre translation theories), translation criticism and history of translation.[4] An extended definition of Translation Studies is also provided by R.P. Zorivčak in her description of the establishment of Translation Studies as a separate discipline: "Translation Studies, meaning a complete system which embraces history, theory, and criticism of translation, was shaped into an independent complex philological discipline on the crossroads of linguistics, aesthetics, poetics and literary history in the 1920-30s".[5] If didactics were included into issues of translation theory, as O.M. Finkel' noted in his 1952 paper,[6] then the essence and aims of Translation Studies may be considered completely determined. A question may still emerge: to which subdivision do the 'translator and society' issues belong?

Within Western Translation Studies, researchers did not pay enough attention to this discipline from the perspective of Science Studies, either. As a result, there are a lot of definitions of Translation Studies whose existence was called to life by the necessity of compiling specialized terminological

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[2] M. Kalynovič, *Programa kursu "Metodologija perekladu": 1932/1933 n.r.* – Viddil perekladu. 2-i kurs., Ukrajins'kyj instytut lingvističnoj osvity. 5 veres. 1932 r. 7 s., Literaturnyj muzej Grigorija Kočura. Archiv; M. K. Zerov, *Notatki lekcij z kursu "Metodologija ta metodika"*, Literaturnij muzej Grigorija Kočura. Archiv, [B.d.].

[3] V. V. Koptilov, *Perekladoznavstvo jak okrema galuz filologii*, "Movoznavstvo", (1971) № 2, p. 56.

[4] Ibidem, p. 55.

[5] R. P. Zorivčak, *Frazeologična odinicja jak perekladoznavča odinicja (Na materiali perekladiv tvoriv ukrajins'koji literatury anglijskoju movoju)*, Lviv, 1983, p. 4. All English-language quotations of Ukrainian/Russian-language papers are my translations.

[6] O. M. Finkel', *Pereklad u serednij školi*, "Ukrajins'ka mova v školi", (1952) № 5, p. 44.

dictionaries. The Polish *Tezaurus terminologii translatorycznej* (A Thesaurus of Translation Studies Terms) defines Translation Studies as an academic discipline dealing with theoretical and methodological principles of intercultural communication through a translator's mediation.[7] The reference book *Translation Terminology* stressed the interdisciplinary character of Translation Studies – "a branch of the humanities devoted to the systematic, multidisciplinary study of the theoretical, descriptive, and applied aspects of translation and interpreting or both".[8] It is evident that this definition is all-embracing from the viewpoint of the repertoire of issues in Translation Studies; however, it is rather ambiguous and lacks an exact structure. That is why, the understanding of Translation Studies in this paper is authored by R.P. Zorivčak. It outlines theory, history, criticism and didactics of translation that were first developing at the crossroads of the fields of linguistics, literary studies, aesthetics and later of informatics, psychology, cultural studies, anthropology etc.

A key question in researching Ukrainian Translation Studies is the definition of 'Ukrainian translation researcher', as nationality is far less important in shaping scholarly ideas and concepts than the existing scholarly tradition or school. While defining the notion 'Ukrainian press', V.A. Ignatijenko accurately suggested "a territorial and ethnographic principle in combination with the language principle".[9] Hence, attempts at applying a similar principle to studying Ukrainian Translation Studies reveal the object of the discipline: (a) papers that are authored by Ukrainians in Ukrainian or any other language and published on the territory of contemporary Ukraine; (b) papers that are authored by non-Ukrainians in Ukrainian or any other language and published on the territory of contemporary Ukraine but were influenced by the Ukrainian scholarly tradition which were at first the outcomes of this tradition and later its sources; (c) papers that are authored by Ukrainians in Ukrainian or any other language within that very Ukrainian scholarly tradition, but published outside Ukraine.

The nationality issue is very dubious from the perspective of research activities. In 1877, for example, M.P. Daškevič gave his voice to commonness of research progress in the all-European context: "The history of new European thought, undoubtedly, cannot be regarded according to nationalities if

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[7] *Tezaurus terminologii translatorycznej*, ed. by Ju. Lukszyn, Warszawa, Wydawnictwo Naukowe PWN, 1998, p. 376.

[8] *Translation Terminology*, ed. by J. Delisle, H. Lee-Jahnke, M.C. Cormier, Amsterdam-Philadelphia, John Benjamins, 1999, p. 193.

[9] V. Ignatijenko, *Ukrajins'ka presa (1816-1923 rr.)*, [S.l.], 1926, p. 7.

the key point is in elucidating its general development".[10] It is self-evident that general prerequisites of translation theory (e.g. shaping basic concepts or main researching principles) may develop equally in various countries. The reason for this is not mutual influences, but similarity of logical thinking. Conversely, the originality of a separate school of Translation Studies is based on the fact that it researches a range of its peculiar topics and elaborates corresponding methods. Thus, an academic school may master one set of problems and methods, while other problems and methods remain underestimated and imperfect.

History, along with its tasks, is hard to define, but I. Franko suggested a very exact definition: "determining history, we mean the observing of inner connection between facts, i.e. such a group of single, more or less important facts that should make a sense, i.e. that should demonstrate certain basic natural laws, governing and causing those facts".[11]

The range of issues meant by the history of a discipline is not limited to time parameters only. It proposes the grounding of a discipline's principles and aims to check reliable criteria, as well. As G. Sampson notes, "it is impossible to fully appreciate a scholar's ideas without some understanding of the intellectual atmosphere within which, and in reaction to which, those ideas were evolved; so that one needs to learn something about past theories if only, in some cases, to see why they were wrong".[12] History studies the course of development and, in this respect, can forecast possible future upshots. On the other hand, history is never completely finished, objective or prophetic. Rather some facts will always be inadequately or incompletely studied or even forgotten. That was also voiced by I. Franko: "History neither can nor will ever be full, complete – that is to say: this house is ready, and no brick is lacking. History will always be a big fragment whose numerous shortcomings and gaps are to be reckoned by one's own mind, logic and feeling of a historian".[13] Therefore, the topic of this research cannot be limited to one research project; oppositely, there is always enough space for a new voice on one or another issue.

The theory of Translation Studies history is a tabula rasa of Ukrainian Historiography of Science, although much can be learned from other lan-

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[10] M.P. Daškevič, *Postepennoe razvitie nauki istorii literatur' i sovremennyja eja zadači*, "Universitetskija izvestija", (1877) № 10, ch. 2, neoffits.; otd. 1, p. 743.

[11] I. Franko, *Mysli o evoljuciji v istoriji ljudskosti*, in Id., *Zibrannja tvoriv: u 50 t.*, Kyjiv, 1986, T. 45, p. 77.

[12] G. Sampson, *Schools of Linguistics*, Stanford, Stanford Univ. Press, 1980, p. 9.

[13] I. Franko, *Mysli o evoljuciji v istoriji ljudskosti*, cit., p. 77.

guage- and literature-oriented disciplines. The history of Ukrainian literary criticism is a good example:

> The wide coverage of literary phenomena along with the historical approach to their interpretation and evaluation only enables the observation of characteristic tendencies and regularities of the process, the definition of further prospects, the shaping of theoretical principles of new trends, the formulation of general conception of a national literature, its sources and traditions, peculiarities, prospects of its progress.[14]

On the basis of these principles, one can state the tasks of the history of Ukrainian Translation Studies as such: to define sources and traditions, theoretical and methodological principles, tendencies, regularities, prospects and a general conception of translation research. However, contrary to a purely historic (or descriptive) approach to analyzing data provided by the history of Ukrainian criticism, the history of theoretical research is unquestionably accompanied with hypothetical presumptions of lacking parts in the conceptual unity. This logical approach is inductive – investigating from the specific to the general, from separate articles to a united concept. This is especially vital to studying the legacy of the liquidated academic renaissances in the 1920s and 1960s. The chronological principle is self-evident. The methodology of describing and researching translation concepts and views in the historic perspective is based on the principles of studying the climate of opinion, immanence and adequacy that make it entirely possible to present a concept in contrast to the background of the development of language and literary studies, to characterize its features and to establish possible connections with contemporary achievements.[15]

The subject of the history of Translation Studies is to study translation concepts, genres, methodology and methods of translation quality assessment and translators training. Objects of such historical research are all written papers – books, articles, reviews, published speeches on the problems of researching translation and interpreting.

Historiography of the Topic

Translation theory was occasionally studied in the reviewing papers from the field of the history of Ukrainian linguistic and literary studies, but they were superficial and only contained information of encyclopaedic and bibliogra-

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[14] *Istorija ukrajins'koji literaturnoj krytyky*, ed. M.D. Bernštejn, N.L. Kaleničenko, P.M. Fedčenko et al., Kyjiv, 1988, p. 6.

[15] M.M. Poluzhyn, *Lecture Notes on Historiography of Linguistics*, Vinnica, Foliant, 2004, p. 4.

phic character.[16] Two papers focus on the development of translation theory in the Soviet times: by Jo.A. Bagmut[17] and by V.M. Ivanenko.[18] The former paper describes the activities during 40 years; the latter one, more than 60 years. The main drawback of Jo.A. Bagmut's article is the extreme political bias. Among the researchers of the 1920s, it is only O.M. Finkel' who is mentioned, but as an "obsolete" researcher. Additionally, the author indicated that the reason for lagging research in Translation Studies was "a new linguistic concept" – marrism. He also scrutinized research papers of the 1950s; yet, he did provide corresponding bibliographical references. That is why this focus on the 1950s prevented a possibility of shaping any scheme of the history of translation theory in Ukraine. V. Ivanenko's article describes the history of Ukrainian Translation Studies more fully. First of all, V.M. Deržavin, G.Jo. Majfet, M.K. Zerov, I.Ju. Kulyk are mentioned among the most prominent researchers in the 1920s. O.M. Finkel's and M.T. Ryls'kyj's translation views were analyzed on a wider range of sources. Secondly, two more decades (1960-70s) are added. Although the researcher does not make any attempts to ground and accomplish a scheme of periodization, he does document a 'peak' of research devoted to Translation Studies in the 1920s and the theoretical discussions in the 1950s and at the beginning of the 1970s. He also eliminates the blank period of the 1930-40s by elucidating the publications by O.M. Finkel', M.T. Ryls'kyj and E.I. Starynkevyč from that period. The conclusions of his investigation are very interesting: (a) the need for generalizing previous practical and theoretical experience, which, in fact, means the history of translation and Translation Studies; (b) the necessity for determining the aesthetic ideal in translation; (c) the urgent need for 'equaling' the criteria and demands concerning all divisions of Translation Studies.[19] Actually, translation history was shaped as a subdiscipline within the 1920s (activities by M.K. Zerov and papers by P.I. Tychovs'kyj, L. Arasymovyč a. o.).

Attempts at systematizing the history of Translation Studies in Ukraine were successfully finalized in two books by T.V. Šmiger. His 2009 monograph *A History of Ukrainian Translation Studies in the 20th century*[20] covers

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[16] E.g., S.P. Bevzenko, *Istorija ukrajins'kogo movoznavstva*, in *Istorija vyvčennja ukrajins'-koji movy*, Kyjiv, 1991, pp. 122-125.

[17] Jo.A. Bagmut, *Pytannja teorii perekladu na Ukrajini za radjans'kyj čas*, in *Doslidžennja z movoznavstva v Ukrajin'skij RSR za sorok rokiv*, Kyjiv, 1957, pp. 122-147.

[18] V. Ivanenko, *Rozvitok metodologiji ukrajins'kogo radjans'kogo perekladoznavstva*, in *"Chaj slovo movleno inakše..."*, Uporiad. V. Koptilov, Kyjiv, 1982, pp. 176-200.

[19] Ibidem, p. 198.

[20] T. Šmiger, *Istorija ukrajins'kogo perekladoznavstva 20 storiččja*, Kyjiv, 2009.

a number of theoretical, historical and critical aspects of Translation Studies and its history in the 20th-century Ukraine. His 2013 bibliography *Ukrainian Translation Studies in the 20th century*[21] records about 5000 publications and summarizes the rise and growth of translation research in Ukrainian. The 100-year development is reflected in the diagram showing how researchers' interest in translation topics got tuned gradually into an academic field of research.[22]
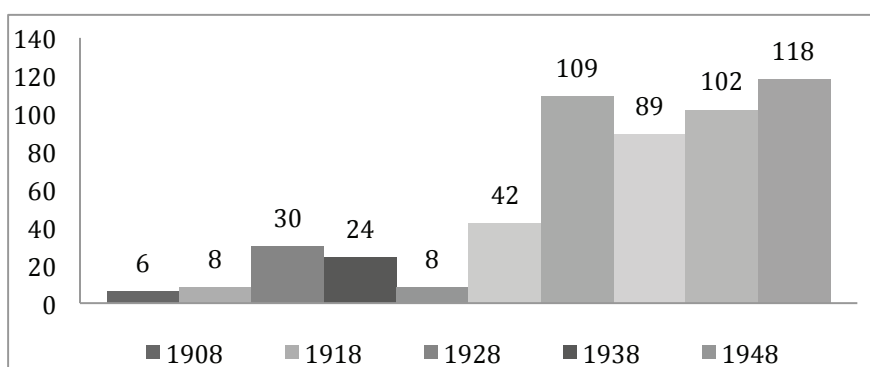
Dynamics of translation research in the 20th-century Ukraine

Thus, the bibliography has proven that Ukrainian Translation Studies as an academic discipline was already shaped in the 1920s while Western Translation Studies got elaborated three decades later – in the 1950s.[23]

Ukrainian Translation Studies and its Periods

The most important issue of Translation Studies history is its periodization. The development of inner regulations, influences of scholarly paradigms of different academic traditions and other disciplines, and social and political factors, namely dominant ideologies, social and economic reasons, is the totality that directly defines separate stages of a discipline, thus accumulating a sum of data and deepening analytical tools in this or other ways. The essence of periodization was described thoroughly by O.I. Bilec'kyj:

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[21] *Ukrajins'ke perekladoznavstvo 20 storiččja: bibliografija*, ed. T. Šmiger, Lviv, 2013.

[22] Ibidem, p. 40.

[23] E.g., J. Munday, *Introducing Translation Studies: Theories and applications*, London-New York, Routledge, 2008[2], p. 9.

> Periodization is the segmentation of an entire literary process into separate time slots that are sufficient, represent new quality, relative inner unity. Moreover, this segmenting neither excludes in every new period the probable presence of elements that belong to a previous period by their nature, nor contradicts the permanent development concept.[24]

Period boundaries are not always easy to determine. For instance, there is a truism in literary criticism history:

> The initial stage of literary criticism development observes the critical acquisition and accumulation of empirical data. The later stages address the tasks of classifying unconnected observations, establishing synchronic and diachronic interconnections among separate literary occurrences. Meanwhile, it raises the necessity for conceiving a number of philosophical concepts: the singular, partial and general, a sample and similarity grade, perfectness of an original and imperfection of a copy, an initial reason and an subsequent result etc.[25]

This also refers to the history of Translation Studies; however, to define the exact border between an empirical accumulating period and that of systematization, of launching a new discipline with a precise scholarly subject is fuzzy. These borders are transitory, that is why it is crucial to take into account other, generally academic and cultural, factors, as well.

A well-organized periodization of the history of European Translation Studies was suggested by G. Steiner.[26] Applying this classification to Ukrainian Translation Studies reveals a number of similarities with Western Translation Studies. Its development makes it possible to locate the history of Ukrainian Translation Studies within a global context. Thus, the first – empirical – period started with the activities of SS Cyril and Methodius as well as under the influence of the official acceptance of Christianity in (Kyivan) Rus. The Old Ukrainian literature is characterized by the following influences:

> *First South Slavonic influence* (11th-13th centuries) is marked with a huge amount of translations from Byzantine, Greek-language literature. Translated works include religious books, hagiography, apocrypha, historical novels and tractates in natural sciences. Methods used by translators of that time were situated on opposite poles for modern comprehension of adequacy: on the one hand, literalism was observed in translated religious writings (a trace of Jewish and Old Slavonic comprehension of a word as sacrum), on the other hand, secular works were subjected to a translator's 'co-authorship'.

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[24] O. Bilec'kyj, *Do pytannja pro periodizaciju istoriji dožovtnevoji ukrajins'koji literatury*, in Id., *Zibrannja tvoriv: u 5 t.*, Kyjiv, 1965, T. 2, p. 50.

[25] *Istorija ukrajins'koji literaturnoj krytyky*, cit., p. 6.

[26] G. Steiner, *After Babel. Aspects of Language and Translation*, Oxford-New York, Oxford Univ. Press, 1992[2], pp. 248-251.

Second South Slavonic influence (15th-16th centuries) observed a revision of existing texts in comparison with Greek and Latin originals and an introduction of necessary corrections. The period is a fusion of different streams. Polemic writings were a kind of reverberation of the European Reformation. Within this trend, the ideas of I. Vyšens'kyj (1550(?) – after 1621), who wrote about the usage of Holy Scriptures in religious services, are prominent. Thus, he recommended reading the Bible in its original-like language during liturgies (as Church Slavonic was considered one of the sacred languages of the Bible), and then interpreting it during sermons.[27]

Latin and European influences (17th-18th centuries) were reflected in the great achievements of translated literature, as well as in the introduction of European discussion on translation adequacy. At the outset, it should be taken into consideration that not everything was subject to translation, as a Ukrainian intellectual could fluently read in Polish and Latin. If a translation was done from Polish, the translation was often a simple substitution of Latin characters for the Cyrillic alphabet. Omissions happened, though in comparison with analogical Russian translations, Ukrainian works are more exact. We see similar practices as with earlier translators, but they start studying discussion "non verbum de verbo, sed sensum de sensu", which is recorded in *Excerpta philologica* by G.S. Skovoroda (1722-1794).[28]

The second – *hermeneutic* – period started with the activities of M. Gogol' who, in his letters, raised the question of the translator's role in a translated text, i.e. the question about reflecting the translator's thinking in a text. The idea of M.V. Gogol' (1809-1851) was that this thinking should disappear in the target text, in other words, the translator should become a "transparent glass".[29] This approach was the most successful in the literary approach to translation theory as it gives a clear picture of one pole of a translator's involvement. Nowadays, we do not consider this approach correct, despite the fact that it turned out to be the most successful definition in the literature-based approach to translation theory where one pole of interference of a translator's individuality is precisely indicated. The language-based approach was the main feature of the views of A.A. Potebnja (1835-1891), who was greatly influenced by mainstream German approaches to linguistics and philosophy of language. Applying conceptualization as a basis, he proved untranslatability, and defined the key role of translation in forming national self-consciousness.[30]

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[27] I. Vyšens'kyj, *Knyžka*, in *Ukrajins'ka literatura 14-16 st.*, Kyjiv, 1988, p. 314.

[28] G. Skovoroda, *Virši. Pisni. Baiky. Traktaty. Prytči. Prozovi pereklady. Lysty*, Kyjiv, 1983, p. 460.

[29] N. V. Gogol', *Pismo k V. A. Žukovskomu ot 28 fevralia 1850 g.*, in Id., *Polnoe sobranie sočinenij*, Moskva, 1952, T. 14: *Pis'ma 1848-1852*, p. 170.

[30] A.A. Potebnja, *Jazyk i narodnost'*, in Id., *Mysl' i jazyk*, Kiev, 1993, pp. 167, 169.

To a great extent, I.Ja. Franko (1856-1916) may be considered a repre-sentative of this period, as translation quality assessment elaborated in his re-views and articles was of interpretational and stylistic character. Besides, I.Ja. Franko allotted a great deal of importance to translation in the general cultural system, in the national polysystem: translation had become a nation-shaping, political factor. These ideas go beyond hermeneutic searching in Translation Studies; they accurately reflect the events of Ukrainian literary history during the early 20th century:

> Eliminating the limits of Ukrainian literature was simultaneously a signal of its ente-ring world literature. The change favoured a deeper understanding of national peculia-rities in the native literature, its contribution to the treasury of world culture as well as that common thread that connected it through ideas, contents and aesthetic relations with other literatures. From the professional perspective, it simultaneously favoured elaborating high, stable criteria, methods of critical estimation, style and etiquette, and a variety of critical publicist genres.[31]

Literary critics added a great deal of fundamental observations that ser-ved as the starting point for creating a systemic translation theory as a scho-larly discipline.

The establishment of Translation Studies as an academic discipline corre-lates with the third period in G. Steiner's periodization, though it is founded on early 20th-century empirical remarks and conclusions. As a result, there is a potential for discrepancy here, but the reason for these complications can be traced from historical conditions. Ukrainian colloquial language was sub-stituting the written form of the 11th-18th centuries and constructing a com-plete set of various genres and styles during the 19th century. Ukraine's divi-ded lingual history required the discipline to repeat an empirical period on a new-quality level. Data and analytical apparatus were sufficiently accumula-ted in order to immediately launch a new system of theoretical knowledge, being interdisciplinary from the beginning.

In the centre of Translation Studies there is the style problem, and the main question is 'how should it be analyzed?'. That was facilitated most by the development of linguostylistics and semasiology; since the 1960s, much was inspired by contrastive linguistics. After the decline in the 1930-1940s academic research motivated by the Stalinist repressions of academicians and World War II, the 1950-1960s faced a great discussion between linguists and literary studies scholars: what is the main part of translation theory in common with – linguistics or literary studies?

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[31] *Istorija ukrajins'koji literaturnoj krytyky*, cit., pp. 6-7.

The presence of those two, partial contradictory, approaches in Translation Studies towards defining translation as an art or as a science became the reason for the fact that since the 1970s researchers have begun considering translation as a wide-range philological discipline, without differentiating language- and literature-oriented nuances. In many of his articles, V.V. Koptilov elaborated an integral knowledge system of Translation Studies. The researcher's work turned into a border delimiting G. Steiner's third and fourth periods in Ukrainian Translation Studies. The last two decades witnessed the interdisciplinary nature of Translation Studies: translation has started being researched from the perspective of pragmatics, discourse studies, cognitive linguistics, psycholinguistics, sociolinguistics, ethnolinguistics etc.

20ᵗʰ-Century Translation Theory in Ukraine Revisited

A careful study of the development of Translation Studies in Ukraine shows a certain drift from G. Steiner's periodization, and a more detailed division of the 20th century into four periods is needed.

The first period is *critical and theoretical* (the early 20th century until World War I). The 100th anniversary of publishing of the three parts of I.P. Kotljarevs'kij's epic poem *Eneida* was a stimulus to the numerous reflections over the achievements and the problems of the 19th-century Ukrainian renaissance. The conclusion was rather optimistic: despite the long period of stateless existence of the Ukrainian people, local Ukrainian patriotism went far beyond creating only local literary, academic, and ethnographic schools in Russian, Polish, Hungarian contexts. The road to this goal, similar to that of Ukrainian intellectuals to their nation, and that of the Ukrainian people to their national renaissance, went through the Ukrainian Word. M.S. Gruševs'-kyj remarks:

> The reason of going far beyond, of achieving far bigger results was in Ukrainian folk word, this miserable and deprived, and yet so strong and original, magical word in its unrefined beauty! When, instead of compiling dictionaries and grammars, people started using it to write poetry and to translate; instead of ethnographic studies, they tried to set a Ukrainian peasant on a stage or in a book and make him speak for himself, – that decided the entire matter.[32]

A century ago the vital role of translation for Ukraine and its literature was acknowledged. The general search for a means of Ukrainian nation-building influenced I.Ja. Franko's conception of Translation Studies: translations

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[32] M. Gruševs'kyj, *Ukrajins'ko-rus'ke literaturne vidožennje v istoričnim rozvoju ukrajins'ko-rus'kogo narodu*, "Literaturno-naukovyj vistnyk", 1898, T. 4/2, p. 80.

are also to favour "producing, out of the enormous ethnic mass of the Ukrainian people, Ukrainian nation, an entire cultural organism, apt for independent cultural and political life, resistant to the assimilative work of other nations, regardless of its origin, in addition to that one able to acquire, on the most universal level at the quickest rate, the cultural benefits without which any nation and any government, regardless of its strength, would not be able to exist".[33] The importance of translation for creating a cultural nation, establishing a common literary language for all Ukrainian territories and demanding the reproduction of original formal and semantic features in translation – were the main principles of translation voiced by I.Ja. Franko.

I.Ja. Franko's path to theoretical generalizations began within critical genres, namely forewords and reviews. In fact, it is a regularity that, perhaps, covers all traditions of Translation Studies: theory follows criticism, which is the source of empirical knowledge. I.Ja. Franko's activities accurately represent common tendencies of that epoch: the orientation toward a translation repertoire and the faithfulness of translations to their originals.

The first reaction to the 1905 canceling of the prohibition of Ukrainian-language publications in the Russian Empire was a considerable increase in popular science and translated literature. In his review of Ukrainian literature for the year 1908 , M.Ju. Šapoval remarked: "It has been known, the 1876 law did not permit the publication of translations into the Ukrainian language; this is why now we are to make up for this loss and produce the best samples of world literature in Ukrainian form".[34] Much was done by Ukrainian journalism and new pedagogical and academic periodicals appeared soon after. These factors stimulated the search for Translation Studies criteria. Therefore, the literary animation caused critics, and I.Ja. Franko among them, to begin settling theoretical generalizations concerning the translation demands and principles of Translation Studies analysis.

The second period is *the establishment of a theoretical school* of translation in Ukraine (after World War I through World War II, its main achievements taking place within the 1920s until the early 1930s). Significant social and political circumstances (renewing Ukraine's independence in 1917-1920; communist Ukrainization and its liquidation – the 'Executed Renaissance' period; Stalinist repressions; World War II) and considerable academic events (founding the Ukrainian Academy of Arts and Sciences; introducing Ukrai-

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[33] I. Franko, *Odvertyj list do gal[ic'koji] ukrajins'koji molodeži*, in Id., *Zibrannja tvoriv*, cit., T. 45, p. 404.

[34] [M.Ju. Šapoval], *Ukrajins'ke pis'menstvo roku 1908*, "Ukrajinska chata", 1909, Kn. 1, p. 19 [Pidp. M. Sriblianskyj].

nian Studies into University-level courses; and later eliminating all national academic institutions) undoubtedly influenced the progress of Translation Studies.

The 'Executed Renaissance' of Ukrainian literature in the 1920s raised the following question: what from the previous epoch may suit contemporary demands? This stimulated the development of translation history that deepened the understanding of the essence of the 'national literature' and widened the limits of this notion (works by M.K. Zerov). It is evident that in this way history positively influenced the development of Translation Studies analysis. Its various methods are contained in H. Jo. Maifet's publications. Gradually, the system of Translation Studies terms was becoming established (including faithfulness, adequacy, literalism, translatability).

Great progress in translation theory is evident in the translation essence discussion involving the leading Translation Studies researchers V.M. Deržavin, O.M. Finkel' and H.Jo. Maifet. It concerned whether a translation should be an analogy of the original or its stylization. This discourse certified the high level of Ukrainian translation theory. M.K. Zerov's conception proved invaluable not only in providing a framework for developing translation history as an academic discipline, but also in guiding the practice of verse translation and the description of the translator's personality. M.K. Zerov shaped translation history as a distinct discipline, while O.M. Finkel' advanced the linguostylistic theory of translation. A very important event for Ukrainian Translation Studies was the publishing of O.M. Finkel's book *Theory and Practice of Translation* (1929),[35] which became the first systematic monograph in translation theory on the territory of the USSR and which was written in Ukrainian.

Among the most important achievements by Western Ukrainian scholars – Ie. Malanjuk, L. Luciv, B. Lepkyj, M. Rudnyc'kyj – who physically stayed on Ukrainian territories under the governance of other countries (Poland, Czechoslovakia, Romania) during this period, were studies of translation history, Bible translation, verse translation and ideology in translation. A great contribution was made by the Eastern Ukrainian émigré scholars I. Ogijenko, V. Koroliv-Staryj, P. Zajcev, O. Burggardt. These research papers constitute a rightful part of all-Ukrainian scholarship.

The third period covers approximately three decades – the late 1940s through the early 1970s – and can be entitled "within the context of the Soviet Union", positing Ukrainian research as part of the Soviet school of

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[35] O.M. Finkel', *Teorija i praktyka perekladu*, Charkiv, 1929.

Translation Studies when scholarly discourse focused on literalism and general methodological prerequisites.

The late 1940s saw a revival of translation reviews, showing an interest in many current issues of translation theory, placing priority on Slavonic literary communication. Since the 1950s, the range of topics had grown wider, and research into translation history was stimulated by G. Kočur's translation and research activities as well as by literary magazines, esp. "Vsesvit". It is also manifested in the publication of numerous bibliographical guides containing data about translations in Ukrainian literature. This period witnessed theoretical investigations into translation within a linguistic framework, carried out by E. Starynkevyč and partially M. Ryls'kyj. O. Kundzič's and S. Kovganjuk's theory of poetic language in prose translation strove from the outset for semantic exactitude and displayed a resistance to the Russification policy of the Soviet government. The Russian-Ukrainian translationese was severely criticized. Simultaneously, M. Ryl'skyj's views of the 1950s may be regarded as the logical continuation of M.K. Zerov's conception of the 1920s.

The multinational nature of the Soviet Union contributed much to the growing demand for translation research in that time. The Soviet school of Translation Studies had ontologically stemmed from different national schools of thought, and Ukrainian researchers occupied a particular place in it. A breakthrough was made by V. Koptilov who investigated key theoretical problems (basic terms and concepts of Translation Studies, translation multiplicity, interpretation, methods of Translation Studies analysis).

The last two decades of the 20th century (1980s-1990s) constitute the fourth period of Ukrainian Translation Studies that is *approaching interdisciplinarity*. The linguistic theory of translation developed alongside general linguistics, contrastive linguistics, sociolinguistics, text linguistics and other areas of linguistic research. The broad concept of macrolinguistics allowed for the extensive use of linguistic methods to describe the formal, semantic and cognitive aspects of translation. Most translation problems have received a new aspect of evaluation – through the unity of form, contents and function.[36] This has solved the main controversial part between linguistics and literary studies. Different accents do not mean different disciplines, but may be different aspects and branches of the wider scholarship into which Translation Studies has evolved.

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[36] V. D. Radčuk, *Koncepcyja funkcyonal'no-estetičeskogo ravnodejstvyja*, "Teorija i praktyka perekladu", 1979, vyp. 1, p. 42.

Many ideas from different disciplines could produce a separate conception within Translation Studies. These disciplines are psychology, cultural anthropology, philosophy, political sciences, computer science etc. Psycholinguistic research in translation has produced some congruent ideas with cognitive linguistics.

The years following Ukrainian Independence (1991) radically changed the nature of translation practice and research in general. The abolition of censorship has made some research activities possible which had previously been regarded as inadmissible on ideological grounds, like considerations of the nation-shaping role of translation as well as some historical issues and sci-tech translation. The 1990s methodological basis owes much of its agenda to the assumptions and research of the previous decade, except lingual-social and cultural studies.

Prospects of the early 21ˢᵗ century

The search for innovative theoretical schemes has not completely overcome the linguostylistic apparatus, neither has it reconsidered the approach to the analytical issues of stylistics for translation aims. Some attempts incorporated methods and ideas of Cognitive Linguistics, but they are not fully crystallized to be called a separate theory within current translation research. Rarely, in-depth research covered issues of pure translation theory: onomastics in translation studied by A.G. Gumanian, adaptation theory designed by V.V. Demecka, and the pycholinguistic nature of translation scrutinized by S.V. Zasiekin. The Independence period, meanwhile, stimulated research in sci-tech, especially in terminology (T.R. Kyjak, V.I. Karaban).

The strongest aspect of the present Ukrainian Translation Studies is translation history in connection with a range of theoretical views of a translator's personality and idiolect (V.R. Savčin, G.M. Kosiv, O.V. Mazur). Large-scale projects of compiling a history of Ukrainian literary translation have been accomplished by M.N. Moskalenko, M.V. Stricha, and L.V. Kolomiec. This gave way to understanding literary translation as a nation-shaping factor in Ukrainian history (R.P. Zorivčak, O.I. Čeredničenko, M.O. Novikova). From the applied perspective, O.V. Dzera applied Polysystem Theory to devise a typology of genres for poetic translation. History research also boosted the development of translation historiography (T.V. Šmiger, O.A. Kaliničenko).

The establishment of translation departments at Ukrainian universities has additionally stimulated translation didactics. A great number of various manuals for translation students sporadically accompanies a theoretically-grounded case study (L.M. Černovatyj).

Interpreting Studies seemed absent in the Soviet Ukrainian context, but received a spur to grow under new conditions when independent Ukraine required a staff of interpreters to satisfy its needs for international and diplomatic communication. The first attempts by O.V. Rebrij, N.M. Nesterenko, K.V. Lysenko started interpreting research in Ukraine – as much had not been done in this domain, logically, the serious achievements (like an independent academic school or tradition) cannot be expected soon.

Theoretically, the weakest point of contemporary translation research is translation criticism, though a number of profound monographs on the verge of literary history and interpretation theory (by A.O. Sodomora and I.M. Šama) offer practical aid to this field of studies.

Casting a hypothetical look into the future, we can preview the further research in translation history and translation didactics (esp. training English-Ukrainian translators). Translation theory will progress between the postulates of linguostylistics-oriented structuralism and a locally modified version of cognitivism ('lingual conceptology'), covering various issues of grammar and lexis and rarely penetrating discourse studies. Topics from audio-visual translation and postcolonial theory may offer interesting feedback at some point.

20TH CENTURY CZECH & SLOVAK THEORIES AND WESTERN TURNS

Zuzana Jettmarová

While Western Translation Studies (TS) steered its course through the turns in the humanities to arrive at a social and dynamic picture of its object, the evolution of Czech and Slovak TS steered a different course from the very beginning. It was probably due to the specific domestic methodology of Czech and Slovak structuralisms. The Czech founder, Jiří Levý (1926-1967), developed his theory in the 1950s through 1960s. The Slovak founder, Anton Popovič (1933-1984) proceeded where Levý stopped because of his premature death, and embarked on an ambitious project of establishing a full-fledged discipline of what is now called TS. Popovič was a literary comparatist and met Levý at Brno University while completing his PhD. there. Popovič's first monograph on translation theory appeared in 1968, only a year after Levý's death. Although working behind the Iron Curtain, the two founders had access to both the Eastern and Western state-of-the-art. As a Czechoslovak representative to the FIT, Levý was editorial board member of "Babel". Popovič was member of the Invisible College, as Hermans calls the group of James Holmes.[1]

Empirical foundations and methodology

In conclusion to his voluminous descriptive history of Czech translation in the European context (1957), previously published as a synoptical article, Levý argues that while translation played an important role in the making of European literatures, its role in the Czech culture was considerably stronger as it participated in the struggle for national survival under the Habsburg Monarchy during the 19th and early 20th centuries.[2]

Levý traces translation practices and their accompanying discourses on translation (called theories) from the Middle Ages to the end of World War

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[1] T. Hermans, *Translation in Systems*, Manchester, St. Jerome, 1999.

[2] J. Levý, *Vývoj překladatelských theorií a method*, in *Nové práce k otázkám theorie a praxe překladu*, Praha, Kruh překladatelů při Svazu čs. spisovatelů, 1954, pp. 1-53.

II. This descriptive and target-oriented work served as the solid empirical foundation of his translation theory, where the interdependences of cultural functions and needs on the one hand, and translation practices, be it flows or methods, on the other hand, crystallized. Unlike Toury,[3] he saw that the co-existence of competing translation methods represented an ideological and sociological issue, rather than any intrasystemic, agentless moves between the centre and periphery. The same applies to the choices of source cultures and their texts. It is always a few people pursuing their interests and aims, not the culture as such, who decide to fill in its gap, and then affect it with their choice and translation method.

However, there were not only such noble aims. Levý found other socio-cultural and ideological functions of translation than the engendering of a literary system and language.[4] He identified the economic factor when the proliferation of translations, competing with and hampering domestic production on the market, was motivated by the fact that translations were cheaper or more attractive than original production. Human agency (group, institutional, individual), ideological and material interests under specific socio-cultural conditions are the force driving translation flows and co-determining translation methods.

Levý also isolated other factors: (a) individual agency, (b) the evolutionary line of the system and (c) its embedding in a systemic hierarchy. The first means that any agent involved in the selection, production and distribution of translation under given socio-historical circumstances, has also his unique personal dispositions, beliefs and interests. The second means that a system may have its autonomous line of evolution, and it is again human agency (group and individual) as an extrinsic factor that affects its change. The third means that systems are involved in both vertical and hierarchical interactions, that is on intracultural, intercultural and supracultural levels. He also noticed that translation as a socio-historical phenomenon and methods of transfer not only changed over time under specific conditions but that tracing them over the course of time allows for isolating a specific evolutionary line, nevertheless afflicted by the dialectical intervention of extrinsic force – human agency. When there were more competing methods at a time, Levý identified the sociological and ideological motivations of the players on the scene through their discourses and belonging.

In other words, translation practices, methods and ensuing products are socio-historical phenomena, interrelated with socio-cultural contexts both

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[3] G. Toury, *Descriptive Translation Studies and Beyond*, Amsterdam, J. Benjamins, 1995.

[4] J. Levý, *České theorie překladu*, Praha, SNKLHU, 1957 [repr. 1996].

within one culture and a group of (European) cultures. Practices, methods, products and cultures exist and evolve through human (collective and individual) agency, which, on the other hand, builds on the *status quo* and tradition; this was later schematised by Popovič as follows:
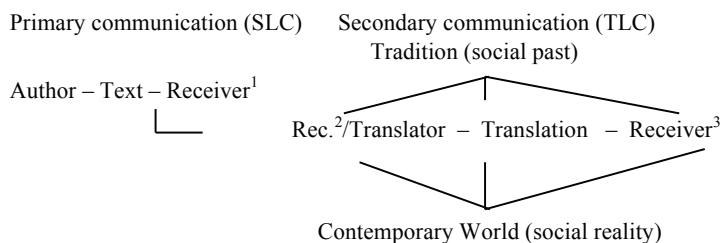
Primary communication (SLC)   Secondary communication (TLC)
Tradition (social past)

Author – Text – Receiver[1]

Rec.[2]/Translator – Translation – Receiver[3]

Contemporary World (social reality)

Fig. 1: The communication scheme[5]

Although this descriptive background might have been a solid foundation of Levý's theory of translation where he also discovered translation norms, during the 1950s and 1960s he produced numerous studies based on *ex post facto* and experimental research, probing into various specific aspects of translation and testing his hypotheses based on theoretical models or derived from observation, or producing new hypotheses and synthesizing empirical findings. This is how Levý arrived at the translator´s tendencies (now called universals and shifts).[6]

The Czech principle of building a theory was also different from the Western positivist approach. While positivism insisted on induction, Czech structuralists adhered to the *zig-zag* method, also allowing for the prior construction of theory that was to be tested subsequently. This method, open theory and not rigidly defined concepts allowed for flexible theoretical adjustments and extensions based on new empirical findings. This particularly meant that theoretical models and concepts were flexible and open.

Levý was an ardent follower of the Czech structuralist method and a rigorous scholar, aware of the pitfalls of subjectivism as well as of objective

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[5] See A. Popovič, *Teória umeleckého prekladu*, Bratislava, Tatran, 1975.

[6] See J. Levý, *Překladatelský proces – jeho objektivní podmínky a psychologie*, "Slovo a slovesnost", 1955, pp. 65-87; Id., *Translation as a Decision Process*, in *To Honor Roman Jakobson*, II, The Hague, Mouton, 1967, pp. 1171-1182; Id., *Bude literární věda exaktní vědou?*, Praha, Čs. spisovatel, 1971; Id., *The process of creation of a work of art and its reception*, in *Tradition versus Modernity. From the classic period of Prague structuralism to translation studies at the beginning of the 21st century*, ed. by J. Králová and Z. Jettmarová, Prague, FFUK/Togga, 2008, 47-88.

positivism. The Czech method was *constructivist*, historical-dialectical, sociological and interdisciplinary. It was based on the semiotic theory of function (linked to values and norms) and it combined well with (a) the theory and practice of functional equivalence in translation based on stylistic substitution, first formulated by Mathesius in 1913, and (b) the communicative model of the process, adopted from the theory of information / communication. This processual model of the communication act, adopted by Levý for translation, involved the participants and the situational context embedded in the cultural context. Because translation was a secondary act, Levý linked it to the primary act;[7] hence he saw translation as both prospectively and retrospectively oriented practice, i.e. both target and source oriented activity producing a hybrid of two cultures and languages. Source and target orientedness is always there, but it is a dynamic sliding scale.

From his empirical analyses of translations in European history, Levý arrived at the socio-historical, semiotic and dynamic concept of *translativity*.[8] This is an umbrella concept for what has been discussed in international TS as foreignisation vs. domestication since the early 1990s.[9] The difference between Levý and these discussions is that translativity is a dialectical, dynamic phenomenon bound to socio-cultural values (it may acquire a positive, negative or zero value). For example, should the value be negative, translations would tend to be domesticated as in Classicism, when it is positive, as in Romanticism or when a new genre is introduced through translation, the opposite is true. Levý's binary oppositions are historical-dialectical and dynamic. Translativity is therefore bound to another opposition: the *general* vs. the *specific*. The translator either keeps the foreign specific, or substitutes it with the domestic specific, or transforms the foreign specific into the general.

Generalisation (a common neutral ground, *neutralisation*) is the so far missing middle *we* between *the self* and *the other* in Western TS discourse. Levý isolated generalisation as a technique or procedure (and also a negative tendency, on the other hand) from his empirical research. Today it may come close to globalisation practices. Levý considered translation a powerful means of mass communication and isolated its two evolutionary systemic functions leading to (a) differentiation and (b) universalization. On the level of singular cultural literary systems translation contributed to their differentiation in

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[7] J. Levý, *Umění překladu*, Praha, Čs. spisovatel, 1963 [repr. 1983, 1998].

[8] Ibidem.

[9] L. Venuti, *Genealogies of Translation Theory: Schleiermacher*, "TTR", 4 (1991) 2, pp. 125-150; Id., *The Translator's Invisibility*, London, Routedge, 1995.

terms of genres, on the supracultural level it contributed to the constitution of world literature.

Translativity is linked with two dialectic categories for delimiting the concept and method of translation: *noetic compatibility*[10] and *noetic subject / objectivism*.[11] They are both descriptive and explanatory categories whose introduction is intended to eliminate the static metaphors of faithful and free translation (a translation reading / not reading like an / the original, foreignizing or domesticating translation etc.), bringing in dynamic social and phenomenological, anti-essentialist aspects.

Noetic compatibility brings in the distinction between *illusionist and anti-illusionist translation* / method / translator as two extreme poles on a scale; readers of illusionist translations, relying on an 'agreement' that the translation has preserved the SLT qualities and perceiving no traces of the intermediary, believe they are reading e.g. *Madame Bovary*. Should the translator step out from behind the scene by an unintended stumble, by exoticization, notes etc., and recognized by the receiver, the illusion is dispelled. This category, linking the translator with the receiver, co-relates with noetic *subject / objectivism*. *Subjectivism* as an ideological basis makes cultures concentrate on the 'self', and their translations, paradoxically, tend to retain the SLT specific and individual alien features (producing the traditionally termed 'faithful' translation), while under ideological *objectivism* translations tend to generalize or suppress foreign features, highlighting those shared by the two or more cultures, or even substituting foreign elements with domestic ones ('free' translation). Concrete positions on the general subject-objectivism scale historically depend on translation functions related to specific TLC needs, as Levý observed.[12]

Semiotically, translation and translativity are thus linked to receiver experience, expectations and acceptability. Like any other message, translation is taken at face value as a representation of, in this case, the source message. Its credibility and verisimilitude may be infringed upon when the translator breaks down the *illusio* game when the receiver believes he is reading the original and wants it to read like an original. However, at the same time, what once may have been perceived as foreign/ized, may have lost its foreign slant later on due to linguistic and cultural developments (e.g. through appropriation, assimilation). What once looked domestic and natural in a particular genre may after some decades look obsolete in terms of content, form, sense

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[10] J. Levý, *Umění překladu*, cit.

[11] Id., *České theorie překladu*, cit.

[12] Id., *České theorie překladu* (1996), p. 235.

or understandability. It is the receiver who is the yardstick; during the process of translating it is the translator's intended or envisaged reader, and then he is the one who completes the act of communication by reception. This implies that messages, as teleological acts, unlike texts which are their physical materialisation, come into existence only through their social reception. Here Levý integrates the factor of ageing.

With the receiver (including the translator) and their language and culture changing, texts undergo ageing. Levý found out that the life-span of translations is usually shorter than that of originals.[13] Through his empirical analyses Levý identified two major factors of ageing: interpretation and language. Language and style come to mind first. It is not only their changes, but namely the changes of recipients and their expectations as well as the translator's linguistic creativity that are at stake. Translators are usually less linguistically creative than authors and tend to use standardised language in its current usage, be it poetics or modern fleeting phrases.[14] This aspect has been later theorized as the law of growing *standardization* by Toury,[15] and as a translation universal called *normalization*. Messages, however, have another and perhaps, more important aspect, that is meaning.

Content, form, meaning and ideology

In Czech structuralism it is content and form together, i.e. a formed content, that make the meaning of the message. In non-literary discourses, form is standard, unmarked, and so 'transparent', and any deviation from the standard, whether intended or unintended by the author (or translator), draws readers' attention to the form. In literary discourse, the poetic function is adherent, expected and prominent. It is based not only on the period poetics (combining content and form), but also on intended deviations, innovations and specifics representing the author's individual style and creativity in both form and content. The result of the clash of two different poetics in translation depends not only on period translation norm and intended function, on the temporal and spatial distance of the two cultures and their literary traditions, readers' experience and expectations, but also on the intentions and dispositions of the translator. The category of the translator as producer and message sender may represent a sum of roles or players in the translation act – the publisher, editor, translator, policy maker, censor etc.

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[13] J. Levý, *Umění překladu*, cit.

[14] Id., *Překladatelský proces – jeho objektivní podmínky a psychologie*, cit.; Id., *Umění překladu*, cit.; Id., *The Art of Translation*, Amsterdam, J. Benjamins, 2011.

[15] G. Toury, *Descriptive Translation Studies and Beyond*, cit.

The Czech structuralist theory of meaning, namely in art, is a complex and elaborated issue with a tradition going back to the 1930s. It is based on meaning indeterminacy, phenomenology, reception and interpretation as cognitive and social action, as well as on the interdependence of language, thought and culture. Interpretation and reception are most relevant aspects in translation.

Ingarden's phenomenology of the cognition of a literary work and its structure has some affinities with *Gestalttheorie*, the basic axiom being that the reader, apart from disambiguating the ambiguous, fills-in the gaps or lacunas to complete the structures, thus actively participating in the construction of meaning and sense, and finally arriving at a *concretisation* of the whole, that is at its mental image. What the translator transfers is, in fact, his concretisation, as one of possible interpretations of the work of art, thus narrowing its interpretive radius and shortening its life-span. Since he had to disambiguate, fill-in the structures and knows the whole, the translator also inclines to *prompting* by filling in the gaps in his translation, which may decrease the artistic value of the work.[16] Apart from that, having arrived at his concretisation, the translator, considering his prospective reader and receiving environment, forms the concept of his translation. This conception, the basis of the translation method and bound to norms, reflects socio-cultural differences between the original reader and the prospective reader of the translation and the receiving system.

Constructing the translation model on the lines of information theory, Levý specifies the communication chain as follows:[17]

	author		translator		reader
reality → selection stylisation	→	reading translation	→	reading concretisation
	text in foreign language		text in translator's language		
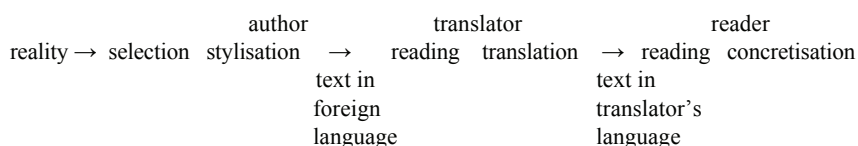
Fig. 2. The communication chain in translation.

Levý saw as pertinent that the receiver's reception is a combination of individual idiosyncrasies as well as of collective internalized norms and social context – interpretations may result in the shift of the dominant function, in the reshuffling of intended functions carried by the elements in the structure, but also in perceiving as intended certain elements that the author may have

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[16] J. Levý, *Bude literární věda exaktní vědou?*, cit.; Id., *The process of creation of a work of art and its reception*, cit.

[17] See J. Levý, *Bude literární věda exaktní vědou?*, cit., pp. 36-37; Id., *The Art of Translation*, cit., p. 23.

never intended to function as such. Pospíšil,[18] referring back to Mukařovský[19] explains this intricacy by pointing out that for Czech structuralism the core theoretical assumption applies that the structure of functions of a work of art corresponds to the structure of needs of the individual or collective receiver, hence the derived value of the work.

It is the predominant need or the social relevance in a particular society that determines the function and value of the text, and this is also why receivers in their particular culture and time perceive the functions as intentional on the production pole. As Mukařovský points out,[20] intentionality may be grasped only if we look at it from the standpoint of the receiver whose anticipation of the author's intention makes the receiver seek the semantic integral of the work; this in turn is generally bound to its genre affiliation. In the translation process, this complex represents the *standpoint* of the translator, reader, editor and publisher, critic etc.

However, there is no straightforward relationship between what the translator, under constraints, imports from the original and what is actually transferred into the TLC. This is because meanings and shifts in meaning are generated through the interaction of the internal context and the external context – even social meanings carried by signs are only realized through their perception in a concrete society. This social meaning may be imparted in the signs by the author, or by the translator, or it may be attributed to the signs by the receiver only.

Mukařovský points out that whatever the intentions of the author may have been, receivers may perceive them differently, depending on their individual and collective dispositions, which may even reshuffle the intended dominance and subordination of structural units.[21] This is the point where an author's intention interacts with reception, including the translator's and consequently that of the receiver. So intentionality can only be fully understood if we look at it from the point of view of the receiver trying to identify the integral semantic unity of the artistic work against the background of the preconceived authorial intention in the particular genre, as Mukařovský remarks.

In other words, the theoretical assumption, also valid for translation, is that the structure of a message corresponds to the receiver's (individual or

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[18] Z. Pospíšil, *Sociosémiotika umělecké komunikace*, Abert, Bozkovice-Olomouc- Prostějov, 2005, p. 211.

[19] J. Mukařovský, *Studie z estetiky*, Praha, Odeon, 1943 [repr. 1966].

[20] Ibidem (1966), p. 64.

[21] Ibidem, pp. 93-94.

collective) structure of needs, and that this needs-related functioning constitutes its value. This is why a dominant need in a society at a particular time determines the function and value of a text, be it an original or a translation, and this is also why these two features are perceived as intentional. This may explain the ways texts are translated, perceived, and the criteria of their selection, but of course it is not an explanation of the origins of the receiver's needs, nor of the needs of the receiver's culture or their dynamism, which is rather the domain of social psychology.

The semiotic approach keeps focus on its object – the sign as text and message, while the social context penetrates the sign through the author and receiver, whether we consider formal aspects, the content or the pragmatic aspect.

The text as a material object or artefact is only the carrier of the message or work of art. However, the genesis and linguistic coding of the message and production of ideas are influenced to a lesser or higher degree by the material: this bond is most prominent in poetry – here the formal aspects of versification (i.e. properties of the language, prosody and metrics) play a crucial role. Levý analysed what Poe had said about writing *The Raven*.[22] Unlike Poe's voiced beliefs that he had been free in his decisions as to what he had written and how, Levý identified that some of the decision moves were predetermined by linguistic and poetic (genre-stylistic) norms. Hence the claims of *untranslatability* of poems and also diverse methods of their transfer. The translator's dilemma between *what* and *how* is inherent in any translation, as what is being transferred is the message and what is being exchanged or substituted is the material; because of the bond between the material and the message there is a tension. Apart from looking into period translation norms in European cultures, Levý outlined which aspects of the message require *invariance* should the basic function of the genre remain similar: e.g. in technical texts it is the preservation of denotative meaning, in poetry it is often more important to preserve the connotative meaning, while in an opera libretto it is formal properties, such as rhythm, etc.[23]

The dilemma of faithful vs. free translation was generalized by Levý as two opposing translation norms, or the *dual norm in translation*: the *reproduction norm* (fidelity) and the *aesthetic norm* (beauty).[24] They represent the extreme points on a sliding scale, whereby the period norm gives more or less preference to one or the other. Therefore translations are more or less free or

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[22] J. Levý, *The Art of Translation*, cit., p. 67.

[23] Ibidem, p. 8.

[24] Ibidem, p. 60 n.

faithful. Levý isolated this dual norm from the history of European transla-
tion of works of art; because it is dialectical, it has a general validity for any
genre. In non-literary genres, beauty normally lies in the domestic, transpa-
rent style, unless translativity has a positive value. Otherwise, the breach of
target norms is perceived as *translationese* carrying a negative value and
breaking the *illusio*. While translationese is generally related to the linguistic
make-up, translativity encompasses both the linguistic and thematic levels.

The whole and its parts

Although translations function as representations of their originals, in struc-
tural terms they are inevitably more or less different from them for a number
of reasons outlined above. In search for functional equivalents at the final
stage of the process, i.e. re-stylisation, the translator applies different proce-
dures: (a) conceptual translation *sensu stricto*, (b) substitution or (c)
transcription. These decisions derive from the overall conception and ensuing
method of translation (bound to the period translation norm whether respec-
ted or not), but it is prevalence which is at stake, not absolute homogeneity.
This final stage of the process is modelled as a linear decision-making pro-
cess.

    Levý hypothesised that the translator cannot remember the whole text, so
he proceeds chunk-by-chunk, with the chunks functionally defined on diffe-
rent structural levels (word, syntagm, sentence, idiom, word play, register or
the textual level of the genre). This model, including the subjective factor of
individual translator dispositions, defined by Levý as the translator's lingui-
stic memory and preferences (i.e. his idiolect), has been descriptively and
experimentally endorsed later, including the distinction between the proces-
ses applied by professionals and non-professionals.[25] In general, the distinc-
tion between mechanical or surface translation on the one hand, and creative
translation on the other, has been an omnipresent issue.

    In Mukařovský's terms, a verbal message, produced, transmitted and per-
ceived in the process of communication, and embedded in its socio-cultural
context, always carries a dominating function; other functions may be pre-
sent as accessory or ancillary. The dynamic aspect of *function*, pointing to
the historicity, or socio-historical embededness of verbal messages, implies
that one and the same text may acquire different (especially dominant) func-
tions at different times and in different cultures. This important aspect,

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[25] See e.g. B. Englund-Dimitrova, *Expertise and Explicitation in the Translation Process*,
Amsterdam, J. Benjamins, 2006.

thoroughly treated by Mukařovský in his *Aesthetic Norm, Function and Value as Social Facts* (1970, Czech version 1936), is one of the cornerstone concepts underlying Prague functional dynamism, and sharply distancing it from other, static and a-historic functionalisms. Mukařovský, concerned with the aesthetic function, explained how one and the same aesthetic object may lose its dominant, i.e. aesthetic, function over time and acquire another dominant function. Applied to translation by Levý and Popovič, this pivotal dynamic concept has become one of the strongest descriptive and explanatory variables underlying the interrelationships between translation method, the product's structure and function/s, as well as its socio-cultural embededness.

The dominant function (and other functions) of a verbal message as a whole, encoded in text structure, is gradually constituted from elements and their interrelationships in the receiver's mind during the process of perception. On completion of the reception process, understood as a combination of linear perception and interpretation based on the interaction of the sender's and receiver's sociolects and idiolects, shared world view, value systems, etc., functions (intended by the sender for the intended receiver), if perceived, turn into *values* for the receiver. The reception process itself is seen as an incremental operation normally completed when the reader perceives the last element of the text.

From the communicative aspect, the important feature of reception is that the reader is conceived as a 'learning system' – every new incremental textual unit perceived is interpreted against the background of the text perceived so far, and, at the same time, the perception and interpretation of the new unit modify the previously perceived part of the message in the reader's cognition.[26]

To further bridge the part-and-whole 'gap', Mukařovský introduced the concept of *apperception frame*: in the light of their (socio-cultural) experience with particular genres, readers, when exposed to a text identified or presented as belonging to a specific sub/genre, anticipate a certain frame of reference to the world, a specific textual/message structure, its typical 'language' or style and function, which are activated in memory at the point of encounter. Naturally, when receivers encounter textual structures as wholes or their parts that do not match their apperception frame, as e.g. in a translation – the perception process and its outcome (functions perceived as value) are not habitual, but may later become so through further repeated encounters.

This bottom-up and top-down mechanism is also the underpinning of the above mentioned *translativity*, further developed by Popovič who upgraded

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[26] J. Levý, *Umění překladu*, cit.; Id., *Bude literární věda exaktní vědou?*, cit., p. 49.

this category to the status of translation norm, integrated Lotman's semiotic and also introduced the concept of *experiential complex* understood as the translator's and the receiver's set of internalized, individually acquired life-experience that is used as a background during production and reception processes.[27] Levý points out that it is the translator's / receiver's passive idiolect that exerts influence on SLT interpretation, while, on the other hand, it is the translator's active idiolect that leaves the imprint on the translated text.[28] Therefore, translation can be viewed as a result of SLT values that were perceived by the translator's passive idiolect, in combination with his active idiolect through which the translator articulated the values perceived from the SLT.

At this point, Levý introduces *assumed general tendencies* (now translation universals) – those of *stylistic levelling* and *generalization*, *overtranslation* in terms of highlighting the SLT stylistic features assumed to be typical, *disambiguation, explication, explicitation* in terms of additional surface syntactic structures, linking the tendencies with the psychological process of interpretation (SLT reception) and subsequent communication (TLT production).[29] Levý also discovered the phenomenon of what is now called the *unique-items-hypothesis* introduced by Tirkkonen-Condit as a tendency to overlooking the means of the TL repertoire that are absent in the SLT.[30] These tendencies were later incorporated into the conceptual category of *shifts* by Popovič and subcategorized (a) into *constitutive*, objectively or intersubjectively motivated shifts on the one hand, and *individual*, subjectively motivated shifts on the other; and (b) into resulting *macrolevel* and *microlevel changes in expression, c*omprising both form and content.

Equivalence and adequacy

The Czech understanding of translation *equivalence* was quite different from what was considered to have been the concept of the 60s-70s in the West or in linguistic translation theories in the USSR and the GDR. *Functional equivalence* is the reproduction in translation of the (communicatively relevant) functions of dominant SLT message elements (on different hierarchical struc-

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[27] A. Popovič, *Teória umeleckého prekladu*, cit.

[28] J. Levý, *Bude literární věda exaktní vědou?*, cit., p. 48.

[29] Id., *O některých zákonitostech překladatelské věrnosti*, "Slovo a slovesnost", 53 (1953) 2, pp. 63-80; Id., *Bude literární věda exaktní vědou?*, cit., p. 149 n.

[30] S. Tirkkonen-Condit, *Translationese – a Myth or an Empirical Fact?*, "Target", 14 (2002) 2, pp. 207-220.

tural levels, but understood semantically as meaning constituted by both form and content contributing to the realization of the intended dominant function of the TLT message as a whole. This can be achieved by substituting dominant SLT elements with TLT elements of a *similar value* (i.e. corresponding in function, and not necessarily in form and/or content) for the target receiver.

Should the *potential of the intended function of the whole message* remain the same or rather similar, such a translation as a whole was considered to be an *adequate translation*. In other words, this meant that the *semantic invariant core* of the original,[31] now representing the *intertextual invariant,* was to a degree transferred through the functional substitution of the linguistic material on the textual level under specific socio-cultural conditions, while the remaining part of the translation's semantics (constituted by content and form) represented the *variant component* conceived of as the result of constitutive and individual translation shifts. While Levý outlined a structural taxonomy positing (a) elements that (should) remain invariable and (b) elements that are variable, Popovič (1975) seeks an analytical-descriptive tool in Miko's stylistic taxonomy of expression changes in combination with shifts.

Consequently, Levý and Popovič point out a series of other more or less dominant *functions* that translations may have and in fact had throughout history in the TLC, unlike the SLT in its culture, including a complete change of the dominant function, and they point out that the position of translation within the receiving culture is different from the position of the original text / message in its culture. They point out that concepts such as *translation, equivalence and adequacy* are socio-historical ones, dependent on world view, ideology and philosophy of a particular culture in a particular period,[32] which is reflected in a particular translation method and its underlying translation norm (cf. medieval, classicist, romanticist, modernist, formalist, naturalist translations), and also derive from other interdependencies such as TLC aesthetics, literature, function of translation, the translator's individuality and other factors.

They posit the empirically derived fact that competing and different norms and methods may coexist in the same period even for one and the same genre.

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[31] A. Popovič, *Teória umeleckého prekladu*, cit., p. 79 n.

[32] Popovič points out that there is no universal definition of translation because it is a historical relational concept that can either be empirically derived from the structure of translations (as a projected communication in the text), or determined through its positioning among other TLTs (namely metatexts). Translations may also be used as prototexts with domestic texts (second-hand translations) derived from them.

In other words, there are different socio-historical criteria for (a) what is considered to be translation or another type of transfer – if this distinction is practised at all; for (b) what is considered to be acceptable translation in terms of adequacy (functional representation of the original), and for (c) what, to what degree and how it has been transferred (structural reproduction and modifications). All these socio-historical aspects of translation are fluid and interwoven with both collective and individual agencies. This is also why functional equivalence as outlined above is a denomination of a specific translation method, for example as opposed to other methods, like formalist, naturalist or modernist methods where equivalence was sought in other aspects of message transfer. On the semiotic level, any of these methods produced translation that functioned as a representation of the original at face value, but the structural relationships were different, and when complying with the period translation norm – they were legitimate.

Between theory and practice

The concepts of social and individual agencies in translation came in with the latest turn of Western TS to sociology. With it, the social/collective and the individual as two integral antagonistic components of both the dynamics of human entities, their activities and their cultural codes have come to the fore. For example, the recently debated neo-Marxist conceptual framework based on human agency as suggested by Bourdieu in his field model alongside with the idea of theory for practice – *practical theory* or *praxeology* in Bourdieu's terms.[33] For Bourdieu, practical action is incumbent on a social change, and not a mere reproduction of existing social structures, which is nothing new. What may be new, leaving methodological aspects aside, is that (a) players in the professional field of the competitive illusio game have different chances depending on their habitus and capitals, and (b) that scholars should use their research results for the improvement of practice.[34]

   The currently debated utilitarian aspect of theory, that is the idea of *a theory in service of practice* (with research and researchers committed to improving the translator's status or conditions, translation quality and policy, etc.) has its precursors in western prescriptive or normative translation theo-

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   [33] H. Buzelin, *Unexpected Allies. How Latour's Network Theory Could Complement Bourdieusian Analyses in Translation Studies*, "The Translator", 11 (2005) 2, pp. 193-218; A. Chesterman, *Questions in the sociology of translation*, in *Translation studies at the interface of disciplines*, ed. J. F. Duarte et al., Amsterdam, J. Benjamins, 2006, pp. 9-28.
   [34] P. Bourdieu, *Raisons pratiques: sur la théorie de l'action*, Paris, Seuil, 1994.

ries criticized from positivist positions. J. Holmes saw the solution in the *applied branch*, concerned with translator training, aids and policy.[35] On the other hand, Chesterman suggested a normative theory built on the principle of *from-is-to-ought* to accommodate the axiological dimension precluded by positivism, and now thriving as e.g. translation quality assessment.[36]

Levý and Popovič aimed at building a theory that could also be useful to translators, serving as a tool for improving translation quality; not through prescription, but through understanding the mechanisms at work and informed reflection of the processes. Their books were written with this dual purpose and targeted at two audiences – researchers and literary translators. However, they are explicit about the difference between (a) a general theory and special theories built on empirical research, a verifiable theoretical model and hypotheses, (b) descriptive research based on an analytical model and methods and (c) translation criticism based on a critical model (anchored in the concrete socio-cultural, historically established 'ought').

Popovič designed the *science of translation* as built from (a) *general theory* (subcategorized into human and machine translation), (b) *special theories* (subcategorized into technical, journalistic, administrative, religious and literary translation), and (c) *praxeology* and *didactics*.[37] In his opinion, the subdiscipline of praxeology should complement the theoretical model of the translation process as the communicative functioning of translation because 'real' translations (i.e. processes and products) deviate from the ideal model due to concrete external social conditions.

Praxeology, then, would explain the difference between the deductive theoretical model and reality, and come up with respective suggestions to improve translation practice, so that reality would get closer to the normative theoretical ideal, which, in consequence would improve practice with regard to the functioning and value of translation. Popovič's praxeology, programmatically based on its own interdisciplinary research methodology and conceived as a subdiscipline concerned with translation practice with the aim of

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[35] J. Holmes, *Translator Theory, Translation Theories, Translation Studies, and the Translator* [1977], in Id., *Translated! Papers on literary translation and translation studies*, Amsterdam, Rodopi, 1988, pp. 93-98.

[36] A. Chersterman, *From is to ought: Laws, Norms and Strategies in Translation Studies,* "Target", 5 (1993) 1, pp. 1-12; Id., *The empirical status of prescriptivism*, "Folia Translatologica" 6 (1999), pp. 6-19.

[37] The programmes of TS suggested by Holmes and Popovič are compared in Z. Jettmarová, *East meets West: On Paradigms in Translation Studies*, in *New Trends in Translation Studies*, ed. by K. Károly et al., Budapest, Akademia Kaido, 2005, pp. 95-106.

improving it through researchers' proposals, represents almost a prototype of the above mentioned endeavours and concerns in TS today – that is theory, research and researchers acting in service of practice in order to help it or improve it. This has been the primary concern of didactics and criticism (quality evaluation).

Sociology of translation represented one of the three branches in Popovič's praxeology, the other two being *editorial practice* of translation and *methodology of translation criticism*. Sociology was to be concerned with the selection of texts for translation (publishing policy, translator policy) and the concrete social conditioning of the process and its product, also related to the status of translationship and its professionalization, etc. To illustrate how a researcher may contribute to the improvement of practice. Popovič made a probe into *substandard translation* in Slovakia: having empirically identified the causes, he suggested some remedies and rectifications.

Irrespective of any turns and paradigmatic changes in the humanities, the distinction between theoretical/conceptual vs. utilitarian disciplines, as well as between basic and applied research has always been there, but it has taken some time for these positions to become intergal in Western TS.

Conclusion

Czech and Slovak foundation theories of translation, based on their domestic structuralist theoretical-methodological backgrounds appear to have anticipated Western turns and paradigmatic changes in TS from the outset. They may even be said to be more complex, integral and elaborated when compared to current Western general models, mostly thanks to their underlying methodologies. What have been by-passed are formalism, deconstruction and post-modernism, extreme cultural relativism and agnosticism, as well as the ideology of post-colonialism.[38] What have been anticipated are e.g. constructivism, holism, phenomenology (today close to cognitivism) and interpretation, socio-historical dialectic and dynamism, culture functions, human agency, the communication process and sociology of the translator and translation practices.

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[38] Cf. L. Doležel, *Poststructuralism: A View from Charles Bridge*, "Poetics Today", 21 (2000) 4, pp. 633-652; Z. Jettmarová, *Czech and Slovak translation theories: the lesser known tradition*, in *Tradition versus Modernity. From the classic period of Prague structuralism to translation studies at the beginning of the 21st century*, ed. by J. Králová and Z. Jettmarová, Prague, FFUK/Togga, 2008, pp. 15-46.

THE SLOVAK TRANSLATION SCHOOL OF NITRA.
IDEAS AND SCHOLARS

Edita Gromová, Renáta Kamenárová

Outline of ideas on translation in Slovakia

The general groundwork for the scientific study of translation in Slovakia dates back to the 1950s. Here a significant role was played by Slovak and Czech linguists, literary scholars and hands-on translators. This is connected with the established traditions in research on language and literature (B. Havránek, K. Horálek, B. Ilek, J. Levý, F. Wollman, K. Hausenblas, V. Kochol, J. Felix, O. Čepan). The work carried out during that period can already be viewed as laying the foundations for a general theory of translation, focusing on linguistics, stylistics, versification and literary science. Research concentrated principally on literary translation in line with the social requirements of the time. At the time the majority of the translations produced were translations of literary works.

Systematic thinking on translation in Slovakia began developing from the end of the 1960s, when Felix's and Čepan's analytical interpretation approach to a translation text[1] was joined by the semiotic communication concept associated predominantly with Anton Popovič and František Miko. A. Popovič surveyed the previous period of Czech and Slovak translation science (1974)[2] and, building on the work of J. Levý (1963)[3] and Polish scholars (J. Sławiński, E. Balcerzan), developed his own concept based on the model of literary communication applied since 1968 in literary research by the Cabinet of Literary Communication at the Pedagogical Faculty in Nitra.[4]

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[1] See e.g. J. Felix, *Slovenský preklad v perspektíve histórie a dneška*, "Romboid", 3 (1968) 2, pp. 3-10; 5-6, pp. 80-94; O. Čepan, *Preklad ako proces*, "Romboid", 12 (1972) 3, pp. 66-70.

[2] A. Popovič, *Umelecký preklad v ČSSR*. Výskum. Bibliografia. Martin, Matica slovenská, 1974.

[3] J. Levý: *Uměni překladu*. Praha, Akademia, 1963.

[4] Now the Institute of Literary and Artistic Communication, Faculty of Arts, University of Constantine the Philosopher, Nitra, Slovakia.

Popovič, a founding personality of the Cabinet, is well-known as the author of communication translation theory applying Miko's expressional concept of style (the expressional system) and the communication model of the text which constitute the basis of the Nitra School's methodology.

Popovič applied the general literary communication model of *Author – Text – Receiver* to translation. Under the communication concept he views the translation act as a communicative confrontation with the act of original creation expressed by the model *Author – Text 1 – Receiver 1 = Translator – Text 2 – Receiver 2*. Basically, according to Popovič, the translation process involves the confrontation of the systems of two senders, two texts and two receivers.[5] In describing and evaluating translation operations, Popovič bases himself on the work of F. Miko,[6] accompanied by thematic analysis particularly in the area of stylistics, as theoretically refined in Miko's categorization of expressions and brought together in Miko and Popovič's *Tvorba a recepcia* (Creation and Reception).[7] Developing his early works, Popovič summarises his ideas in *Teória umeleckého prekladu* (Theory of Literary Translation),[8] which became the cornerstone of the scientific study of translation in Slovakia. In this work, he concentrates on general issues in translation theory, translation as a communication process, the structure of a translation text and communication in translation style, as well as a discussion of issues of translation semiotics, praxeology and the teaching of translation. He views translation studies as an independent scientific discipline with its own metalanguage. He adopts a systematic approach to creating this metalanguage, culminating in the dictionary *Originál / Preklad. Interpretačná terminológia* (Original/Translation. Interpretation Terminology).[9]

Translation research in Slovakia in the 1970s and 1980s produced a number of scientific monographs, scientific papers and specialist articles. In Czechoslovakia the research ranged from general translation theory based on semiotic communication principles (Ilek, Hrdlička, Popovič) through translation stylistics (Miko, Hausenblas), versification (Turčány, Slobodník, Hvišč,

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[5] A. Popovič, *Poetika umeleckého prekladu*, Bratislava, Tatran, 1971, p. 29 (1975[2], p. 49).

[6] F. Miko, *Estetika výrazu. Teória výrazu a štýl*, Bratislava, Slovenské pedagogické nakladateľstvo, 1969.

[7] F. Miko, A. Popovič, *Tvorba a recepcia. Estetická komunikácia a metakomunikácia*, Bratislava, Tatran, 1978.

[8] Id., *Teória umeleckého prekladu*, Bratislava, Tatran, 1975.

[9] A. Popovič et al., *Originál/Preklad. Interpretačná terminológia*, Bratislava, Tatran, 1983. The entries in the dictionary were produced by a team of authors, although the bulk of the work is Popovič's own.

Válková, Vilikovský, Feldek, Bacigálová, Zambor), the relationship between translation and original creation in a comparative prospective (Ďurišin) and the history of translation (Vlašinová, Panovová, Lesňáková). The findings affected the development of the discipline itself and enriched the development of thinking on language and literature.

This wealth of publication activity also includes a number of works dealing with translation, where certain theoretical issues are set against practical know-how and translation experience.[10]

Alongside Popovič's research initiatives on translation studies, J. Vilikovský's monograph *Preklad ako tvorba* (Translation as Creation)[11] is seen as making the most important contribution to Slovak translation theory in the 1980s.[12] In the relationship between theory and practice Vilikovský summarised the bipolarity of the translation opposition between 'top-down aesthetics' and 'bottom-up aesthetics'. He sees language in translation as the bearer of certain non-linguistic, aesthetic, cultural and social meanings. He assesses translation as a semiotic operation. He essentially bases himself on a semiotic communication theory, while devoting considerable attention to the reader in the communication chain.

The impact of Popovič's scheme, combined with an attempt to reassess his views and create a qualitatively superior synthesis in theoretical thinking on translation, can be seen in B. Hochel's book *Preklad ako komunikácia* (Translation as Communications).[13]

A significant contribution, particularly in the field of poetry translation, was made by J. Zambor's book *Preklad ako umenie* (Translation as an Art),[14] covering the author's work on the translation of poetry over the last 25 years. Zambor writes about the translation of poetry "not as a disinterested party,

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[10] These works include J. Rybák's *Kapitolky o jazyku a prekladaní* (Chapters on Language and Translation), Bratislava, Smena, 1982 and J. Ferenčík's *Kontexty prekladu* (Contexts of Translation), Bratislava, Slovenský spisovateľ, 1982, which rely principally on experience of translating Russian and Soviet literature. While Rybák's work reads more like a practical translation manual, Ferenčík addresses not just the practicalities of translation, but also communication theory. Through his own experience he sheds light on the editorial and praxeological aspects of literature in translation and stresses the existence of a 'Slovak school of translation' (J. Ferenčík, *Kontexty prekladu*, cit., pp. 54-55.)

[11] J. Vilikovský, *Preklad ako tvorba*, Bratislava, Slovenský spisovateľ, 1984.

[12] With minor adjustments and additions by the author, this book was published in Czech as *Překlad jako tvorba*, Praha, Ivo Železný, 2002.

[13] B. Hochel, *Preklad ako komunikácia*, Bratislava, Slovenský spisovateľ, 1990.

[14] J. Zambor, *Preklad ako umenie*, Bratislava, Univerzita Komenského, 2000.

but as a participant in the literary process, which includes the translation process, engaged not just as theoretician, but also as practitioner".[15]

Since the beginning of the 1990s translation theory and, principally, the history of translation in Slovakia has been systematically addressed by a research team at the Institute of World Literature of the Slovak Academy of Sciences in Bratislava. The team carries out research activities on translation theory and history in Slovakia in a broadly construed philosophical and cultural studies context.[16]

General issues of translation theory, translation as intercultural communication and, in particular, the translation of pragmatic texts are addressed by Rakšányiová's *Preklad ako interkultúrna komunikácia* (Translation as Intercultural Communication).[17] The multidimensional view of translation as a phenomenon of a cultural, psychological and cognitive nature is discussed in a monograph by Gromová and Müglová entitled *Kultúra – Interkulturalita – Translácia* (Culture – Interculturality – Translation).[18]

Impact of the Nitra School abroad

Reaction to, in particular, Popovič's work began to appear abroad as early as the 1970s in papers and reviews by Russian (V. Rosseľs, P.M. Toper), Polish (E. Balcerzan), German (H.-J. Schlegel) and Hungarian (I. Bába) scholars.[19]

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[15] Ibidem, p. 5.

[16] The theoretical activities of the members of the research team include monographs: B. Suwara, *O preklade bez prekladu* (On Translation without any translation), Bratislava, Ústav svetovej literatúry SAV, VEDA, 2003; M. Kusá, *Preklad ako súčasť dejín kultúrneho priestoru* (The Translation as Part of the Cultural Space History), Bratislava, Ústav svetovej literatúry SAV, VEDA, 2004; L. Vajdová, *Sedem životov prekladu* (Seven Lives of Translation), Bratislava, Ústav svetovej literatúry SAV, VEDA, 2009; O. Kovačičová, *Textové a mimotextové determinanty literárneho prekladu* (Textual and non-Textual Determinants of Literary Translation), Bratislava, Ústav svetovej literatúry SAV, VEDA, 2009; collective monograph L. Vajdová (ed.), *Myslenie o preklade* (Thinking on Translation), Bratislava, Ústav svetovej literatúry SAV, Kalligram, 2007, which are giving new impetus to Slovak thinking on translation.

[17] J. Rakšányiová, *Preklad ako interkultúrna komunikácia*, Bratislava, AnaPress, 2005.

[18] E. Gromová, D. Müglová, *Kultúra – Interkulturalita – Translácia*, Nitra, Filozofická fakulta, Univerzita Konštantína Filozofa, 2005.

[19] See V. Rosseľs, *Sklonenie teorii na svoi nravy*, "Masterstvo perevoda", 8 (1971), pp. 435-438; P. M. Toper, *Vysokaja missija perevoda*, "Literaturnaja gazeta", 49 (1977) 35, p. 15; I. Bába, *Preklad a výraz. Poetika umeleckého prekladu* (Translation and Expression. Poetics of Literary Translation), "Helikon", 19 (1973), 2-3, p. 440; E. Balcerzan, *Regióny slova* (Re-

They highlight the translation-as-communication concept of literary transla-
tion as a contribution to the scientific study of translation.[20]

In relation to Popovič the beginning of the 1980s sees the appearance
abroad of terms like the Slovak 'theory of metacommunication',[21] the Nitra
School[22] and the Nitra Group.[23] In the anthology *Poetics Today*, put together
by Gideon Toury and Itamar Even-Zohar, Toury[24] identifies the Nitra Cabi-
net of Literary Communication and Experimental Methodology as an impor-
tant centre of research on translation theory. Translations in 1980 of Popo-
vič's monograph *Teória umeleckého prekladu* (Theory of Literary Transla-
tion) into Hungarian (by Zsilka), Russian (by I.A. Bernštejn and I. Černjav-
skaja) and Italian (B. Osimo and D. Laudani)[25] attracted further reactions in

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gions of Words), "Kultúra", 9 (1972), pp. 1-4; H.-J. Schlegel, *Slowakische Forschungen zur
Theorie und Praxis der literarischen Übersetzung*, "Der Übersetzer", 9 (1972), 5, pp. 1-2.

[20] The responses appeared thanks to Popovič's enormous activities in organizing interna-
tional seminars and conferences: in 1967 an international seminar on the interpretation of the
literary text in Nitra with presentations of Polish guests J. Sławiński, A. Okopień-Sławińska,
L. Pszczołowska, in 1968 Popovič's initiatives within the FIT organizing the international
conference Translation as an Art in Bratislava, Slovakia with the participation of the FIT
Council and publishing the proceedings of the conference: J. S. Holmes, F. Haan, A. Popovič
(eds.), *The Nature of Translation. Essays on the Theory and Practice of Literary Translation*,
The Hague, Mouton, 1970, in 1969 an international seminar on Contexts of Literary works
held in Nitra with presentations of J. Holmes and E. Kerhoff from the Netherlands and Polish
translation theoretician E. Balcerzan (see also M. Valentová, *O niektorých historických a
metodologických súvislostiach nitrianskej školy interpretácie umeleckého textu* (On Some
Historical and Methodological Correlations of the Nitra School of Literary Texts Interpre-
tation), in *O interpretácii umeleckého textu. Autentické a univerzálne v tvorbe a interpretácii
umenia*, E. Kapsová and M. Režná (eds.), Nitra, Ústav literárnej a umeleckej komunikácie,
Univerzita Konštantína Filozofa, Filozofická fakulta, 2009, pp. 48-63).

[21] A. Lipovec, *Slovaška teorija metakomunikacije* (Slovak Theory of Metacommunication),
"Vestník. Društvo za tuje jezike in književnosti SRS", 14 (1980) 2, pp. 65-74.

[22] M. Harpanj, *Proučavane književne komunikacje i metakomunikacie* (On Literary Com-
munication and Metacommunication), "Delo", 28 (1982) 2, pp. 140-156; W. Hässner, *Zu den
literaturtheoretischen Forschungen des Nitraer „Kabinetts für Literaturkommunikation und
Experimentalmethodik (KLKEM) – Versuch einer Bestandsaufnahme*, "Wissenschaftliche
Zeitschrift der Pädagogischen Hochschule "Liselotte Herman" Güstrow, 1 (1980), pp. 109-117.

[23] D. Stanojević, *O interpretaciji umetničkoga teksta* (On Interpretation of Literary Texts),
"Književna reč", 11 (1982), 196, pp. 15.

[24] G. Toury, *Translated Literature: System, Norm, Performance. Towards a TT-Oriented
Approach to Literary Translation*, in "Poetics Today. Theory of Translation and Intercultural
Relations", 2 (1981), 4, Summer/Autumn, pp. 9-27.

[25] A. Popovič, *A műfordítás elmélete*, trans. T. Zsilka, Bratislava, Madách, 1980; Id., *Pro-*

specialist journals not only in Slovakia, but mainly abroad. The authors refer to Popovič as a significant figure in Slovak comparative literary science and literary translation theory.[26] Reaction to Popovič's work abroad was considerable. This is also thanks to the fact that some of his works had been translated into major languages, in particular English and he also published abroad. In 1976, during his stay as a visiting professor in Canada at the University of Alberta, Edmonton, Popovič published his *Dictionary for the Analysis of Literary Translation*.[27] This may be viewed as a significant achievement since, as stated by the important British translation theorist Susan Bassnett-McGuire[28] this dictionary was at the time (and up until the mid 1990s most definitely remained) the only terminological dictionary of translation science published in English. Elsewhere in her monograph, Bassnett-McGuire compares Popovič's theory with the theories of other major exponents of translation science, such as Nida, Neubert, Mounin and Catford. She notes, in particular, Popovič's system of expressive shifts, his understanding of equivalence and the invariant in translation and the problem of untranslatability. She highlights his concept based on literary communication theory.

In 1997 Shuttleworth and Cowie published their *Dictionary of Translation Studies*.[29] It contains basic translation study terms, as well as briefly describing different schools of translation theory. From the point of view of Slovak translation theory, it is significant that the dictionary includes terms from the Nitra School based on the Popovič's *Dictionary for the Analysis of*

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blemy chudožestvennogo perevoda, transl. I.A. Bernštejn and I. Černjavskaja, Moskva, Vysšaja škola, 1980; Id., *La scienza della traduzione. Aspetti metodologici. La comunicazione traduttiva*, trans. B. Osimo and D. Laudani, Milano, Hoepli, 2006.

[26] P. M. Toper, *Predislovie* (Preface), in A. Popovič, *Problemy chudožestvennogo perevoda*, cit., pp. 5-12; I. Vaseva, *Problemy chudožestvennogo perevoda*, "Bălgarski ezik" 31 (1981), 4, pp. 385-88; I. Szerdahely, *Az írodalomtudomány legújabb aga*. (A. Popovič: *A műfordítás elmélete*, Madách. Konyvkiadó. Bratislava 1980), "Nagyvilág", 8 (1982), pp. 1252-1254; U. Weisstein, *Vergleichende Literaturwissenschaft*, "Jahrbuch fiir intemationale Germanistík Bericht" 1 (1968-1977), Bern & Frankfurt a. M., Peter Lang, 1981, p. 218; M. Harpáň, *Podnetnosť novšej literárnej vedy'* (Impulses of New Literary Criticism), "Nový život", 34 (1982), 2, pp. 193-199; U. Stecconi, [rev.] Anton Popovič. *La scienza della traduzione. Aspetti metodologici. La comunicazione traduttiva*, Milano, Hoepli, 2006, "Target", 19 (2007), 1, pp. 173-177.

[27] A. Popovič, *Dictionary for the Analysis of Literary Translation*, Edmonton, The University of Alberta, Department of Comparative Literature, 1976.

[28] S. Bassnett-McGuire, *Translation Studies*, London, Methuen, 1980, p. 5.

[29] M. Shuttleworth, M. Cowie, *Dictionary of Translation Studies*, Manchester, St. Jerome Publ., 1997.

Literary Translation. The Nitra School even has its own entry in the dictionary[30], where it is described as a group of Slovak scholars originally based at the Nitra Pedagogical Faculty in former Czechoslovakia. The group, which included Jiří Levý, František Miko and Anton Popovič among its members,[31] took some of the work of the Russian Formalists and the Prague Linguistic Circle as its starting-point in an investigation of some aspects of literary translation. Together these scholars were responsible for a number of important insights which have been taken up by later writers, in particular those associated with the Manipulation School. Among these were: an emphasis on retaining the artistic quality of a work in translation,[32] the investigation of the possibility of cataloguing the expressive features contained in a text,[33] the importance of shifts as a general translation phenomenon,[34] and the consideration of translation in the context of the wider notion of metatext.[35] As pointed out by Hermans, the group fell silent after 1980.[36]

The Nitra School is classified as one strand in translation theory, alongside the Leipzig School, the Manipulation School and the Paris School. According to the authors of the entry, the theoretical foundations of the Nitra School in researching certain aspects of literary translation were the Russian formalists and the Prague Linguistic Circle. They saw the continuation of this school in the work of the Manipulation School, also known as the Low Countries Group, which brings together researchers from Belgium, the Netherlands, the former Czechoslovakia and Israel. Hermans, e. g., stresses the descriptive, functional and systematic approach to literary translation with the emphasis on the target language.[37]

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[30] Ibidem, p. 112.

[31] The authors did not get things quite right when they included Levý in the Nitra School, since he was no longer alive at the time when it was formed. Nevertheless, Levý seemed to be a trigger of Popovič's research work in translation studies.

[32] J. Levý, *Die Literarische Übersetzung: Theorie einer Kunstgattung*, Frankfurt a. M., Athenäum, 1969.

[33] F. Miko, *La theorie de l'expression et la traduction*, in *The Nature of Translation*, cit., pp. 61-77.

[34] A. Popovič, *The Concept "Shift of Expression" in Translation Analysis*, in *The Nature of Translation*, cit., pp. 78-87.

[35] Id., *Dictionary for the Analysis of Literary Translation*, cit.

[36] T. Hermans, *Toury's Empiricism Version One*, "The Translator", 1-2 (1995), pp. 215-223, see p. 217. Further reading: E. Gentzler, *Contemporary Translation Theories*, London, Routledge, 1993.

[37] T. Hermans, *Introduction: Translation Studies and a New Paradigm*, in *The Manipula-*

In addition to this key entry, in terms of situating Slovak translation theory in the broader context of theoretical trends elsewhere in the world, the dictionary also contains other entries referring to Slovak translation theory initiatives in the 1970s and 1980s. Terms like expressive shift, prototext, metatext and stylistic equivalence have penetrated the conscience of translation theorists and become part of the terminological foundation of translation studies.

Responses to the works of Popovič and other representatives of Slovak translation studies (Miko, Vilikovský, Hochel) can also be found in the *Routledge Encyclopedia of Translation Studies*.[38] The theoretical findings of, in particular, Miko and Popovič feature in the *Encyclopedia* and thereby gain a place in the history of translation theory research worldwide. However, it must be said that the space devoted to Slovak translation theory by the *Encyclopedia* is maybe not commensurate with its importance.

What we would like to stress is the formulation of the semiotic nature of translation early in the 1970s in Popovič's book *Poetika umeleckého prekladu*. In this book he introduced terms of semiotic nature like *medzičasový faktor v preklade*, *medzipriestorová faktor v preklade*, *faktor kultúry v preklade*, *kultúra 'cudzia' v preklade*, *kultúra 'domáca' v preklade*, *kreolizácia kultúry* that later in 1976 became entries of his *Dictionary for the Analysis of Literary Translation* where the reader can find the entries of the "interspatial factor in translation", "the factor of culture in translation", "intertemporal factor in translation", "exoticism in translation", "domestic culture in translation", "foreign culture in translation" and "creolisation of culture in translation". Popovič makes use of semiotics and semiotic terms introduced by Ju. Lotman.[39] He applies them to the literary communication model, where the mutual relationship between two cultural systems is seen as the decisive factor in literary communication alongside re-coding and translationality.[40] In line with the Tartu school of semiotics Popovič expresses the mutual relationship as the 'creolisation' of the two cultures in translation, which also involves the combination of two structures at the social level.[41] He develops this theo-

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tion of Literature: Studies in Literary Translation, ed. by T. Hermans, London, Croom Helm, 1985, pp. 10-11.

[38] M. Baker (ed.), *Routledge Encyclopedia of Translation Studies*, London & New York, Routledge, 1998.

[39] Ju. M. Lotman, *O metajazyke tipologičeskich opisanij kultury*, in *Trudy po znakovym sistemam*, IV, Tartu, 1969, pp. 460-477.

[40] See entries in his *Dictionary for the Analysis of Literary Translation*, cit., p. 22.

[41] A. Popovič, *Poetika umeleckého prekladu*, cit., p. 30.

ry further in the section on the interspatial factor in translation, where, using Lotman's typology, he distinguishes three positions on the relationship between the culture of the original and the culture of the translation as follows:

> (a) the activity of the external environment is stronger than the activity of the internal environment; (b) the activity of the internal environment is stronger than the activity of the external environment, and (c) the tension between the external and internal environments is balanced. Internal environment refers to the situation of the recipient, his cultural code and ability to situate the fact of translation in the home context. External environment refers to the identification of facts beyond the internal environment, the relationship of the communication product to the foreign environment. The task of the translator is to resolve this tension.[42]

An important element in Popovič's thinking was the conception of the experiential complex of translator and receiver and its cultural determination, which is a matter of cultural anthropology. It thereby relies on research by Miko showing that the experiential complex is reflected in the text in connection with the communicative circumstances, also referred to as the communicative stance. The translation strategy and translation operations depend on this stance.[43]

The culture factor in translation, expressed in the translation principles of naturalisation and exoticism was formulated later also by Vilikovský in his monograph *Preklad ako tvorba* (Translation as Creation) in 1984 and by Hochel in his monograph *Preklad ako komunikácia* (Translation as Communication) in 1990. These terms are significant also for the cultural shift in translation studies in "western translation theories" in the 1980s and 1990s.[44]

The contribution of the Nitra School can also be seen in the breaking down of the barriers between academic disciplines, which had been an obstacle to the development of translation studies. As early as the 1970s Popovič and the people working with him realised that, without contact with other disciplines, translation studies would not be capable of examining the multidimensional phenomenon that translation unquestionably is. An example of this is Popovič's comment on the *Stručný výkladový register termínov* (A Brief Glossary of Terms).[45] It (the register of terms) contains terms used for the

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[42] Ibidem, p. 106.

[43] Id., *Teória umeleckého prekladu*, cit., p. 37.

[44] See e.g. M. Snell-Hornby, *Translation Studies: An Integrated Approach*, Amsterdam and Philadelphia, John Benjamins Publishing Company, 1988; G. Toury, *Translation: A Cultural-Semiotic Perspective*, in *Encyclopedic Dictionary of Semiotics*, ed. by T. A. Seboek, Berlin, Mouton de Gruyter, 1986, 2, pp. 1111-1124; L. Venuti, *The Translator's Invisibility*, London, Routledge, 1995.

[45] A. Popovič, *Teória umeleckého prekladu*, cit., p. 273.

systematic understanding of the problems of the translation process and the text. Some of the terms were born out of translation theory, some in the context of interdisciplinary study of translation issues. In such cases the terms taken from related disciplines were transplanted into translation theory and acquired a special classification.

A further contribution made by Popovič and the Nitra School is that they attempted to fill the gap in the scientific knowledge between East and West. East bloc authors did not get published in English, German or French,[46] which made it difficult for Western scholars to access these findings. It is ironic that the political and language barrier afflicted a discipline whose job it is to examine the overcoming of linguistic and cultural barriers. The question is: has this barrier now been overcome?

Looking at translation studies from the East-West perspective, it would appear that in the East we have recently been seeing an interest in and adoption of 'Western' theories at the expense of re-evaluating and responding to our own theories in the light of current trends. In certain respects, particularly as regards the cultural and sociological orientation of present-day translation studies in the West,[47] today's Western translation theories are discovering what our translation studies had identified as far back as the 1970s. In Slovak translation theory, the signs of the cultural studies and (most recently) sociological shift in translation studies were already apparent in the work of Popovič, whose communication-based model of translation (essentially a model of translation actions) introduces a cultural studies and sociological dimension.[48] In his work we find terms such as 'factor of culture in translation', 'exoticism', 'naturalisation', 'creolisation', 'domestic' culture in translation', 'foreign culture in translation', 'creolisation of culture in translation', which he takes as the "overlapping of the two texts of the original and the translation, where the texts represent the two cultures in question".[49] There is

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[46] With very few exceptions, including certain works by Slovak scholars, in particular Popovič and Miko, for example in *The Nature of Translation*, cit.

[47] See Z. Jettmarová, *Czech and Slovak Translation Theories: the Lesser-Known Tradition*, in *Tradition versus Modernity*, ed. by J. Králová, Z. Jettmarová, Praha, Opera Facultatis Philosopicae Universitatis Carolinae Pragensis, vol. 8, Karlova Univerzita, Filozofická fakulta, 2008, pp. 15-46; Ead., *Sociologie v paradigmatu a teorii: hledá se model a metodologie* (Sociology in the Paradigm and Theory: Searching for a Model and Methodology), in *Preklad a kultúra*, 2, ed. by E. Gromová, D. Müglová, Nitra, Univerzita Konštantína Filozofa, Filozofická fakulta, 2007, pp. 56-78; U. Stecconi, rev. to Anton Popovič. *La scienza della traduzione*, cit.

[48] A. Popovič, *Teória umeleckého prekladu*, cit.

[49] Ibidem, p. 278.

also the concept of the 'sociology of translation', which he views as the research of the genesis and functioning of translation in the social context. Sociology is concerned with translation as a manifestation of social communication. It studies translation as a fact of social and cultural conscience within the sphere of operation of institutions and the individual (publishing policy, cultural relations etc.).[50]

To sum up, we would like to stress that in the history of translation studies, the Slovak, or rather Nitra School, is classified as a trend in translation theory, studying translation and the translation process from the point of view of semiotics and communication, while emphasising the preservation of the literary quality of a work by maintaining the expressive values of the text, introducing the term 'functional shift' and addressing translation in the context of the broader term 'metatext'. From the semiotics perspective the work of the Nitra School also developed the temporal and spatial factor in translation that substantially affects the translator's decision-making process (Popovič, Miko, Vilikovský, Hochel). More broadly speaking, Slovak translation studies in the 1970s and 1980s paved the way for modern thinking on translation, stressing the idea that, although the translator takes decisions at the level of the text, there are also broader macro-contextual and socio-cultural factors at play.

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[50] Ibidem, p. 287. The innovativeness and originality of the research approach to translation issues is brought out by Ubaldo Stecconi in his review of the 2006 Italian translation of Popovič's *Teória umeleckého prekladu*, where he praises the book and regrets that it has not been published in English, which would have a greater impact on the translation studies community. He states that despite that "it appears 31 years after the Slovak original and 26 after the 1980 translation into Russian, on which it is also based, many positions and insights still read fresh and provocative. How can it be that the book does not show its age? I can think of two reasons: either Popovič was a Leonardo-like genius way ahead of his time, or Translation Studies has been running out of steam lately" (U. Stecconi, rev. to Anton Popovič. *La scienza della traduzione*, cit., p. 174).

BOHUSLAV ILEK AS A THEORETICIAN OF TRANSLATION

Anna Radwan

Slavonic studies in Czechoslovakia and then in the Czech Republic went through similar changes as in other countries. They started with documentation of Slavonic languages and then emerged into a wide field of academic studies that includes studies of literature, linguistics, culture, history and, last but not least, translation. In Czechoslovakia, studies of translation gained a position as an independent academic field of studies in the middle of 20th century, in the end of the 1950s. A person that had a big impact on the shape of this new field of science was Professor Bohuslav Ilek.

Bohuslav Ilek was born on April 9th, 1902, in Rovečné, a village that is now a part of the Vysočina Region. In 1922, after finishing secondary school, he became a student of Slavonic and English Philology at Charles University in Prague. During his studies he was a student of the famous professor Vilém Mathesius, the innovator and first president of the Prague linguistic circle, which led to Ilek's great knowledge in the field of linguistics and was visible later in his own academic work. In 1926, before even finishing his studies, Ilek gave a third lecture on the history of the Prague linguistic circle (*Jazyková kultura podle nových publikací ruských*). In 1927, he received his degree and began his job as a teacher of the Russian language at the Business Academy in Olomouc. From 1929, he also taught the Polish language. In 1930, he finished his doctoral thesis *Charakteristika spisovné ruštiny* although he received his official Ph.D. degree much later, after passing his Ph.D. exam in 1946. He stayed in Olomouc for 30 years, until 1957. In 1946, when Palacky University reopened after years of being closed due to Emperor Joseph II's act in the 1850s, Ilek taught Russian language and literature at the Faculty of Philosophy. When in 1950, the university opened its brand new Department of Slavonic Languages and Literatures, Ilek became a professor there. From 1953 to 1955, he was even the department chief. In 1957, he moved to Prague, where he led the Department of Russian Language and organized the translation studies unit at Vysoká škola ruského jazyka a literatury. From 1960 until his retirement, he worked as a professor and chief at the Department of Russian Language and Literature at Charles University. Although he retired in 1970, his professional work did not stop. In his later years, he was interested

mostly in technical, non-literary translation. During most of his academic career he was active in journals on Russian studies: from 1945 to 1950 he was a redactor of "Svobodná země – Slovanský tydeník" in Olomouc, then from 1958 to 1971 he was a chief redactor of "Československá rusistika", in which he regularly published until his death. Bohuslav Ilek died in Prague in 1988.

When it comes to his academic work, Bohuslav Ilek was a man of many talents and interests. He acted in the field of literature studies, linguistics, versology, theory of translation. From his early years in Olomouc he also worked as a translator of Russian literature. His own practical experience in translation along with great knowledge in linguistics led him to deep and quite unique research on the theory of translation of his times. His first translations, *Zemljanička* by Elsa Triolet and one part of *Vojna i mir* by Lev Tolstoj, were published in 1929. He also translated other books by Tolstoj, as well as many works of Šolochov, Lermontov, Leonov, Gor'kij, Kuročkin and some theater plays by Puškin and Fonvizin. It is believed that his best translation is the autobiography of protopope Avvakum Petrov, which Ilek translated from the 17th century Russian language.

The beginning of the 1950s marks also the beginning of Bohuslav Ilek as a translation theoretician. His first article in this field of studies was published in 1951 and was about translating Russian proper nouns into the Czech language. Most of Ilek's view on the theory of translation is clearly visible in *Metodika překládání*, his broad paper published in 1953 as a part of *Kniha o překládání*, a collection of articles published in Prague in remembrance of professor Bohumil Mathesius, the famous translator of Russian literature.[1] Ilek's paper, just as papers of other contemporary scientists, has plenty of references to contemporary political and social situations, also some highly approving opinions on communist science and some questions on how to properly translate communist terms. If we skip those parts, the rest of the paper remains very up-to-date and still useful. In the very first paragraph of the paper Ilek claims that translation is equally a skill, knowledge and art. He does not deny that translation is a very creative process which demands some innate skills that cannot be learnt, but he also points out that if one applies certain rules based on theory and experience, it proves to be very helpful and fruitful. The first important issue introduced by Ilek is the question of untranslatability. He basically denies it and claims that everything can be translated, at least semantically if not literally. A major part of *Metodika překládání* deals with the process of translation from the practical point of view,

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[1] B. Ilek, *Metodika překládání*, in *Kniha o překládání. Příspěvky k otázkám překladu z ruštiny*, Praha, Nakladatelství Československo-sovětského institutu, 1953, pp. 68-106.

which was very unique at the time. According to Ilek, the very first step that has to be taken in translation is reading the whole text carefully, but with no translational approach, just like an ordinary reader, to evaluate the book's quality and usefulness in target culture. Reading the text aloud may help evidence the important emotions in the text. It is important that the translator is proficient in his area of translation, for example poetry, children's literature or economics. Ilek warns though that keeping to one area of translation leads to a pattern and lowers the quality of work. To avoid this, every translator should translate something out of his standard area of interest, once in a while.

A very important and often omitted aspect of translation, according to Ilek, is the practical knowledge of the subject. Whoever wants to translate a thing from one language to another should be, above all, able to understand and explain its subject. After a translator reads the text, ensures that he is interested in translating it and that his knowledge of the subject is sufficient, the next step is a second reading of the text. This time, the translator reads it from a professional point of view and makes notes on lexicon and syntax of the text. Syntax is especially important, as it gives the translator an insight into author's way of composing thoughts and allows noting the most important ideas of the text.

Another vital issue of translation, according to Ilek, is understanding the author's style. The translator should be familiar with other works by the same author, with his opinions and biographical data as well as with cultural and historical context of the book itself.

In this important paper, Ilek also writes about adaptation. He definitely agrees with the Czech tradition of adapting foreign words (proper nouns, the realia) to the Czech language. The only exceptions for Ilek are the words that have no equivalent in the Czech language or proper nouns that define well known figures.

According to Ilek's paper, the aforementioned work belongs to a preparatory stage of the process of translation. After all those elements are considered ready, it comes to the actual translation of the text, which basically means reconstructing the text using the language material of the target language. The first translation should not be the final version of the text, as it needs adjustments and re-editing at least once depending on the text's level of difficulty. The final stage of translation is reading the translated text from the target reader's point of view.

Metodika překládání is quite a unique text in Czech translatology. It is very broad (around 40 pages) and detailed, but also clear and easy to understand. Ilek deals with particular precise questions such as translation of dialect, phraseological units and language puns, translation of dialogues, questions of adaptation and language interferences on lexis and grammar level.

Every question comes with examples of good and bad translating solutions. Ilek's paper was the only contemporary handbook on methodology of translation from the Russian to the Czech language and it was a priceless help for the next generation of translators. Most of the paper became, in 1956, a part of an academic script *Kapitoly z teorie a metodiky překladu* that Ilek published together with Jiří Levý.

Metodika překládání was the biggest and most important of Ilek's works on translation, but there were many more and some significant ones are worth mentioning. In 1962, Bohuslav Ilek published an article in "Československá rusistika" entitled *Ideové stanovisko překladatele*.[2] Some of the most important ideas in it were that translators have high social responsibilities and that the idea of text is as important as its esthetical values. That led him to the conclusion that the translator should not focus only on translating the general picture without considering the text's structure, style, logical components, as it results in the target text being distant from the source, which is inappropriate. Ilek definitely opts for translation to be as close to the original text as possible without harm to its artistic values.

In the middle of the 1960s, Ilek became interested in non-literary translation. His most important article on this subject was published in 1977 in Bratislava and was entitled *Místo odborného překladu v soustavě věd o překladu*.[3] The article marks the importance of translatology as an independent empiric area of study that evolved from linguistics, semantics, ethnography, theory of literature and psychology. Ilek also points out the difference between non-literary and literary translation. According to Ilek, the advantage of non-literary translation lays in the possibility to strictly determine the invariant information. Non-literal translation is focused on the content of the information, its correctness can be easily verified by comparing with the fact or phenomenon it describes. Formal means are less important, as opposed to literary translation. Ilek also pointed out typical qualities of non-literary functional style and its main components.

The most important article on translation published by Ilek in the 1970s is probably *Překlad jako zrcadlo stylu*, published in 1975.[4] It is a reflection on how the translator may change the source text according to stylistic demands of target language. Basing on examples derived from Alexander Ku-

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[2] B. Ilek, *Ideové stanovisko překladatele*, "Československá rusistika", 7 (1962) 2, pp. 69-76.

[3] Id., *Místo odborného překladu v soustavě věd o překladu*, in *Preklad odborneho textu*, Bratislava, 1977, pp. 19-38.

[4] Id., *Překlad jako zrcadlo stylu*, "Bulletin ruského jazyka a literatury", 19 (1975), pp. 143-157.

prin's novel *Poedinok* translated into the Czech language by Zdeňka Psůtková, Ilek creates a list of possibilities available to translators from the Russian to Czech language (although most of them can also be applied in the process of translation from and to other Slavonic languages). Those possibilities make the target text closer to natural texts of target language and include such methods as making syntax changes in a chain of homogeneous parts of a sentence, changing the subject of a sentence from impersonal to personal, higher frequency of certain forms (for example choosing nominal forms instead of verbal ones) or applying variety of translations of repeatable words instead of using the same translation in the whole text.

The most interesting works of Ilek published in the 1980s are the articles *Překladatel jako interpret díla* and *Kritika uměleckého překladu*.[5] The first one is a short critical commentary and addition to the translator's interpreting function described by Jiří Levý in his famous book *Umění překladu* from 1983. The second one is an evaluation of Czech translation, its development and quality. It also points out the most important rules that should be applied in the process of translation evaluation.

Although Bohuslav Ilek's contribution to Czechoslovak and Czech translation studies has been indisputable, there are not many works describing it in the Czech Republic. There is no monograph on Ilek. A lot of information can be found in the 1972 edition of "Bulletin Ústavu ruského jazyka a literatury" that was dedicated to Ilek on the occasion of his 70th birthday, but it does not cover over 15 years of Ilek's later work. A complete Ilek bibliography can be found in a Masters thesis written in 2004 by Kateřina Vykydalová at Palacky University in Olomouc.[6] The most complete and up-to-date paper on Ilek's work in the field of translation studies is a short article by Zdeňka Vychodilová published in 2012 in Brno.[7]

Bohuslav Ilek's works were unique in Czechoslovak environment. What is typical of them is how they combine theory with practice, they also point out the interdisciplinary qualities of translation. There are not many scientists that are able to examine their field of studies in such a complex and detailed way.

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[5] B. Ilek, *Překladatel jako interpret díla*, "Československá rusistika", 27 (1982) 2, pp. 190-201; Id., *Kritika uměleckého překladu*, "Translatologica Pragensia", 2 (1988) 1-3, pp. 317-325.

[6] K. Vykydalová, *Bohuslav Ilek jako překladatel a teoretik překladu*, Diplomová práce, Olomouc, 2004.

[7] Z. Vychodilová, *Přínos Bohuslava Ilka české vědě o překladu*, in *Nosné tradice české slavistiky*, edd. I. Pospíšil, J. Šaur, Brno, 2012, pp. 229-235.

POZNAŃ TRANSLATOLOGY: SCHOOL OR TRADITION?[*]

Ewa Kraskowska

Poznań-based Polish philology studies prides itself on a long history of lite-rary translation research.[1] This article has two objectives: first, it is my intention to present the most prominent scholars whose work has contributed to the overall achievement of the so-called Poznań school of translatology; second, I intend to offer some considerations as to whether it is at all justi-fied to use the term 'school' with reference to their achievement. The Institute of Polish Philology is by no means the only department at Adam Mickiewicz University where translation research is practiced as a discipline. It is a very popular field of studies with English, German and French philologists repre-senting the Faculty of Modern Languages and Literature (Neophilology),[2] which seems a naturally better environment for its development. Ultimately, knowing a foreign language is prerequisite to either practice translation as a craft, or study it as a subject of academic research. In this regard, Polish lite-rary scholars can hardly compete with neophilologists in the field. However, pursuing a career in literary studies research requires a high level of expertise in understanding, analyzing and interpreting texts as well as recognizing their cultural contexts. These turn out to be invaluable skills in translation re-

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[*] Translation by Marta Mazurek.

[1] See for example L. Costantino, *Introduzione*, in *Teorie della traduzione in Polonia*, a c. di L. Costantino, Viterbo, Sette città, 2009, p. VIII. Although the term 'translatology' used with reference to translation research is widespread primarily in Slavic languages and Ger-man, its popularity with Anglo-American scholars is limited, and some representatives of the discipline, such as James Holmes, rejected it altogether. The neologism 'traductology' deri-ved from French seems to be more often encountered in English. For the discussion of the terms see M. Snell-Hornby, *The Turns of Translation Studies: New Paradigms or shifting viewpoints?*, "Benjamins Translation Library", vol. 66, Amsterdam, John Benjamins B.V., 2006, p. 41-42.

[2] In particular Maria Krysztofiak-Kaszyńska should be mentioned here, who is the author of numerous articles and books on literary translation (*Przekład literacki a translatologia*, Poz-nań, Wydawnictwo Naukowe UAM, 1999 and *Translatologiczna teoria i praktyka przekładu artystycznego*, Poznań, Wydawnictwo Naukowe UAM, 2011 – to name just two of them).

search at the same time. Additionally, the overall prominence of the Poznań school of translatology has obviously been bolstered by the fact that the scholars who played the first fiddle and set the tone within it were themselves renowned poets and translators. The school's intergenerational character was another crucial asset. Consequently, the school's merit was recognized and confirmed by the editors of two anthologies of texts representing Polish translation scholarship, namely Piotr de Bończa Bukowski and Magdalena Heydel[3] as well as Lorenzo Costantino. Heydel and de Bończa Bukowski's anthology contains fifteen essays by Polish translation researchers written in the years 1935-2002. Five essays, which make up one third of the total, were authored by academics representing Poznań's Institute of Polish Philology (Edward Balcerzan, Stanisław Barańczak, Anna Legeżyńska, Seweryna Wysłouch, Jerzy Ziomek). Only one of these authors (Wysłouch), who specialized in intersemiotic translation – or, transmutation in Jakobson's terminology – was not strictly a member of the translatology circle. Three out of the essays in question were also included in the Italian anthology edited by Costantino (Balcerzan, Barańczak, Ziomek). For the use of this article, the terms 'Poznań translation scholars', 'Poznań translation research', or 'Poznań translatology' will be used consistently with reference to literary translation research and to Polish literary studies scholars at Adam Mickiewicz University in Poznań. At the end of my reflection, I will return to the question if it is justified to refer to them as 'school' in the academic sense.

Poznań Polish literary studies scholars took an interest in translation studies in the 1960s, when the humanities – especially literary studies – were invaded by structuralism, which soon found its allies in semiotics and literary communication theory. Structuralism was then perceived as an alternative to Marxism, which had dominated the academic world in the Soviet Block after World War II in its vulgarized and doctrinal version. The scientistic discourse of structuralism allowed literary studies scholars to perceive their research as free from ideological taint, objective and – consequently – reliable. At the same time, associating oneself with structuralism implied the scholar's resistance to the dominant system; thus, adherence to the structuralist approach in Poland in the 1960s and 1970s was a political gesture to an extent. Structuralists were repeatedly criticized for allegedly hermetic jargon in which their works were published; nonetheless, their impact on the development of Polish literary theory was tremendous. It can be argued that before the 1980s there was no literary theory in our country other than structural semio-

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[3] P. de Bończa Bukowski, M. Heydel, *Polska myśl przekładoznawcza*, Kraków, Wydawnictwo Uniwersytetu Jagiellońskiego, 2013; L. Costantino, *Teorie della traduzione in Polonia*, cit.

tics. With the Warsaw-based Institute of Literary Research of the Polish Academy of Sciences leading the way, Poznań's Polish literary studies was the only other centre in Poland where this methodology gained special importance, which was reflected in the academic teaching of theory and methodology of humanistic research. Such classic notions, terms and concepts as *signifiant*, *signifié*, *langue*, *parole*, diachrony and synchrony, secondary modelling system and projection of the principle of equivalence from the axis of selection to the axis of combination were all the students' staple diet (I, too, was a student at the time). Special emphasis was placed on the skill of literary text analysis, on the ability to grasp formal nuances, parallelisms and other artistic devices, to compare those with the range of devices available in the whole literary system, and the ability to decode semantic signals that emerged as a result. It is therefore not surprising that the phenomenon of translation could not remain under the radar of structuralism for long. As such, translation is a text "bound"[4] with other texts: with the source text, with other translations of the same source text, and with other texts of target literature. Comparative textual microanalysis, at which structuralists became experts, has thus been a basic method of translation studies and research, whereas thinking in terms of systems allowed the results of microanalysis to extrapolate to broader theoretical frameworks, that is to construct translation theory and equip it with specific terminology and research issues.

Among the initiators of translation research within Poznań's Polish literary studies were Jerzy Ziomek (1924-1990) and Edward Balcerzan (b. 1937). An outstanding Polish literary historian (specialized in the Renaissance) and expert in classical rhetoric, Ziomek combined his competence of an erudite philologist-polyhistor with skills of modern scholar-theoretician in his inquiry. In the 1960s, he saw an opportunity to modernize the traditional discourse of the humanities so it would resemble 'hard' fields of science, hence his fascination with tools offered by the then novel disciplines such as information theory, game theory, or communication theory. Ziomek saw their potential for literary translation research and proposed a provocative experimental study in his 1965 publication titled *Staff i Kochanowski. Próba zastosowania teorii informacji w badaniach nad przekładem* (Staff and Kochanowski. An Application of Information Theory to Translation Studies).[5] In the study, he

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[4] S. Barańczak, *Przekład artystyczny jako 'samoistny' i 'związany' obiekt interpretacji*, in *Z historii i teorii przekładu artystycznego*, red. J. Baluch, Kraków, 1974, pp. 47-74; Id., *La traduzione artistica come oggetto di interpretazione 'indipendente' e 'correlato'*, in *Teorie della traduzione i Polonia*, cit., pp. 69-80.

[5] J. Ziomek, *Staff i Kochanowski. Próba zastosowania teorii informacji w badaniach nad przekładem*, Seria filologia polska nr 7, Poznań, Uniwersytet im. Adama Mickiewicza, 1965.

dexterously combined different areas of his interest: studies of the Polish Renaissance (Jan Kochanowski's Latin poetry), contemporary literature (works by Leopold Staff, whose creative activity spanned three literary epochs, that is modernism, the interwar and post-WWII periods), poetics and rhetoric as well as literary translation studies. Ziomek's experiment resulted in a highly original proposition of examining the relation between a source text and its translation with the application of mathematical tools. Below is a sample of an algorithm which Ziomek created for calculating the level of entropy and redundancy in the Polish translation of Kochanowski's Latin poems:

$$R = 1 - \frac{18\ 871}{19\ 750} = 4{,}45\%$$

Powtórzmy te same obliczenia dla przekładu:

$$H_1 = -2298 \sum_1^{1190} p_i \log_2 p_i = -2298\,(-9{,}3557) = 21\ 499\ \text{bitów}$$

$$H_m = -2298 \log_2 \frac{1}{1190} = 23\ 462\ \text{bity}$$

$$R = 1 - \frac{21\ 499}{23\ 462} = 8{,}37\%$$

Ziomek's proposal failed to gain followers despite the fact that it was a pioneering attempt at introducing elements of stylometric analysis to Polish translation research. Neither did Ziomek himself continue developing his idea although he never lost interest in translation research. Ziomek entered the Polish canon of translation scholarship with a different study, titled *Przekład – rozumienie – interpretacja* (Translation – Understanding – Interpretation, 1978), which he wrote much later using a less hermetic language.[6] Though the study contains traces of the author's earlier scientific fascinations (with cybernetics, game theory, and logic), they play an ancillary role to the linguistic semantic analyses which culminate with his thesis of the hermeneutic nature of translation. Ziomek's hermeneutics, however, was firmly grounded

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[6] See J. Ziomek, *Przekład – rozumienie – interpretacja*, in *Polska myśl przekładoznawcza*, cit., pp. 163-192; Id., *Traduzione – comprensione – interpretazione*, in *Teorie della traduzione in Polonia*, cit., pp. 81-112.

in rigorously analyzed textual matter. In the study, he also focused on equivalence relationship between source and target texts, which he divided into four distinct types: transliteration, transcription, description and borrowing.

Jerzy Ziomek found a common language with his younger colleague Edward Balcerzan, who was to become the leading researcher among Poznań's translation scholars. It was Balcerzan who eventually moved Poznań literary theory studies onto the ground of structural semiotics. Having spent his childhood in the Ukraine, Balcerzan mastered Russian, thanks to which he was instrumental in the Polish reception of Russian achievements in the field of theory and methodology of cultural literary studies (including quickly advancing Russian translation research). Balcerzan was also a translator of Russian poetry and soon revealed himself to be an original poet and fiction writer. As for methodology, Balcerzan has always affiliated himself with the theoretical thought of Eastern and Central Europe: from the Russian formalists, through the Prague Linguistic Circle and its post-war continuators, to the Tartu School of Semiotics with Jurij Lotman as its leader. Balcerzan has remained faithful to his choices to this day, thus testifying to the viability and universal character of the conceptions formed in those circles as well as demonstrating their superiority to poststructuralist, especially deconstructionist, theories. What is more, it should be emphasized that the whole Polish structural semiotic formation of the 1960s and 1970s was inspired by Russian and Czechoslovak theoretical thought. Although Western structuralism (especially French – Lévi-Strauss, Greimas, Genette, Barthes) played a certain role in our discourse then, it was still only marginal.

While translatology remains a major field of his academic interest, Balcerzan is also a distinguished literary historian, specializing in twentieth-century Polish literature (primarily poetry). Among his early studies representing the field of translation research are two: his canonical essay, frequently cited by both Polish and foreign academics, titled *Poetyka przekładu artystycznego* (The Poetics of Artistic Translation),[7] which was included in both previously mentioned anthologies, and his book titled *Styl i poetyka twórczości dwujęzycznej Brunona Jasieńskiego. Z zagadnień teorii przekładu* (The Style and Poetics of Bruno Jasieński's Bilingual Works. A Study in Translation Theory).[8] Both publications date back to 1968, and the latter was recognized as a pioneering study of literary bilingualism in Poland. The study presented both

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[7] E. Balcerzan, *Poetyka przekładu artystycznego*, in *Polska myśl przekładoznawcza*, cit., pp. 103-118; Id., *La poetica della traduzione artistic*, in *Teorie della traduzione i Polonia*, cit., pp. 17-38.

[8] E. Balcerzan, *Styl i poetyka twórczości dwujęzycznej Brunona Jasieńskiego. Z zagadnień teorii przekładu*, Wrocław, Zakład Narodowy im. Ossolińskich, 1968.

a general typology of the rare phenomenon of bilingualism in Polish literature and a detailed case study of Polish and Russian versions of works authored by the most prominent representative of Polish futurism, interwar communist and tragic victim of Stalinism. In his research on Jasieński's literary bilingualism, Balcerzan also applied some elements of the cultural approach in his study of ideological contexts of the works. Balcerzan's recent monograph on translation studies titled *Tłumaczenie jako 'wojna światów'. W kręgu translatologii i komparatystyki* (Translation as 'the War of the Worlds': On Translatology and Comparative Studies),[9] which was published in 2010, has already had three editions. Thanks to combining perspectives of a theoretician, literary historian, translation critic, comparative linguist and translator of Russian poetry in the monograph, the scholar demonstrates the whole arsenal of his academic skills and creative capacities. Typical of Balcerzan's academic discourse is perceiving both literature and literary studies as system, that is a set of elements and rules of their combinations. In the above-mentioned early article on the poetics of artistic translation, Balcerzan stated:

> In my opinion the artistic translation, apart from being subject to universal laws of literature, is also subject to laws which are specific to it alone. [...] Only after having discovered this specificity, after having proved this otherness, the poetics of translation can start to work out its own research instruments. Its own system of notions and terms.[10]

Whereas his latest book, published in 2013 and titled simply *Literackość* (Literariness), contains the following firm statement by Balcerzan: "Without a system there is no subject of studies".[11] Balcerzan's merit and significance for translation research and literary studies hinge primarily on the codifying nature of his academic work: ordering, conceptualizing and labeling the field of studies and its various elements. In the 1970s, Balcerzan commenced an important project on the history of Polish translation studies by publishing the volume titled *Polscy pisarze o sztuce przekładu 1440-1974. Antologia* (Polish Writers on the Art of Translation 1440-1974. An Anthology), which he completed together with his then Ph.D students. A quarter of a century later, another edition of the book appeared, which he edited and expanded (1440-2005) in cooperation with Ewa Rajewska.[12]

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[9] Id., *Tłumaczenie jako 'wojna światów'. W kręgu translatologii i komparatystyki*, Poznań, Wydawnictwo Naukowe UAM, 2010.

[10] Id., *Poetyka przekładu artystycznego*, cit., p. 101.

[11] Id., *Literackość. Modele, gradacje, eksperymenty*, Toruń, Fundacja na rzecz Nauki Polskiej, 2013, p. 149.

[12] *Pisarze polscy o sztuce przekładu 1440-1974. Antologia*, wybór, wstęp i komentarze E.

If Edward Balcerzan remains the most distinguished and recognizable academic representative of Poznań's translatology circle, its most celebrated literary one is undoubtedly Stanisław Barańczak (1946-2014), whose poetry and art of translation have earned him an international reputation. In the latter half of the 1960s, when Ziomek's and Balcerzan's works had already paved the way for translation research within the field of literary studies in Poznań, Barańczak was studying Polish under the guidance of the two scholars, making his debut as a poet and member of the group which the history of Polish post-war literature labeled as *Nowa Fala* (the New Wave). New Wave poetry was characterized by distrustful and critical attitude to what was happening with language in the public sphere in Poland at the time, particularly to the language of political propaganda, or newspeak (*nowomowa*). In their works, the young members of this formation deconstructed this language by means of poetic word play (paronomasia, parody). As a result, the group was classified as Linguist Poets. Barańczak's sensitivity to language was more than his immediate reaction to the absurdity, hypocrisy and social deterioration of the political system. With time, his creativity developed to reach the highest level of poetic form, with regular and complex rhythm and rhyme as well as rich phonic structure. Simultaneously, Barańczak evolved as a translator, and the trajectory of his progress in this field was similar, since he started translating poetry as a labour of love in his early years at university. He commenced with lyrics of songs by the Beatles and soon moved to translating English Metaphysical poetry. After some time, he proceeded to Shakespeare and the whole English poetry canon (he also occasionally translated from Russian and German). The political turmoil of the 1970s and 1980s in Poland had a considerable impact on Barańczak's career as a poet, translator and academic. Engaged in the political opposition, Barańczak became one of the most prominent Polish dissenters in the latter half of the 1970s, which resulted in his expulsion from the university. He was reinstated to his academic position in 1980, when the mass upsurge of Poles led by Solidarity gained its momentum and gave the public freedom of speech, undermining the communist government for one and a half years. In 1981, Barańczak was offered the position of the Chair of Polish language and Literature in the Slavic Department at Harvard University. When martial law was introduced in Poland in December, 1981, his temporary emigration became permanent. Although this transfer left us with the feeling of regret over the loss of opportunity to meet our outstanding colleague on a daily basis, it ultimately meant a considerable

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Balcerzan, Poznań, Wydawnictwo Poznańskie 1977; *Pisarze polscy o sztuce przekładu 1440-2005*, wybór i oprac. E. Balcerzan, E. Rajewska, Poznań, Wydawnictwo Poznańskie 2007.

gain to literature and culture, both at home and abroad. Harvard turned out to be a perfect environment for Barańczak's extraordinary talents and a springboard for his international career as a translator. Over the following decades, he both continued supplementing the canon of Polish translations of English poetry representing different epochs and – together with Clare Cavanagh – started translating Polish poetry into English. Whereas Barańczak's cooperation with Seamus Heaney culminated in an achievement of particular artistic excellence and cultural significance – the English translation of Polish literary masterpiece *Laments* (*Treny*) by Jan Kochanowski, which is a series of nineteen poems of the Renaissance poet grieving the death of his three-year-old daughter Ursula.

As a scholar preoccupied with translation research, Barańczak published only a few academic texts in the 1970s; nevertheless, his seminal article on the subject titled *Poetycki model świata a problemy przekładu artystycznego* (The Poetic Model of the World and Artistic Translation) was appreciated and reprinted by the editors of the Polish anthology – Bukowski and Heydel.[13] Since Barańczak's strategies as a translator have always raised controversies, and the reactions to his achievements in this field ranged from absolute delight to severe criticism, he frequently expressed his opinions on translating poetry in essays, paratexts (forewords and afterwords), as well as polemics with the reviewers of his translations. The key concepts in Barańczak's theory of translation are "the model of the world" and the "semantic dominant". The former derives from Jurij Lotman's structural-semiotic discourse, the latter was favored by the Slovak translation scientist Anton Popovič. Concentrating on the model and the dominant, which are a work's core and its frame, Barańczak could justify deviations and lack of detailed precision in his poetic translations. He opined that the most important senses of the poem were often coded in its poetic form, and the complex network of rhymes, rhythms and alliterations carried more significance than the actual words used in it. As a consequence, substitution was according to him the principal method in translation. Barańczak's theory was normative as it transpired in his 1992 book on translation titled *Ocalone w tłumaczeniu* (*Saved in Translation*). The book contained "A Small Yet Maximalist Translatological Manifesto"[14] and an anthology of poems in different languages accompanied with Barańczak's translations and commentaries in which he explicated the translator's

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[13] S. Barańczak, *Poetycki model świata a problemy przekładu artystycznego*, in *Polska myśl przekładoznawcza*, cit., pp. 217-238.

[14] Id., *Ocalone w tłumaczeniu. Szkice o warsztacie tłumacza poezji z dołączeniem małej antologii przekładu*, Poznań, Wydawnictwo a5, 1992.

main task and the manner of its completion in each case. With this revelation of the secrets of his translator's craft, Barańczak affiliated himself with what Translation Studies had recently proclaimed as the Translator's Turn,[15] renouncing the notion of translator's invisibility. As a poet and translator, Barańczak falls into the category of Harold Bloom's "strong poet",[16] and his translation activity is often perceived as continuation of his poetic creativity.[17]

The influential personalities and notable academic achievements of Jerzy Ziomek, Edward Balcerzan and Stanisław Barańczak were instrumental in the expansion of Poznań's translatology in the 1980s, which saw the completion of two doctoral dissertations; they became part of the lasting legacy in this field of research.[18] Analyzing the post-war Polish translations of Russian poetry (Puškin, Majakovskij, Krylov, Blok), Anna Legeżyńska demonstrated how the translators' creative competences may vary in their ranges and how translations are embedded in specific communication situations (including "polemic translation").[19] Legeżyńska developed her ideas independently of the western Translation Studies, and remained as if half way between the semiotic paradigm of communication and the cultural one. She was still very interested in the relation between an original text and its translation(s), as well as between the source and the target cultures; however, the study was also an early indication of a new approach in the discourse on translation, which focuses on the way a translation is situated specifically within the source culture.

The other dissertation, supervised by Jerzy Ziomek, was written by the author of this essay. It was a continuation of Edward Balcerzan's research on literary bilingualism and self-translation. My study focused on works by Stefan Themerson (1911-1988), who was a Polish avant-garde writer, filmmaker

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[15] D. Robinson, *The Translator's Turn*, Baltimore & London, The John Hopkins Univ. Press, 1991.

[16] See H. Bloom, *The Anxiety of Influence. A Theory of Poetry*, New York, Oxford Univ. Press, 1973.

[17] M. Kaczorowska, *Przekład jako kontynuacja twórczości własnej. Na przykładzie wybranych translacji Stanisława Barańczaka z języka angielskiego*, Kraków, Universitas, 2011; E. Rajewska, *Stanisław Barańczak – poeta i tłumacz*, Poznań, Wydawnictwo Poznańskie, 2007.

[18] Nb. gender relations in the Poznań translatology circle reproduce the traditional division of gender roles, with men as masters and mentors and women as students and apprentices. I simply state this fact, with no remorse whatsoever...

[19] A. Legeżyńska, *Tłumacz i jego kompetencje autorskie. Na materiale powojennych tłumaczeń poezji A. Puszkina, W. Majakowskiego, I. Kryłowa i A. Błoka*, Warszawa, Państwowe Wydawnictwo Naukowe, 1986.

and editor. After World War II the artist moved to London, where he lived with his wife Franciszka, the phenomenal painter, illustrator and stage designer. Mine was a pioneering monograph devoted to the, then, unfamiliar artist, whose work and personality have since become subjects of numerous studies and academic books, as Themerson's art is still – a quarter of a century after his death – highly original and timeless. The most innovative in the study was my treatment of multilingualism as key to Themerson's aesthetics, which was based on multiple perspective, multiple coding and multimedia, as well as on collage combination of poetics and styles to create new hybrid genres of artistic expression. These aesthetics was in turn a vehicle for expressing an ethical program built on acceptance of variety, otherness and a moral imperative grounded in the conviction that means which are used to achieve aims are more important than the aims themselves: "Decency of means is the aim of aims".[20] Thus, my study anticipated – *toutes proportions gardeés* – the 'ethical turn' in Translation Studies.

However, in the 1990s my interest in translation research began to wane. When Anna Legeżyńska withdrew from the field and Stanisław Barańczak stayed in the US, successfully publishing new volumes of brilliant translations of English poetry as well as his own poems, indeed, the only translatologist left to continue research in Poznań was Edward Balcerzan. The reasons for my parting with translatology were twofold: external and internal. First, I discovered a new fascinating field of interest, both academic and personal, that is feminism. Second, I was exhausted and bored with the incessant repetition of translation research procedures of meticulous textual analysis and interpreting differences which I had by that time, found uninspiring. Besides, I was quite busy working as a translator at the time. It started with a posthumously published Themerson's novel *Hobson's Island,* which I translated from English into Polish. I found the courage to undertake this task believing I could render the novel in Polish in the way the author himself would have done. Subsequently, I also translated novels by Malcolm Bradbury and Peter Ackroyd as well as some other quite random books, since 1989 marked the beginning of huge demand for literary translations, and publishers looked for efficient translators, particularly from English. However, I gave up this activity after some time as well.

Meanwhile, three events happened: Western Translation Studies announced the 'cultural turn'; supervised and mentored by Edward Balcerzan, a new

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[20] E. Kraskowska, *Twórczość Stefana Themersona – dwujęzyczność i literatura*, Wrocław-Warszawa-Kraków, Ossolineum, 1989.

[21] S. Themerson, *The Aim of Aims*, "Dialectics and Humanism" 4 (1980), pp. 37-39.

independent scholar matured – Ewa Rajewska, who was another academic fascinated with secrets of the art of translation and successful translator. Finally, the obstinate Balcerzan (now professor emeritus) and the hard-working and talented organizer Rajewska managed to convince me to join their efforts to supplement the graduate program in our Institute with a specialty in translation, which was opened three years ago. Each year a dozen or so students apply for the specialty, where they study history, poetics, theory of translation and translation criticism, as well as, learning different writing techniques which are necessary for a translator's work. They also completed a major team project, which was translating a long literary or academic text from English into Polish and preparing it for publication. So far the results of two projects have been published: *Mityngi myśli* (Meetings of the Mind) by David Damrosch and *Narratologia* (Narratology) by Mieke Bal, and a third book, *Wydziałowe Wieże* (Faculty Towers) by Elaine Showalter, is in print. The students of the translation specialty represent such a high academic level that five of them have already started post-graduate Ph.D. programs and are currently working on their dissertations; therefore, Poznań's translatology will continue developing in all likelihood. Let us return, however, to the initial question of whether or not it is a school.

It all depends, of course, on how we will define 'school' in its academic sense. As examples, such names come to mind as the Lvïv-Cracov School of Philosophy and Logic, the Prague Structuralist School, the Tartu School of Semiotics, the Constance School of Reception Aesthetics, or the Yale School of Deconstruction. Within the field of translation research there are also the Leipzig school and the Zurich school. Therefore, it can be concluded that, first and foremost, the label 'school' is attached to a group of scholars on the basis of their connection with one specific academic centre, and Poznań's translatology meets this condition perfectly. Moreover, a 'school' has to have a leader, or leaders, and a group of students educated by them (as well as students of those students). In the Lvïv-Cracov school the leader was Kazimierz Twardowski, in the Prague school – Roman Jakobson and Jan Mukařovský, and after the War – Jiří Levý, in the Tartu school – Jurij Lotman, in the Constance school – Hans Robert Jauss, and in the Yale school – Paul de Man, Harold Bloom and J. Hillis Miller. The Leipzig school was led by Otto Kade, Gert Jäger and Albrecht Neubert, whereas the Zurich school is associated with Ernst Leisi. What integrates a school, and thus becomes its binding material of sorts, is its methodology – constructed within the school, systematically developed during lectures, seminars and other forms of exchange of research results. Manufactured in this way, the 'product' and the discourse developed around it enter the academic world at large and influence scholars from outside the 'school'.

Poznań's translatologists did not create a 'school' in this sense, despite the fact that we do have an unquestionable leader who is Edward Balcerzan. Although translation research constitutes a considerable part of Balcerzan's academic activity, it is neither the only nor the most important field of his interest and achievement. He is predominantly a literary theorist and historian of twentieth-century Polish literature. Balcerzan shared his fascination with translation studies with individual students (Anna Legeżyńska, Barbara Sienkiewicz, Ewa Rajewska, Adriana Kovačeva) and did not create any translatology seminar group for exchanging research experience or carrying out collective projects, except for the collective edition of the anthology titled *Pisarze polscy o sztuce przekładu* (Polish Writers on the Art of Translation). Whereas translation research was only a small part of Jerzy Ziomek's monumental academic achievement. Although Stanisław Barańczak wrote on translation research and constructed his own "translatological manifesto", his academic career was based on works on a different subject – his doctoral dissertation was devoted to Miron Białoszewski's poetic language. Balcerzan's only student who has continued translation research today is Ewa Rajewska.

As for methodology, it is hardly possible to claim that Poznań's scholars have constructed any innovative approach to translation research – they focused on developing and improving methods which already existed. Our research studies were clearly structural-semiotic in character and they contributed to the development of Polish translatological discourse and to the expansion of its field. It seems, however, that because of the rigorous methodological orientation, interest in translation research ebbed in Poznań Polish philology at the end of the twentieth century. Lack of contact with international translation research scholars and limited knowledge concerning the recent developments in the field outside Eastern and Central Europe brought Poznań's translatology to a deadlock. The impasse was overcome after 1989, when possibilities of academic research exchange opened and new poststructuralist and cultural perspectives entered the stage. The cultural approach has obviously always been present in translation research to an extent; for example, it is difficult to imagine translation research without considering issues of cultural interference, as multilingualism always evokes multiculturalism, analyzing exotization and familiarization as translation strategies requires a broad knowledge of cultural contexts, etc. Poznań translation research today comprises a wide range of issues, which is particularly reflected in topics selected by our Ph.D. students. They focus on issues such as problems with translation of theoretical texts and distribution of knowledge via translation, feminism in translation and translation in feminism, discourse on translation in the light of psychoanalytic theory, (homo)sexuality and translation, social

and political conditioning of translation art in Poland, translator as a theoretical issue, women's translation art in the twentieth century. They also continue studies on the legacy of our most eminent translators as well as on translations of Polish literary masterpieces (for example, works by Bruno Schulz and Witold Gombrowicz).

Taking everything into account, it should be concluded that Poznań's translatology can not be referred to as a 'school'. However, we can definitely talk about a long and fruitful tradition of literary translation research carried out by Poznań's Polish literary scholars, starting with scholars representing the structural-semiotic approach. I firmly believe that, today, this tradition is starting a new chapter and getting its second wind. I also firmly believe that the names of our outstanding scholars and luminaries should be found in reference books on translation research studies worldwide.

COGNITIVE PERSPECTIVES
IN POLISH TRANSLATION STUDIES TODAY

Elżbieta Tabakowska

> To interpret, to reconstruct, to redescribe, to question –
> this is what the translator also does.
> Adam Phillips, psychoanalyst

In Poland (as nearly everywhere else) research carried out within the discipline defined as Translation Studies (TS) has been traditionally divided into 'the literary' and 'the linguistic'. The linguistic branch has been both underestimated and underrepresented. Pre-structuralist theories of language did not offer any coherent framework such as might be applicable to translation, and structuralist linguistics – after a brief period of fascination with formal rigours and the alluring predictability of the model – soon proved inadequate as tools enabling researches to deal with even the most basic issues. The inadequacy made many scholars reject all linguistically based approaches.

Polish contrastive linguistics, developed within numerous international projects in which Polish linguists participated during the last few decades of the 20th century, only rarely address translation directly. In the illustrative material that showed languages in contrast and which was usually provided by the linguists themselves, the crucial problem of translational equivalence was, in general, simply taken for granted. Among the few instances of deeper reflection on the subject, one might mention the, by now classic, paper by Tomasz P. Krzeszowski, a prominent Polish linguist and translator.[1]

In view of the present author's professional orientation, and as a plea for the recognition of the role that contemporary linguistics could play in TS, this essay will focus upon the linguistic branch of translation theory. More specifically, emphasis will be put upon the interface between TS and cognitive theories of language. More specifically still, while acknowledging the ambiguity of the term (viz., e.g. the cognitivism of Chomsky and his genera-

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[1] T. P. Krzeszowski, *Equivalence, congruence and deep structure*, in *Papers in Contrastive Linguistics*, ed. by G. Nickel, Cambridge, Cambridge Uuniv. Press, 1971, pp. 37-48.

tive-transformational model), and of the development of research falling
within the category of cognitive sciences (viz. neurolinguistics or connectio-
nism), the following discussion will be limited to what is known under the
umbrella term of Cognitive Linguistics (CL).

Recent developments in the CL branch of theoretical linguistics are clear-
ly paralleled by 'anti-structuralist' or – more positively – 'post-structuralist'
shifts in contemporary TS. Among the main tendencies there is a focus on
translation as a process rather than a product, with the resulting shift from
the description of the product to the explanation of the process, as well as
growing recognition of the significance of the 'human factor', or the transla-
tor's identity. As the result, the myth of the translator's invisibility has been
abolished, and their identity recognized. The changing attitude has important
consequences. The inherent subjectivity of translation – considered as both
the process and the product – was admitted, and translation has come to be
seen as a dynamic activity, with focus on the translator's decision making
processes. As was convincingly demonstrated in a recently published ground-
breaking book which announces wider recognition of possible cross-feeding
interactions between TS and CL, for both disciplines the time has come to
assume the central role of human experience and understanding.[2] Most im-
portantly, both disciplines have now reached the same fundamental consen-
sus: every product of verbal activity – either an original discourse or a trans-
lation – is a subjective approximation rather than an objective reconstruction
of reality. Our perception of the world is filtered by individual knowledge
and experience and determined by particular social and cultural conditions in
which this reality is perceived. If those premises are accepted, the cognitive,
and cognitivist, perspective becomes a natural consequence.

Looking for evidence of cognitive thinking in today's TS one has to be
aware of the fact that many of the tenets, assumptions and principles were
actually present in traditional Polish linguistics as professed by such eminent
scholars as Jan Baudoin de Courtenay, Jan Rozwadowski, Zenon Klemensie-
wicz, or Stanisław Jodłowski.[3] At this point, however, we shall concentrate
upon those among the Polish linguists whose ideas directly pertain to trans-
lation and translation theory as forerunners of the cognitive perspective. An

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[2] *Cognitive Linguistics and Translation. Advances in Some Theoretical Models and Appli-
cations*, ed. by A. Rojo, I. Ibarretxe-Antuñano, Berlin-New York, de Gruyter Mouton, 2013,
esp. the editors' *Introduction*, pp. 18-26.

[3] For a comprehensive survey of their contribution, see S. Urbańczyk, *Dwieście lat pol-
skiego językoznawstwa (1751-1950)* (Two hundred years of Polish linguistics [1751-1950]),
Kraków, Polska Akademia Umiejętności, 1993.

interested reader may be referred to the literature;[4] here it must suffice to re-
call, for instance, that Bronisław Malinowski, a field linguist and anthropolo-
gist who may well deserve to be called the founding father of contemporary
Polish ethnolinguistics, claimed – and demonstrated by presenting rich empi-
rical data – that language is an element of culture and thus should be analy-
zed within a broad cultural context. In consequence, he wrote, the unit of
translation should be considered as an entire context-bound text. Zenon Kle-
mensiewicz, recognized as one of the most prominent Polish linguists of his
time, anticipated Eugene Nida's later notion of functional equivalence by
postulating a shift from fidelity as a criterion of good translation to its ade-
quacy, and by defining the role of the translator as co-creative (*współtwórcza*)
rather than merely re-creative (*odtwórcza*) or text-processing (*przetwórcza*).
The last of this triad, the linguist and translator Olgierd Wojtasiewicz, is an
author of an introduction to translation theory which has survived for more
than-half century without losing any of its topicality. For Wojtasiewicz, what
matters in theoretical reflection on translation is the translation process
leading to the creation of a product, and what is needed for a translator to
carry this process out successfully is his mental equipment, which Wojtasie-
wicz defines as "the same set of associations", which a good translator is
supposed to share with his author.

This early thought on what was not yet called "Translation Studies" paved
the way for further developments. Since 'traditional linguistics' was always
more popular among Polish linguists than highly formalized structuralism,
and transformational grammar in particular, new trends in linguistic theories
met with understanding and sympathy. New perspectives were opened for
TS scholars looking for a more user-friendly linguistic framework for their
research.

The advance of linguistic cognitivism in translation (theory) means rejec-
ting the old assumption that translation is an 'operation on texts' or an 'ope-
ration on languages', which was the cornerstone of structuralist theories as
advocated by contrastive linguists of the structuralist persuasion. Instead,
translation came to be seen as an operation on minds. In agreement with the
general model of the process of cognition, transfer from one text to another

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[4] B. Malinowski, *Tłumaczenie słów nieprzetłumaczalnych* (On translating untranslatable
words [1935]), *Polska Myśl Przekładoznawcza. Antologia*, ed. by P. Bukowski and M. Hey-
del, Kraków, Wydawnictwa Uniwersytetu Jagiellońskiego, 2009, pp. 39-52; Z. Klemensię-
wicz, *Przekład jako zagadnienie językoznawstwa* (Translation as a task for linguistics [1954]),
Ibidem, pp. 53-66; Z. Wojtasiewicz, *Wstęp do teorii tłumaczenia* (An introduction to transla-
tion theory [1957]), Warszawa, TEPiS, 1992.

(e.g. in a different language) is mediated by the crucial process of concept-making, or conceptualization. This can be represented as a chain of consecutive phases,[5] beginning with the perception by the original author of what is meant to constitute the content of their text, and ending with the expression of the translator's conceptualization thereof: 1. perception (of [virtual] reality); 2. conceptualization; 3. expression; 4. perception (of [virtual] reality as represented in the original); 5. conceptualization; 6. expression.

The difference between this schema and its well known structuralism-based predecessors consists in that the process of translation is now mediated by the crucial phases of mental representation, which requires relating phase (2) to phase (5) rather than (3) to (6). The reality perceived can be either the surrounding world, or what theory of literature calls "a represented world" – the reality created (and perceived as such) by the human mind.

Seeing translation as an interplay between two conceptualizations involves comparing what CL defines as *construals*. The idea of a construal is crucial to CL, or strictly speaking, to Cognitive Grammar. It pertains to the way that a user of language chooses to express the conceptual representation of a *scene*, which in its turn is defined as a 'portion' of their perception of the (virtual) reality that they intend to refer to. The choice is made from among the resources of a given language. In other words, construal is a specific linguistic organization of a scene. CL defines alternate construals of scenes in terms of what is defined as *focal adjustments*, that is variations pertaining to individual *dimensions of imagery*. The first of these is *scope*, that is, the selection of particular elements and aspects that the scene is perceived to include, or the object of conceptualization. Then there comes *focus*, that is, the structure resulting from the speaker's decision as to what elements of the expression should be highlighted and what should be hidden – the standard example is the opposition between using the active or the passive voice in order to either focus upon the agent of an action or to reduce the salience of agency. Another dimension of imagery is *specificity*, which pertains to the level of accuracy – or granularity – of the description. Finally, there is *perspective*, that is the particular point of view – literal or abstract – from which the scene is being depicted. All these aspects of scene construal find their linguistic (lexical of grammatical) exponents, and the choice of particular dimensions naturally influences conceptual representations evoked in the mind of the receiver (of either the original or of the translation). Detailed descriptions and analyses of scene construals and their linguistic embodi-

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[5] This is, of course, a gross simplification: as psychologists and neurologists teach us, the phases may – and do – overlap; cf. parallel processing.

ments in different languages may be found in the copious literature of the subject, to which we refer the interested reader.[6]

In view of TS, two aspects of the cognitive model of language seem particularly significant. First, the notion of construal can easily be modified to involve selection that is made not within an individual language but across different languages. Second, the interactive bias of the CL model may help to develop in TS the aspect that has been traditionally recognized in literary theory as reception, but which was, regretfully, rather neglected by TS scholars working within linguistic paradigms.

It is clear that the adoption of the cognitivist stance requires further redefinition of the crucial – and notoriously controversial – notion of equivalence in translation. Notably, one of the prominent theorists of translation actually rejects it, claiming that perfect equivalence would in fact imply identity, whereby the perfect translation of a text could only be that text itself.[7] Taking the cognitivist position means replacing the old equivalence of expressions with a more realistic concept of 'equivalence of experience', which leads to correspondences between the author's, the translator's and the reader's conceptualizations (mental images). The opposite, that is 'lack of equivalence', will now be considered to result from shifts of construals, that is dissimilar ways in which mental images are represented by means of particular linguistic structures and expressions.

From the very beginning, in CL two paths of development have been running parallel, departing at some points and meeting at others. The development of a cognitive theory of language and grammar was paralleled by the development of a theory embracing one of the basic phenomena of human thought, that is metaphor. The cognitive theory of metaphor, based on the same fundamental cognitive assumptions as cognitive grammar, claims that metaphor takes root in the most basic, physical experience of man, and that its main purpose is to tame the unknown reality that surrounds people by comparing it to, and referring to it with, notions that are already well known. What naturally followed, was the conviction that basic metaphors would make use of basic experience, common to mankind, irrespective of time and place. Thus, while the most general, basic cognitive metaphors (cf. the classic *life is a journey*) might be expected to display a considerable amount of universality, more detailed ones which are derived from them would be more

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[6] For a recent survey by one of the founding fathers of CL, see R. Langacker, *Cognitive Grammar. An Introduction*. Oxford, Oxford Univ. Press, 2008.

[7] T. Hermans, *Translation, Equivalence and Intertextuality*, "Wasafiri", 18:40 (2003), pp. 39-41.

or less culture-bound, in proportion to the level of their specificity (cf. the culture-bound specific metaphor *life is surfing* [so don't be afraid of the waves]).[8] The significance of this for TS is immediately apparent.

Rudiments of a translation theory based on Cognitive Linguistics (in respect of both cognitive grammar and the cognitive theory of metaphor) were outlined in a monograph written by the present author and first published 20 years ago.[9] The monograph presents the main tenets of cognitive linguistics, and the dimensions of imagery in particular, with emphasis on their applicability to a linguistic framework for a translation theory. Extracts form literary texts (Polish and English originals juxtaposed to their respective translations) were analysed, with the analyses illustrating scope, focus, specificity and perspective as main points of reference. One of the analyses demonstrates crucial problems involved in translating metaphor, which are discussed in terms of the cognitive theory. The last chapter of the study sums up its theoretical implications.

Nearly three decades later, in 2010, a rather long paper authored by a Polish cognitive linguist Barbara Lewandowska-Tomaszczyk[10] was published, postulating the concept of *re-conceptualization* as a basis of a cognitivist theory of translation. In the same vein as Tabakowska's monograph mentioned above, the article takes as the starting point some basic tenets of CL: reception of a linguistic expression depends on language users' mental models, and scene construal significantly contributes to meaning. Most importantly, the author considers meaning in translation as dynamic: constructed and emergent as the discourse progresses. Using a corpus of literary texts, she offers a typology of re-conceptualizations, listing as many as 35 types. Although most of these have been well known and are actually discussed in a fairly traditional way (viz. proper names, forms of address or the so-called realia), thus departing from cognitivist methodology, the paper does convince the reader that CL could indeed make relevant contributions to TS, and in particular to a translation theory, understood as "a system of ideas and statements explaining something" (OED). This potential was critically evaluated in a book which is a significant landmark on the Polish way towards a trans-

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[8] For detailed discussion, see e.g. the classical monograph by G. Lakoff and M. Turner, *Metaphors we Live By*, Chicago, University of Chicago Press, 2008 [1980].

[9] E. Tabakowska, *Cognitive Linguistics and Poetics of Translation*, Tubingen, Gunter Narr Verlag, 1993.

[10] B. Lewandowska-Tomaszczyk, *Re-conceptualization and the emergence of discourse meaning as a theory of translation*, in *Meaning in Translation*, ed. by B. Lewandowska-Tomaszczyk and M. Thelen, Frankfurt am Main, Peter Lang, 2010, pp. 105-147.

lation theory. Although published earlier than Lewandowska's seminal paper, it could well be treated as polemical; it postulates combining the framework of cognitive linguistics with that of anthropological theory of communication. In translation, the author writes, "we always deal with the same mechanism: a complicated mental process in the service of intercultural communication".[11]

In the Polish scene, various applications of CL to TS mostly span the last decade. Two aspects seem most inspiring: transfer of scene construals across languages in various types of translation, and cognitive theory of metaphor. Works on these subjects are exteremely varied, thus illustrating the potential of the approach. It might seem that since creative scene construals might be seen to characterize literary works, and poetry in particular, metaphor would be found in just these genres. Yet when envisaging metaphor as a mode of thinking, CL claims that it is ubiquitous in language and that languages include in their repertoire wide arrays of words and structures that they leave at the disposal of language users of all persuasions. In consequence – unlike earlier theories of language and literature – CL makes no principled distinction between 'literature' and 'non-literature'. TS of the cognitive persuasion follows suit. Consequently, early attempts made by young Polish scholars at taking the cognitive perspective when researching translation involve texts which are most obviously 'non-literary'. Thus, an unpublished doctoral dissertation by Katarzyna Waszczuk[12] applies Lakoff's cognitive theory of metaphor to the *Treaty on European Union* and classifies metaphors which occur in the three parallel texts according to their cognitive source domains (*European integration is [...] a building an edifice, removal of barriers, working of a machinery*), looking for convergence of conceptualizations and culture-bound origins of metaphors as used by different cultural communities. By showing that conceptual metaphors which exist in a given culture influence people's conceptualization of abstract phenomena (viz. the process of European integration), Waszczuk's work corroborates main postulates and assumptions of Lakoff's theory, at the same time contributing to cognitive thought on translation. By the same token, the dissertation by a cognitive

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[11] K. Hejwowski, *Kognitywno-komunikacyjna teoria przekładu* (A cognitive and communicative theory of translation), Warszawa, PWN, 2007, p. 9. Translation – E.T.

[12] K. Waszczuk, *Metafora w kształtowaniu pojęcia integracji europejskiej. Analiza porównawcza angielskiej, polskiej i szwedzkiej wersji Traktatu Konstytucyjnego Unii Europejskiej* (Metaphor as a factor shaping the notion of European integration. A comparative analysis of English, Polish and Swedish versions of the Treaty on European Union). Unpublished PhD dissertation, 2010.

linguist and practicing translator, Sergyj Tyupa,[13] refers to a type of specialized tests (clinical tests) and employs the notion of scene construal to discuss the problem of translation assessment. The empirical material that constitutes Tyupa's corpus is a real challenge for the translator, since the tests are applied to assess – and attempt to measure – patients' feelings and emotions. This is a sphere that is particularly difficult to grasp, and the framework of CL proves most promising in plotting the translator's strategies and techniques. Further, new vistas were opened by Rafał Augustyn, who developed Lewandowska-Tomaszczyk's notion of re-conceptualization as an instrument for construction of meaning in specialized translation.[14]

The CL framework finds its applications also in work dealing with interpreting: the category of point of view, derived from the Ronald Langacker theory of subjectification, that is the degree of the subject's (i.e. the interpreter's) overt or covert presence in the object of conceptualization (i.e. the message delivered) was analysed by Łukasz Wiraszka.[15] Wiraszka's book convincingly demonstrates – and explains – ways in which the contents of the message produced by the interpreter are influenced, or distorted, by their use of point of view markers. It is a significant contribution to the linguistic theory of interpretation and to interpreting pedagogy.

Translation of texts that represent the genre referred to as expository prose also became the subject of cognitivist reflection. An important work is the monograph by Aleksander Gomola, a linguist, theologian and translator, devoted to text written by proponents of feminist theology.[16] Written in the cognitivist vein, the book does not directly discuss problems involved in translation of texts in which grammatical gender plays a fundamental role, but by discussing the nature and verbal expression of conceptual metaphors which underlie femininst theology it supplies information valuable both to theorists of translation and to practicing translators. Most significantly, it also provides evidence for the value of interdisciplinary approaches in TS. This is also

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[13] S. Tyupa, *Back-translation: theoretical framework and practical applications*, unpublished PhD dissertation, 2012.

[14] R. Augustyn, *Re-conceptualisation and meaning construction in specialised translation*, Paper read at the 3rd International Conference on Meaning Construction, Meaning Interpretation: Applications and Implications (CRAL13), 18-20 July 2013.University of La Rioja (Logroño, Spain).

[15] Ł. Wiraszka, *Kategoria punktu widzenia w przekładzie ustnym z perspektywy językoznawstwa kognitywnego (w relacji jezyk polski – język angielski)* (The category of Point of View in interpreting in the perspective of Cognitive Linguistics [PL-EN]) [forthcoming].

[16] A. Gomola, *Bóg kobiet. Studium językoznawczo-teologiczne* (The God of women. A linguistic and theological study), "Teolingwistyka", 7 (2010).

true about one of early applications of the CL framework to problems invol-
ved in interpretation and translation of written texts, a doctoral dissertation,
written by a linguist and a translator, Agnieszka Gicala.[17] The author applies
tenets of cognitive theory of metaphor to argument-constitutive metaphors
that occur in a treatise by Meister Eckhart, a mediaeval theologian and mys-
tic, and proves the applicability of the theory to research on originals and
translations spanning long periods of time, and produced by translators who
represent different moral values and cultural backgrounds. Once again, the
framework of CL seems both to feed and to underpin the cognitive – and
cognitivist – translation theory.

The category of point of view and its rendering in translation were shown
as constitutive elements of a cognitive translation theory in a work by Mał-
gorzata Cierpisz, who examines the problem as it is seen in Nabokov's
Lolita and its Polish translations.[18] Looking for grammatical markers of
point of view, Cierpisz compares two attested Polish translations of the no-
vel in terms of the translators' renderings of the category. She demonstrates
that the overall meaning of the translated text depends to a large degree upon
equivalent signaling of changing perspectives in literary narrative. Once
again, CL proves effective as a tool in the description of apparent grammati-
cal minutiae which in fact constitute overall meaning.

The cognitive linguistic framework was also successfully applied to the
type of translation which, although relatively new, seems to steadily gain in
significance, that is: audiodescription. Audiodescription involves translating
visual elements of film sound track into verbal expressions, thus catering for
the needs of audiences that are visually impaired. The pioneering work done
by two Polish cognitive linguists, Anna Jankowska[19] and Łukasz Bogucki,[20]

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[17] A. Gicala, *Expressing the Inexpressible in Mystical Experience. Conceptual metaphor
and Blending in "The Cloud of Unknowing" and its Translations: Underlying Image Schema-
ta and Axiology*, Unpublished doctoral dissertation, 2005.

[18] M. Cierpisz, *Kategoria punktu widzenia w języku i narracji literackiej na przykładzie
"Lolity" Nabokova i jej polskich przekładów. Perspektywa kognitywna* (The category of Point
of View In literary language and narration, as illustrated by Vladimir nabokov's "Lolita" and
its Polish translations. The cognitive perspective), Unpublished doctoral dissertation, 2008.

[19] A. Jankowska, *Tłumaczenie skryptów audio deskrypcji z języka angielskiego jako alter-
natywna metoda tworzenia skryptów audiodeskrypcji. Od teorii do praktyki* (Translating audio-
description scripts from English as an alternative technique of creating audiodescription scripts.
From theory to practice), Unpublished doctoral dissertation, 2013. An English version is forth-
coming.

[20] Ł. Bogucki, *Areas and methods of audiovisual translation research*, Frankfurt am Main,
Peter Lang, 2013.

add significantly to the cognitivist branch of contemporary Polish TS. The former analysed originally written audiodescription scripts in relation to translation of scripts written in another language. The discussion, carried out within the CL framework (scene construal and dimensions of imagery), led to interesting conclusions concerning (prospective) translators' perception and their expectations concerning reception by the audience: yet another aspect of translation theory was discovered, at the same time pointing to the applicability of CL instruments.

In terms of its character, and in relation to translation problems, audiovisual translation comes close to what Roman Jakobson defined as intersemiotic translation. For the branch of TS that deals with this type of translation activity linguistic cognitivism seems especially suitable, both as a theoretical framework and as guide for practicing translators. Work done by a cognitive linguist and theorist of intersemiotic translation Alina Kwiatkowska[21] supplies ample evidence to illustrate her thesis that CL can help to explain many of the crucial problems facing a scholar who investigates the complex interface between a picture and its verbal description, seen as an instance of intersemiotic translation. The inherently interdisciplinary character of TS dealing with intersemiotic translation finds its reflection in a doctoral dissertation written by Agata Hołobut,[22] a cognitive linguist, musician and practicing translator. In cooperation with students of the Faculty of Industrial Design of the Kraków Academy of Fine Arts Hołobut investigated the process in which a project of an object is described in words, and then translated into an actual physical shape. With today's TS widening its scope to cover types of translation other than inter- or intralinguistic, evidence proving applicability of the CL framework to intersemiotic translation is particularly significant.

The above survey is certainly incomplete; the author of the present paper has only referred to works directly known to her. However, it might suffice to demonstrate that the cognitive perspective is really significant for Polish TS of today. The reasons are obvious. First, the CL framework seems particularly close to the hearts of Polish linguists, who are well aware of the pre-structuralist tradition, particularly in areas significant to translation. Second, to pursue ST topics in a systematic way, one needs more than even a very precise instrument for text analysis.[23] With translation seen as a subjective

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[21] A. Kwiatkowska, *Image, Language, Cognition*, Piotrków Trybunalski, Naukowe Wydawnicwo Piotrkowskie, 2013.

[22] A. Hołobut, *Projekt przedmiotu użytkowego a jego projekt językowy (analiza kognitywna)* (Object design and verbal design. [A cognitive analysis]), Unpublished doctoral dissertation, 2008.

[23] K. Hejwowski, *Kognitywno-komunikacyjna teoria przekładu*, cit., p. 37.

process of mediation between discourses immersed in cultural contexts, translation becomes a truly interdisciplinary enterprise, going beyond either linguistics or theory of literature in the standard understanding of these disciplines. With its emphasis on subjectivity of perception and expression as well as culture-specific underpinnings of grammatical structure, CL framework seems best suited to the needs of a linguistically minded translation theorist. Third, to a literary scholar the CL model of language and language use, and especially the tenets concerning dimensions of imagery and metaphor, offers a precise instrument to work with. In effect, CL-grounded analyses corroborate (or undermine, as the case might be) opinions offered by literary critics, which are often based on intuitive judgments. Thus, the general advantages of taking the cognitive – and cognitivist – perspective are twofold. First, the CL approach helps to bridge the gap between linguistics and literary study – a rift that is still well grounded, but detrimental to both sides. Second, as is the case in all scholarly activity, more principled analysis leads to more principled reflection.

To sum up, one cannot but agree with the statement made by one of TS scholars, favourable to the idea of taking the cognitive perspective: "CL, to the extent that it recognizes the value of literature along with other social and cultural aspects of human cognition, is ideally situated to serve as a common scientific testing ground upon which the varying approaches to translation may empirically verify their claims. [I hope] that eventually skepticism concerning the possibility of developing a theory of translation will prove unfounded".[24]

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[24] D. Strack, *Literature In the Crucible of Translation: A Cognitive Account*, Okayama, University Education Press, 2007.

POLISH TRANSLATION STUDIES:

TOWARD A TRANSDISCIPLINARY RESEARCH

Piotr de Bończa Bukowski, Magda Heydel

Translation Studies in Poland have been developing since the late 1940s. In the 1960s and '70s, the Structuralist thought gave a new momentum to the work on translation which resulted in the most dynamic phase in its history and settled a framework for further research.[1] Still, since the 1990s we have been witnessing a new wave of fascinating work being done in multiple areas of Translation Studies, both in the context of the new trends in world Translation Studies and the Polish tradition of research. The aim of our paper is to look at some promising new directions in Polish Translation Studies against the background of what has been done in this area for the last 60 years in order to propose a framework for studying the history of Translation Studies and, more importantly, to sketch a new perspective in the research in translation. Our general claim is that Polish research on translation has passed from the early period of multidisciplinarity, through a strong and influential inter-disciplinary phase to the stage where areas of transdisciplinary research emerge. This latter phase, still rather fluid, offers space for fascinating work whose effects and results are relevant not just for the relatively narrow field of translation defined as inter-textual practice, but gives insights into the construction of cultures, societies, histories, memories etc and thus shows its role as an interface for wider research in humanities.

Multidisciplinary beginnings

Poland has a long tradition of studies in translation. The pre-academic phase dates back to 15th century[2] but the first phase of academic Translation Stu-

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[1] See E. Tabakowska, *Polish Tradition*, in *Routledge Encyclopedia of Translation Studies*, ed. by M. Baker, London & New York, Routledge, 2001, pp. 523-531; L. Costantino, *Necessità e poetica. Profilo della traduttologia polacca contemporanea*, Roma, Lithos, 2012; *Polska myśl przekładoznawcza. Antologia*, ed. P. de Bończa Bukowski, M. Heydel, Kraków, WUJ, 2013.

[2] Cf. *Pisarze polscy o sztuce przekładu 1440-2005*, Wybór i opracowanie E. Balcerzan i E. Rajewska, Poznań, Wydawnictwo Poznańskie, 2007; E. Tabakowska, *Polish Tradition*, cit.

dies dates back to the 1930s and the groundbreaking work of Bronisław Mali-nowski who discussed translation in the context of anthropology and culture studies.[3] A new dynamic opening for the discipline of Translation Studies in Poland came after the World War II. In reference to this period it is more apt to speak about reflection on translation rather than Translation Studies in the present sense of the term. The reflection was pluralistic and multidisciplinary in character, it presented a variety of approaches, methodologies and critical languages. Read together, the works published in this period form an 'antho-logy' of ideas on translation – and indeed in 1955 such an anthology, entitled *Sztuka przekładu* (Art of translation) was published under the auspices of the Polish PEN.[4] Divided into two parts: theoretical analyses and studies form translators, it contained papers by Roman Ingarden (a philosopher), Zenon Klemensiewicz (a linguist), Jan Parandowski (a writer), Zofia Szmydtowa, (a literary scholar), Kazimierz Kumaniecki (a classicist and translator) and Wacław Borowy (a literary critic and comparative scholar).

Each of the contributors to the volume starts from their own disciplinary perspective. Their observations and findings are not coordinated by any cen-tral translatological discourse or a dominating idea as to the name and nature of Translation Studies, only by the idea that translation is an 'art'. In effect we get a multidisciplinary collection where the very notion of translation is not really problematized, but taken for granted in many different ways. The main fields of interest here are language and literature in the context of phi-losophy, literary history, tradition and creativity. The volume, as one of its authors puts it "is an open debate"[5] and from today's perspective can be seen as a document of an introductory phase of the discipline formation.

The idea of linguistics as a framework for Translation Studies introduced in the 1955 volume in Zenon Klemensiewicz's essay[6] was developed further, two years later, in 1957, by Olgierd Wojtasiewicz in his monograph *Wstęp do teorii tłumaczenia* (Introduction to translation theory). Wojtasiewicz's work, the first academic book publication in Polish Translation Studies, is an ambitious early attempt at turning Translation Studies into a separate disci-pline based on formal linguistics. The author, who was a sinologist and a formal linguist set his aim at shifting Translation Studies from the area of

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[3] B. Malinowski, *Coral Gardens and Their Magic*, vol. 2: *The Language of Magic and Gardening*, London, Indiana Univ. Press, 1935.

[4] *O sztuce tłumaczenia*, ed. M. Rusinek, Wrocław, Zakład im. Ossolińskich, 1955.

[5] J. Parandowski, *Przedmowa*, in *O sztuce tłumaczenia*, cit., p. 9.

[6] Z. Klemensiewicz, *Przekład jako zagadnienie językoznawstwa*, in *Polska myśl przekła-doznawcza. Antologia*, cit., pp. 53-65.

general literary reflection seen by him as non-academic and impressionistic to a scientifically grounded, mathematicized area of formal "science of translating".[7] Wojtasiewicz 'purifies' the area of translation research by excluding the questions of literary art and aesthetics, he postulated the figure of the "idealised translator" and the idea of "general translatology", free from grounding in any particular languages.[8] Wojtasiewicz's book, even if slightly dated from today's point of view, marks the beginning of the disciplinary phase in Polish Translation Studies and the awareness of the specific nature of research in interlingual translation.

(Inter)disciplinarity within the structural framework

The disciplinarity of the research organization becomes an important issue in the next phase of Translation Studies development in Poland. In the 1960s, structural linguistics and its ambition to make the study of literature a 'scientific' discipline became the framework for the research in translation. Structural linguistics gave a very powerful impulse to Polish humanities, becoming an inspiration for a number of large scale interdisciplinary projects.[9] Literary translation seemed to be an ideal object of study as it combined linguistic processes and mechanisms with questions of style and artistic quality. Thus, the study of stylistics as a problem of translation and the poetics of translation become the main topic of research.[10]

The focal points of translation research in this period were language as a structure, semiotics and information theory.[11] Strong inspiration came from Soviet structural and semiotic research in translation[12] where the opposition

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[7] O. Wojtasiewicz, *Wstęp do teorii tłumaczenia*, Wrocław-Warszawa, Zakład im. Ossolińskich, 1957, pp. 20-21.

[8] Ibidem, p. 9.

[9] Cf. P. de Bończa Bukowski, M. Heydel, *Polska myśl przekładozawcza. Badacze, teorie, paradygmaty*, in *Polska myśl przekładoznawcza. Antologia*, cit., pp. 13-16.

[10] Cf. J. Ziomek, *Staff i Kochanowski. Próba zastosowania teorii informacji w badaniach nad przekładem*, Poznań, UAM, 1965, E. Balcerzan, *Styl i poetyka twórczości dwujęzycznej Brunona Jasieńskiego*, Wrocław, Zakład im. Ossolińskich, 1968.

[11] Cf. A. Drzewicka, *Przekład poetycki jako przedmiot badań historycznoliterackich w świetle współczesnych teorii tłumaczenia*, "Rocznik Komisji Historycznoliterackiej", 7 (1969), pp. 95-147.

[12] Cf. E. Balcerzan, *Teoria i krytyka przekładu w Związku Radzieckim*, "Pamiętnik Literacki", 57 (1966), pp. 223-243; St. Barańczak, *Radzieckie dyskusje nad teorią przekładu*, "Nurt", 1968, no. 8, pp. 52, 62.

between literary and linguistic approaches was clearly marked. Also, the ambition to design machine translation models stemming from linguistic analysis left its trace on the work of Polish scholars in this period.[13] In opposition to the previous phase of Translation Studies with its interest in artistic and philosophical grounding of translation, now the central issues were: translation process, translatability, equivalence and units of translation. Unarguably the most important achievement of this period in translation research in Poland was the stylistics of translation formulated by Balcerzan and others[14] where the structural model of language and of literary text is implemented to the analysis of the process and product of artistic translation.[15] This phase of research produced a set of convenient tools and efficient methodological procedures for students of translation and become the basis for mainstream work in Polish translation analysis.

At this stage Translation Studies in Poland enters its interdisciplinary phase. Structural Translation Studies are located at the meeting point of linguistics and literary studies. Literature provides material for analyses, while linguistics provides methods and tools, informs the metalanguage of the new discipline and becomes the basis for the coherence of the emerging field. In fact it offers the framework within which the study of translation – with a special emphasis on 'artistic translation' – is considered relevant and legitimate as academic work. Thanks to the transfer of methods and tools the new discipline gains a high level of coherence and unity characteristic to interdisciplines.[16]

Paradoxically though, the overflowing of disciplinary boundaries consists in organizing the new research field according to the rules set by the controlling discipline. As a result, in a later period the mainstream academic Translation Studies were positioned within the field of applied linguistics which had a negative impact on the emancipation of Translation Studies as a discipline as well as the interdisciplinary project. Somewhat surprisingly then, the interdisciplinary phase brings a further atomization rather than an integration

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[13] Cf. A. Wierzbicka, *O języku dla wszystkich*, Warszawa, Wiedza Powszechna, 1965.

[14] Cf. A. Drzewicka, *Z zagadnień techniki tłumaczenia poezji. Studia nad polskimi przekładami liryki francuskiej w antologiach z lat 1899-1911*, Kraków, UJ, 1971.

[15] Cf. St. Barańczak, *Poetycki model świata a problem przekładu artystycznego (1984)*, in *Polska myśl przekładoznawcza. Antologia*, cit., pp. 217-238.

[16] B. Nicolescu, *Transdisciplinarity – Past, Present and Future*, in *Moving Worldviews – Reshaping sciences, policies and practices for endogenous sustainable development*, ed. by B. Haverkort and C. Reijntjes, Holland, COMPAS Editions, 2006, pp. 142-166.

of the fields of knowledge.[17] The work of the Warsaw school of Franciszek Grucza may serve as an example here. The concept and framework of "translatorics"[18] in fact brought a further division of the research area in translation and deepened the artificial divide created between the linguistic (proper, academic) and the literary (intuitive, impressionistic) approaches. Anna Legeżyńska, one of the heirs of the structural phase in translation stylistics and communication, who in her 2002 article attempted at summing up the development of Polish Translation Studies, mentions the interdisciplinary character and a strong connection with structural linguistics as central elements of the field. Legeżyńska claims that in its ambition to emancipate, the discipline has neglected other possible perspectives.[19]

Nevertheless, the work done in Polish Translation Studies within the structurally informed interdisciplinary framework brought some very interesting results, especially in the work of the Poznań School. Inaugurated in the late 1960s with the works of Jerzy Ziomek and Edward Balcerzan, it soon became the central point on the map of Translation Studies in Poland.[20] The main topics and research areas in translation included semiotics, information theory and (later) hermeneutics (Ziomek); stylistics, theory of semantic fields and the poetics of artistic translation (Balcerzan); the concept of semantic dominant in (Barańczak); literary communication (Legeżyńska), intersemiotic contexts (Wysłouch); and intertextuality (Kraskowska).[21]

Towards the turn

A further phase in Polish Translation Studies began in the 1980s, together with the overall change in humanities and the general crisis of the structural metalanguage. There was a shift from the research into the systematic nature

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[17] Cf. R. Nycz, *Kulturowa natura, słaby profesjonalizm. Kilka uwag o przedmiocie poznania literackiego i statusie dyskursu literaturoznawczego*, in *Kulturowa teoria literatury. Główne pojęcia i problemy*, ed. M.P. Markowski, R. Nycz, Kraków, Universitas, 2006, p. 30.

[18] F. Grucza, *Zadania translatoryki*, in *Glottodydaktyka a translatoryka*, Warszawa, Wydawnictwa UW, 1981, pp. 9-27.

[19] A. Legeżyńska, *Przekład: pewniki, spory i pytania w translatologii*, in *Sporne i bezsporne problemy współczesnej wiedzy o literaturze*, ed. W. Bolecki, R. Nycz, Warszawa, IBL PAN, 2002, p. 286.

[20] See E. Kraskowska, *From Information Theory to Feminist Criticism. The Tradition of Translation Studies at the Institute of Polish Philology in Poznań*, in the present volume.

[21] Cf. L. Costantino, *Necessità e poetica*, cit., pp. 49-84; P. de Bończa Bukowski, M. Heydel, *Polska myśl przekładozawcza. Badacze, teorie, paradygmaty*, cit., pp. 23-28.

of language towards pragmatics, a turn towards the subjectivity of the human actor and the first harbingers of the cognitive turn.[22] In this context, the general translatology with its ambition to eradicate the traces of contingency of human action and create idealized systematic models lost its grounding.

In spite of some new inspirations coming from the work of Anton Popovič and James Holmes and the work of such innovative scholars as Wojciech Soliński or Edward Balcerzan and his research group, the work done in Polish Translation Studies in this decade is to a large extent secondary in value.[23] At that time, this seemed to be a more general tendency in translation research at large. In 1985, Theo Hermans discussed the need for a renewed Translation Studies in his introduction to *Manipulation of Literature* claiming that the original, centred and linguistically informed methodology is not relevant to the really interesting questions emerging within the field of translation research. The turn in Translation Studies happened against the background of the Cultural Turn(s) in humanities, the emergence of culture and social studies.[24] It became gradually apparent that translation as a multidimensional form of intercultural communication needs some much more complex methodologies than the one developed within the linguistic paradigm.

At the same time, on the international scene the new Translation Studies were shifted from the auxiliary position within linguistics and literary (comparative) studies to the central place in humanities. The philosophical and anthropological context of translation research returned with a renewed force.[25] The radical opening of the field and a gradual liberation from the axioms of translation as construed by the structural approach, as well as the emergence of the postcolonial and gender paradigms, helped Translation Studies become an interface for the analysis of culture creation and intercultural contacts.[26]

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[22] Cf. D. Bachmann-Medick, *Cultural Turns. Neuorientierungen in den Kulturwissenschaften*, Reinbek bei Hamburg, Rowohlt, 2006; E. Tabakowska, *Językoznawstwo kognitywne a poetyka przekładu*, "Teksty Drugie" 3 (1990), pp. 97-113.

[23] Cf. W. Soliński, *Próba poetyki przekładu artystycznego*, "Litteraria", 7 (1974), pp. 55-79; *Wielojęzyczność literatury i problemy przekładu artystycznego*, red. E. Balcerzan, Wrocław, Ossolineum, 1984.

[24] See *Translation, History and Culture*, eds. S. Bassnett, A. Lefevere, London & New York, Pinter, 1990.

[25] G. Steiner, *After Babel. Aspects of Language and Translation*, Oxford-New York, Oxford Univ. Press, 1975. J. Derrida, *Des tours de Babel*, in *Difference in Translation*, ed. J.F. Graham, Ithaca, Cornell Univ. Press, 1985, pp. 165-248.

[26] S. Bassnett, A. Lefevere, *Constructing Cultures. Essays on Literary Translation*, Cle-

In Polish Translation Studies, so strongly rooted in structural linguistics, the crumbling of the paradigm meant also the crumbling of the basis for the interdiscipline. In the late 1980s, and early 1990s the gap between linguists and literary scholars interested in translation became wider than ever before. Interdisciplinarity was declared but not practiced. Still, a lot was published in Translation Studies and a wide variety of approaches were present: from the 'purist' position of Grucza's school of translatorics through Barańczak's translation criticism anchored in the findings of the Poznań School and his vast experience in literary translation, Tabakowska's first presentations of cognitive linguistics as a framework for translation analysis to deconstructive concepts in the works of such scholars as Markowski and Sławek.[27] Much of what was written on translation in Poland opposed the tendency to limit the scope and nature of translation research. This is where a space opened for the introduction of a transdisciplinary approach to studying translation.

There are many theorizations of transdiciplinarity, none of them apparently final, as the idea itself is fairly recent and not fully formed. The main common features of transdisciplinarity concepts are: the co-ordination of disciplines functions on many levels without a central explanatory matrix or obligatory theoretical ground; disciplines are not construed as separate units but rather as nodes in the network of knowledge which is dynamic and undergoes a constant process of reconfiguration; the metaphor of power over territory loses its importance and is replaced by critical reflection on the lines of division, the basis for inclusions and exclusions within borderlines.[28]

Looked at from the transdisciplinary perspective, translation seems to be a model subject of study. It is a highly universal phenomenon: it is ubiquitous, present in all spheres of life and all areas of knowledge production. Translation may be defined as a trans-phenomenon,[29] which has to be obser-

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vedon, Cromwell Press, 1998; M. Tymoczko, *Enlarging Translation, Empowering Translators*, London & New York, Routledge, 2006.

[27] E. Tabakowska, *Językoznawstwo kognitywne a poetyka przekładu*, cit.; M.P. Markowski, *Efekt inskrypcji. Jacques Derrida i literatura*, Bydgoszcz, Homini, 1997; T. Sławek, *Kalibanizm. Filozoficzne dylematy tłumacza* [1991], in *Polska myśl przekładoznawcza. Antologia*, cit., pp. 275-287.

[28] Cf. E. Jantsch, *Inter and Transdisciplinarity: A Systems Approach to Education and Innovation*, "Higher Education", 1 (1972) 1, pp. 7-37; B. Nicolescu, *Transdisciplinarity – Past, Present and Future*, cit., pp. 142-166; W. Welsch, *Vernunft. Die zeitgenössische Vernunftkritik und das Konzept der transversalen Vernunft*, Frankfurt a. M., Suhrkamp, 1996, pp. 946-947.

[29] Z. Wawrzyniak, *Textwissenschaft als Transdisziplin*, in *Perspektiven der polnischen*

ved and described from a number of various perspectives and is a locus of crossing approaches none of which would be able to give a satisfactorily and final answer to its questions. Polish translation scholars in recent years have contributed some very interesting discussions to the emerging transdisciplinary research paradigm. In the remaining part of the paper we present briefly three such transdisciplinary areas where the new idea of translation as a cultural phenomenon and of Translation Studies as an interface for research in humanities can be seen: translation and philosophy, translation and sociology, and translation and psychology. In each case we begin with the presentation of some cases of the traditional interdisciplinary approach to move on to the more innovatory research we venture to describe as transdisciplinary.

Translation and philosophy

Polish research in translation has been closely connected with philosophical reflection from the very beginning of its development. Roman Ingarden's dissertation *O tłumaczeniach* (On Translation, 1955) places translation within the frame of his phenomenological theory of literary aesthetics developed in the 1930s.[30] Combining his philosophical concepts with the practical experience of translating both literary and philosophical texts, Ingarden analyses the process of interlingual translation as a reconstruction and re-creation of the complex system of the multilayered original work of literary art. His claim about the polyphonic harmony of the layers within the literary work opens ground for discussion on the nature of meaning in literature and the role of the conceptualizing subject in creating senses in the process of interpretation. It was also an argument against the models of translation analysis that ignored the special features of literary translation.[31]

The problem of the untranslatability of languages and the conditions of interpretation of linguistic utterances can be traced also in the work of other philosophers and theorists. Kazimierz Ajdukiewicz wrote on the translatability of languages in the context of semantic definitions of utterances already in 1934.[32] Later the question returned together with the renewed interest in

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Germanistik in Sprach- und Literaturwissenschaft, Hg. von A. Dębski und K. Lipiński, Kraków, WUJ, 2004, pp. 325-331.

[30] R. Ingarden, *Das literarische Kunstwerk*, Tübingen, Max Niemeyer Verlag, 1931; Id., *O poznawaniu dzieła literackiego*, Lwów, Ossolineum, 1937.

[31] R. Ingarden, *O tłumaczeniach* [1955], in *Polska myśl przekładoznawcza. Antologia*, cit., pp. 79-102.

[32] K. Ajdukiewicz, *Sprache und Sinn*, "Erkenntnis", 4 (1934), pp. 100-138.

Quine's theory of linguistic indeterminacy in the context of the discussion on the issues of relativism and interpretation theory.[33]

The most fascinating field of research in the transdisciplinary area of philosophy and translation opens up in the 1990s together with a vivid interest of Polish literary and translation critics in deconstruction, a school of thought in itself deeply interested in translation as a process. It is worth stressing that in their work translation became not only an object of reflection but also an actual creative practice. Works of Derrida and other deconstructionists were translated by a number of Polish scholars which resulted in an inspiring debate both on the texts themselves and on the modes of transmission of complex ideas by means of language.[34] The criticism of translations became a starting point for deeper reflection.

Interestingly enough, one of the early papers inspired by Derrida and Nietzsche's thought, *Kalibanizm. Filozoficzne dylematy tłumaczenia* (Calibanism. Philosophical dilemmas of translation) by Tadeusz Sławek (1991) was devoted to translation as such. Sławek starts with Nietzsche's concept of translation and claims that the aim of neither reading nor translating is to stabilize the object of interpretation, but to undermine it in order to uncover the sphere of difference. This means that translation does not and cannot direct its efforts toward uncovering identity between original and translated text or producing it. Just the opposite: translation is an act of interpretation, an attempt at understanding the present, the time and space where and when the repetitive signs of language are bestowed with meaning and influence on the life of the subject. The Shakespearian figures of Prospero and Caliban invoked by Sławek in his study are interpreted as a figuration of the relation between the original language (Caliban's limited world enclosed in his limited language) and the open space of interpretation through translation (Prospero's books and language, and all the limitless possibilities they open up before Caliban). Translation here is conceptualized as a painful liberation from the limitations of the monolingual world but also of the struggle between the powerful author and rebellious translator.[35]

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[33] Cf. A. Chmielewski, *Niewspółmierność, nieprzekładalność, konflikt. Relatywizm we współczesnej filozofii analitycznej*, Wrocław, Wydawnictwo UW, 1997; B. Brożek, *Granice interpretacji*, Kraków, Copernicus Center, 2014.

[34] Cf. T. Rachwał, *Zakładanie przekładalności. Transfer, transfuzja, translacja*, in *Krytyka przekładu w systemie wiedzy o literaturze*, Katowice, Śląsk, 1999, pp. 123-131; M. P. Markowski, *"Przy ryzyku, że będzie to zaskoczeniem". Uwagi o tłumaczeniu Derridy*, "Literatura na Świecie", 11-12 (1998), pp. 248-261.

[35] T. Sławek, *Kalibanizm. Filozoficzne dylematy tłumacza*, cit.

Sławek's paper is an instructive example of transdisciplinary approach: the conclusions he reaches do not concern the further development of Translation Studies in the narrow sense of the discipline, although it introduces inspiring ideas as to the nature of translation. The more important conclusions concern interpretation of signs, especially the signs of language, by human subjects, the making of the interpreting self and the nature of meaning construction. Sławek shows how these philosophical questions are in fact centred on translation; what he discusses are not the philosophical aspect of translation but translatorial aspects of philosophy. These questions re-surface in further works by Sławek, and also in the work of Michał Paweł Markowski. In his 1997 book *Efekt inskrypcji, Jacques Derrida i literatura* (The effect of inscription. JD and literature) Markowski stresses Derrida's claim that "the question of deconstruction is at its core the question of translation"[36] and places the act of translating in the very centre of all interpretative and sense-creating activity. In his texts, Markowski returns to Derrida's idea of the monolinguality of the Other (stressed also by Sławek in his *Calibanism*) where translation is the impossible but necessary attempt at crossing the borderline of the self.

The problems of self returns, also, in works of Tadeusz Rachwał, whose earlier work (1998) was an attempt at formulating a deconstructive translation theory. Rachwał claims that theory of translation is in fact a theory of the original, as it tries to theorize the initial void, feigns to grasp the starting point or source of meanings, pretends that there is a defining norm of translation. Deconstructive theory of translation on the other hand helps to rescue the beginning by construing it as a difference. Every text is a translation, so comparative study is not about seeking differences between the original and translation but the difference and Otherness of what seems to be domestic and own. Rachwał undermines the notion of monolingualism: the multilingual character of any text is a trace of the Other within the self.[37]

Translation and the social

Another transdisciplinary research space opens with sociological inspirations in Translation Studies. The question of the Other returns here in the context of the making of multicultural societies. As early as in 1987, Wojciech So-

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[36] M. P. Markowski, *Efekt inskrypcji. Jacques Derrida i literatura*, Bydgoszcz, Homini, 1997, pp. 306-319.

[37] T. Rachwał, *Błaganie o początek, czyli teoria pewnej nicości translatologicznej*, in *Przekład artystyczny a współczesne teorie translatologiczne*, Katowice, Śląsk, 1998, pp. 7-22.

liński published a book *Przekład artystyczny a kultura literacka: komunikacja i metakomunikacja językowa* (Artistic translation and literary culture: linguistic communications and metacommunication) where he sketches non-literary and non-linguistic contexts for the discussion of translation. Although it is still placed within the frame of communication theory, Soliński's analysis touches also on the extra-textual aspects of translation, as he writes about institutions and social dimension of the translator's work. These topics find their continuation, already within the context of the new Translation Studies after the cultural turn, in the works of Marzena Chrobak and Małgorzata Gaszyńska-Magiera, who describe intercultural and international, relation through the prism of translation.[38]

Sociology of translation which has been developing internationally since the 1990s[39] found a well prepared ground in Polish Translation Studies. Concepts and terms of Pierre Bourdieau such as field, capital, habitus or practice, proved to be helpful for scholars like Elżbieta Skibińska or Joanna Pach who use them more or less systematically as handy tools in their own work.[40] Wojciech Abriszewski, a translator and commentator of Bruno Latour's work, re-reads the actor-network theory through the prism of translation as a social practice. In Abriszewski's reading, sociology and translation meet in Latour's model of social links: there is no social reality except translations between mediators and they produce links.[41]

The reflection on the nature and role of translation within the sphere of the social, shifts the object of study from texts and languages to institutions and processes in local communities and the globalised world. Marian Golka observes cross-cultural communication as translation based on mutual borro-

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[38] W. Soliński, *Przekład artystyczny a kultura literacka: komunikacja i metakomunikacja językowa*, Wrocław, Acta Universitatis Wratislaviensis, 1987; M. Chrobak, *Między światami. Tłumacz ustny oraz komunikacja międzykulturowa w literaturze odkrycia i konkwisty Ameryki*, Kraków, WUJ, 2012; M. Gaszyńska-Magiera, *Przekład literacki jako spotkanie międzykulturowe*, in *Translatio i literatura*, ed. A. Kukułka-Wojtasik, Warszawa, Wydawnictwa UW, 2011, pp. 137-144.

[39] Cf. *Constructing a Sociology of Translation*, red. M. Wolf, A. Fukari, Amsterdam-Philadelphia, John Benjamins, 2007.

[40] E. Skibińska, *Kuchnia tłumacza. Studia o polsko-francuskich relacjach przekładowych*, Kraków, Universitas, 2008; J. Pach, *Dystynkcje kulturowe w przekładzie poezji z języka francuskiego na język polski na podstawie teorii Pierre'a Bourdieu*, in *Dystynkcje kulturowe w przekładzie z języka francuskiego na język polski*, ed. A. Ledwina, K. Modrzejewska, Opole, Uniwersytet Opolski, 2013, pp. 99-106.

[41] K. Abriszewski, *Poznanie, zbiorowość, polityka. Analiza teorii aktora-sieci Bruno Latoura*, Kraków, Universitas, 2008.

wings and interference of cultures in multicultural societies; Paula Malinow-ski-Rubio studies translation as an element of public services in the context of migration and the making of the multicultural society.[42] She puts a special stress on the communication of individual subjects. Hanna Schreiber writes on intercultural awareness in international military operations, where the pro-blem of translation emerges and must be taken into consideration at the basic plane.[43]

Some of the most interesting contributions come from a further opening of the research field, where the sociological perspective is coupled with histo-rical and ideological ones. Such a combination yields interesting results in the research of Małgorzata Tryuk. In her recent works she looks at transla-tion and translators in the context of Central Europe's complex history in the 20th century with a special emphasis on the World War II. In her study of interpreting, in the Nazi concentration camp in Auschwitz, Tryuk brings forth fascinating and shocking materials concerning the identity, position, work and fates of translators.[44] Her discussion stresses the connection between translation and the individual suffering, as well as the fact that it is the body of the translator that becomes the actual space in which the communication takes place together with its side-effects. The practice of translation brings suffering, death or (in much more rare cases) a chance to satisfy the basic needs of the body.

Tryuk's moving and inspiring discussion sheds new light on the way we think about translation as interlinguistic and intercultural communication as well as the position of individual translator vis à vis political and historical tensions. It also invites us to revise the common metaphorics of translation as bridge building or loving relationships. We are confronted with images of violence, struggle and manipulation; translation clearly serves as an element of the totalitarian machine, still the translators, even in such extreme situa-tions and threatened with various kinds of danger, have some power to oppo-se the power system by introducing some subversive practices. Far removed

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[42] M. Golka, *Imiona wielokulturowości*, Warszawa, Muza, 2010; M. P. Malinowski-Ru-bio, *Imigranci a komunikacja międzykulturowa w sferze usług publicznych w Polsce*, Kraków, Nomos, 2013.

[43] H. Schreiber, *Świadomość międzykulturowa. Od militaryzacji antropologii do antropo-logizacji wojska*, Warszawa, Wydawnictwa UW, 2013.

[44] M. Tryuk, *Interpreting in Nazi concentration camps during World War II*, "Interpreting", 12 (2010) 2, pp. 125-145; Ead., *"You say nothing; I will Interpret". Interpreting in the Ausch-witz-Birkenau Concentration Camp*, in *Translation and Opposition*, ed. D. Asimakoulas and M. Rogers, Bristol, Multilingual Matters, 2011, pp. 223-243.

from any connection with the elegant textual procedure, translation here is construed as an act which can decide on a person's life or death.

In the contexts presented by the scholar the transparency of the act of translating or the translator's invisibility is denied. It is necessary to change the understanding of the interpreter's role and practice. Tryuk's analysis also proves that there is no neutrality in translation, especially in the context of conflicts.[45] Translation here is analysed in a close relationship with a real life frame, not cut off from the extra-textual contexts as it so often happens in the sterilised linguistic research. The transdisciplinary value of this work lies in the fact that it places translation as a social and historical practice against the background of wider social and historical processes. Not being a historian herself, Tryuk contributes to the field of mutual interest a new perspective and a powerful explanatory tool. Thus, by looking at translation, scholars draw conclusions relevant to broadly defined cultural studies and anthropology of culture. Taken another step further, this kind of study could also include questions concerning existential and psychological questions. On the other hand, translation itself may become an object of mutual transdisciplinary research of historians and philologists who may share their methodologies and materials.

Translation and psychoanalysis

The contexts of psychology and existence are activated in the third transdisciplinary field to be mentioned where translation meets psychoanalysis, especially in the context of memory studies. The concept of translation has played an important role in psychoanalysis and psychology. Jean Starobinski, a student of Freud's, claimed that psychoanalysis equals translation as its aim is to move from one language to another.[46] He also writes that symbol and symptom may be seen as translations of desire. Paul Ricoeur discussed Freud's concept of interpretation of dreams in terms of interlingual translation.[47] More recent examples of this line of thinking are shown in the work of Patrick Mahoney and Adam Phillips.[48]

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[45] M. Tryuk, *Tłumacz ustny w sytuacjach konfliktowych i kryzysowych. Ujęcie socjologiczne*, in *Przekład jako produkt i kontekst jego odbioru*, ed. I. Kasperska i A. Żuchelkowska, Poznań, Wydawnictwo Rys, 2011, p. 385.

[46] J. Starobiński, *Psychoanalyse und Literatur*, Übers. E. Rohloff, Frankfurt a. M., Suhrkamp, 1990, p. 94.

[47] P. Ricoeur, *O interpretacji. Esej o Freudzie*, Przeł. M. Falski, Warszawa, KR, 2008, p. 88.

[48] P. Mahoney, *Towards the Understanding of Translation in Psychoanalysis*, "Meta: journal des traducteurs / Meta: Translators' Journal", Vol. 27, mars 1982, no. 1, p. 63-71;

The history of the 20th century in our part of the world brings exceptionally rich material to study, both in social (national) and individual dimensions. It is worth remembering that *Lost in Translation* by Eva Hoffman, one of the most striking accounts of translating one's own self into another language and the experience of trauma which accompanies this process is a story of the life of a Polish Jewish girl in the aftermath of the World War II and the anti-Jewish attitude of the communist authorities in Poland in 1960. Her memoir, composed many years after the actual events and after the author was able to cope with the psychological burden they put on her, has been read not just as a moving autobiography but as a psycholinguistic and psychoanalytical study.[49]

The experience of historical trauma, memory, transmission of traumatic past and their literary representations are among the topics studied by Tomasz Bilczewski. In his *Trauma, translation, transmission in the perspective of post-memory. From literature to epigenetics* he looks at the experience of emigration and the intergenerational transmission of trauma. His research verges on comparative literature, physiology of trauma and psychoanalysis. Translation becomes a functional context in all of these domains. In his study of Eva Hoffman's work and the process of self-translation into another language, Bilczewski looks at the ways in which translation functions as therapy, the work of grief undertaken in order to cope with history induced trauma and its intergenerational transmission.[50]

Bilczewski, who came to the study of memory and epigenetics from comparative literature,[51] not only describes literary manifestations of psychological processes but also attempts redefining the concept of translation by uncovering its function in individual identity creation. His findings, approached from the perspective of a literary and culture scholar, meet with the findings of Mahoney and Phillips. In his essay *On Translating a Person* Phillips claims, that the aim of psychoanalysis is to "to free people to translate and

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A. Phillips, *On Translating a Person. Essays on Psychoanalysis and Literature*, in Id., *Promises, Promises*, London, Faber, 2002, pp.125-147.

[49] E. Hoffman, *Lost in Translation. Life in a New Language*, New York-London, Penguin, 1990.

[50] T. Bilczewski, *Trauma, translacja, transmisja w perspektywie postpamięci. Od literatury do epigenetyki*, in *Od pamięci biodziedzicznej do postpamięci*, ed. T. Szostek, R. Sendyka, R. Nycz, Warszawa, IBL PAN, 2013, pp. 40-62.

[51] Cf. T. Bilczewski, *Komparatystyka i interpretacja. Nowoczesne badania porównawcze wobec translatologii*, Kraków, Universitas, 2010.

be translated" rather than force them to accept a definite form of the self.[52] It is interesting to note the two faces of translation: trauma-inducing when an individual is forced to translate themselves and liberating when one is able to choose freely from among possible versions of the self-translation.

Translation Studies provides a key perspective in the transdisciplinary area concentrated on the identity narrations. Translation makes a meeting place for Freudian and neo-Freudian discourses, trauma and Holocaust studies as well as various literary and historical documents of processes of identity translation.[53]

The rationale

From the perspective of the traditional 20th century Translation Studies and the linguistically oriented structural Eastern European translatology in particular the three domains of transdisciplinary research sketched above may seem vague and imprecise. The model proposed in our paper on the example of chosen domains of reflection may raise objections from those who value the clarity and precision of disciplinary divisions and construe the fields of research in terms of territories and borderlines. Indeed, the charge of advancing 'pan-translatology' has been voiced more than once against the kind of work that uses the term 'translation' outside its narrow philological scope.[54] These critics see the non-canonical use of translation in terms of a universal metaphor migrating freely between domain and thus contaminating them.

The transadisciplinary perspective proposes a different approach here, and particularly so in the context of translation. Translation is about crossing borders, it is about differences and changes, a certain impurity is at the very core of translation and its ubiquity testifies to the role it plays in all fields of the broadly defined humanities. Instead of closing the horizon down to turn to itself and probe into its own conditions, transdisciplinary Translation Studies ask questions about the human being in the multilingual and multicultural world where translation – in many senses of the term – has became the basic mode of operation. Translation may be seen here as a methodology for the study of culture understood not as a set of ready made stable artefacts, finite and clearly delimited texts, but as a human practice, a sphere of

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[52] A. Phillips, *On Translating a Person*, cit., p. 147.

[53] Cf. W. Gombrowicz, *Dziennik 1953-1956*, Kraków, WL, 1989, pp. 56-57.

[54] Cf. M. Pawica, *Przeciw pantranslatologii albo o tłumaczeniu synowi matematyki i przekładaniu tortu masą*, in *Między oryginałem a przekładem*, II, ed. M. Filipowicz-Rudek, J. Konieczna-Twardzikowa, Kraków, Universitas, 1996, pp. 397-409.

subjective activity. Texts of culture are not just structures of sign systems but of live experience. Transdisciplinary approach opens research to the new challenges of the changing model of global culture. Translation, even if we still hesitate to call it the episteme of the contemporary, has certainly become the key concept of the globalized world. It can describe its conflicts and sometimes also indicate the way to solve them. What is more, translation is the mode of cognition: on the one hand the need to translate it is an obstacle, but on the other it is an opportunity. All the same, at its core, translation returns to its basic sense, present in the development of the discipline from the very beginning: the hermeneutic interpretation of signs of the human world.

In this context we can also venture to answer questions concerning the value of Translation Studies for the contemporary world. Can it introduce change and make the world a better place? Is it a sustainable practice? Does it meet the principle of eco-logical research? What is the rationale for the research, programmes and all the energy spent on doing Translation Studies? As long as we look at Translation Studies as a methodology of understanding the intricate web of relationships between cultures and individuals living in languages and in history, answering these question should not be too problematic.

AN OVERVIEW OF TRANSLATION STUDIES IN BULGARIA
THROUGH THE SECOND HALF OF THE 20TH CENTURY

Roberto Adinolfi

According to the prominent Bulgarian literary critic and historian Petăr Dine-kov, the origin of Bulgarian and Slavic translation theory dates back to Joan the Exarch.[1] In the preface to his translation of *The Fountain of Wisdom* by S. John of Damascus (translated around 893), Joan the Exarch rejects literal translation. Translations have been extremely important for the origin and development of Bulgarian literature since the Middle Ages. During the Bulgarian National Revival (*Văzraždane*), between the late 18th and 19th centuries, new topic and literary genres spread in Bulgaria through translations from Modern Greek in the first stage, later from other languages. It should be underlined that several Bulgarian writers such as Ivan Vazov, Petko Slavejkov, Aleko Konstantinov, Pejo Javorov, Dimčo Debeljanov, Atanas Dalčev, Elizaveta Bagrjana, Blaga Dimitrova and many others were also translators.[2] Dalčev also made some observations about the ways of translation in his book *Fragmenti* (1967). However, not all Bulgarian translators agree on the importance of translation studies for their work; Ljubomir Iliev, translator of fiction literature from German, states: "As a translator, I am interested in translation theory as much as birds are interested in ornithology".[3]

I will mention again Dinekov. Although the scholar explicitly states that he does not mean to theorize, he expresses some interesting opinions. He identifies three moments:[4] 1. translations allow us to share the achievements

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[1] P. Dinekov, *Prevodite v istorijata na Bălgarskata literatura* (Translations in the history of Bulgarian Literature), "Izkustvoto na Prevoda", 2 (1977), p. 11.

[2] Cf. I. Vaseva, *Stilistika na prevoda* (Stylistics of Translation), Sofija, Nauka i izkustvo, 1989, p. 121; Ead., *Publikacii po teorija i istorija na prevoda i kritika na teoretični trudove prez 1981 g.* (Publications in theory and history of Translation and criticisms of theoretic works published in 1981), "Literaturna misăl", 8 (1982), p. 135; P. Dinekov, *Prevodite v istorijata na Bălgarskata literatura*, cit., pp. 7-19.

[3] See M. Bodakov, *Prevede ot...*, Sofija, Panorama, 2012, p. 81.

[4] P. Dinekov, *Prevodite v istorijata na Bălgarskata literatura*, cit., p. 7.

of world literature and culture; 2. they influence the development of a national literature and help in forming a reading public; 3. they can be regarded as creative laboratories, with special regard to literary or poetic language.

Several scholars have dealt with translatology since the first half of the 20th century. One of the first and most prominent Bulgarian Translation theorists was Ljubomir Ognjanov-Rizor, who established the basis of Bulgarian translatology.[5] As in the aforementioned cases, Ognjanov-Rizor was a translator himself; he translated some of Shakespeare's plays into Bulgarian.

Scholars such as Ivanka Vaseva, Anna Lilova, Aleksandăr Ljudskanov, Sider Florin, Sergej Vlachov, Henri Levenson, Ljuben Ljubenov, Elena Meteva and many others have written on this matter since the '50s. Translation studies underwent further development in the '70s and in the '80s: apart from books, many articles were published in specialized journals such as "Izkustvoto na prevoda", "Bălgarski ezik", "Ezik i Literatura". Some of them provide accounts regarding the status of research in Translation Theories, both in Bulgaria and abroad.[6]

It is worth noting that not all Bulgarian sources are written in Bulgarian. A few outstanding works are written in Russian, starting with S. Vlachov and S. Florin's *Neperevodimoe v perevode* (The Untranslatable in Translation), written in Russian and later translated into Bulgarian.[7] Bulgarian scholars who wrote in Russian include I. Vaseva[8] and S. Florin.[9] Other sources are written in English; this is the case of the collection *Readings in General Translation Theory*, compiled by Bistra Aleksieva. It was at first printed in 1987, then reprinted in 1993, both times by Sofia University Press "St. Kliment Ochridski".[10]

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[5] L. Ognjanov-Rizor, *Osnovi na prevodačeskoto izkustvo* (Bases of the Art of Translation), Sofija, Kamara na Narodnata kultura, 1947.

[6] I. Vaseva, *Publikacii po teorija i istorija na prevoda i kritika na teoretični trudove prez 1981 g.*, cit., pp. 127-137. The author criticizes some of the works published in 1981, however such an overview gives the reader precious bibliographical information.

[7] S. Vlachov, S. Florin, *Neperevodimoe v perevode*, Moskva, Meždunarodnye otnošenija, 1980 [Moskva, Vysšaja Škola, 1986²]; *Neprevedimoto v prevoda*, Sofija, Nauka i izkustvo, 1990.

[8] I. Vaseva, *Teorija i praktika perevoda* (The Theory and Practice of Translation), Sofija, Nauka i iskusstvo, 1980.

[9] S. Florin, *Muki perevodčeskie* (Troubles for translators), Moskva, Vysšaja Škola, 1983. In this book the author shares his personal experience as a translator.

[10] Works by Bistra Aleksieva written in English include: *Levels of Semantic Analysis in Translation*, in *Translatologia Pragensia. I. Acta Universitas Carolinae*, "Philologica", 4-5,

Works were written in German by Krasimira Kočeva[11] and in French by Lăčezar Stančev.[12]

It is worth mentioning the collection edited by Palma Zlateva in 1994.[13] It is the first noteworthy attempt to introduce Western readers to the theories by Bulgarian scholars. The collection opens with a preface by S. Bassnett and A. Lefevere, and an introduction by Zlateva. It includes articles by some of the foremost Bulgarian translation theorists: Iliana Vladova, Andrej Dančev,[14] Bistra Aleksieva, Sider Florin; alongside, articles by Russian and Soviet scholars (Ja. Recker, Vl. Gak, L. Barchudarov, A. Švejcer, V. Komissarov, M. Brandes, I. Zimnjaja, L. Černjachovskaja) are published. Each article contains an introduction by A. Lefevere, which summarizes the main points.

In the foreword, Zlateva focuses on the different approach to the discipline by scholars from the West and from Russia and Bulgaria. For instance, "the whole debate on translatability, which paralyzed translation studies in the West for at least two decades after 1945, did not exert any comparable in-

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Praha, Universita Karlova, 1989, pp. 3-40; Ead., *A Cognitive Approach to Translation Equivalence*, in *Proceedings of the XII World Congress of FIT*, ed. by M. Jovanović, Beograd, Prevodilac, 1990; Ead., *A Cognitive Approach to Translation Equivalence*, in *Translation as Social Action: Russian and Bulgarian Perspectives*, ed. by P. Zlateva, London-New York, Routledge, 1994; Ead., *Reading in the Special Theories of Translation (Pomagalo po specialnite teorii na prevoda)*, Sofija, "S. Kliment Ochridski" Univ. Press, 1987-1988 (1993²). A list of selected publication by B. Aleksieva can be found in *Cross-linguistic Interaction: Translation, Contrastive and Cognitive Studies*. Liber Amicorum in Honour of Prof. Bistra Alexieva, published on the occasion of her eightieth birthday, ed. by D. Jankova, Sofija, "S. Kliment Ochridski" Univ. Press, 2014, pp. 683-689.

[11] K. Kočeva, *Probleme des literarischen Übersetzens aus textlinguistischer Sicht. Dargestellt am Beispiel bulgarischer Übersetzungen zu Prosatexten aus der deutschen Gegenwartsliteratur*, Frankfurt am Main, Lang, 1992.

[12] L. Stančev, *Traducteurs, semeurs de rêves*, in *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*, ed. by J. Holmes, Den Haag, Mouton, 1970, pp. 175-181.

[13] See *Translation as Social Action: Russian and Bulgarian*, cit. The book is part of the series "Translation Studies", edited by S. Bassnett and A. Lefevere.

[14] The linguist Andrej Dančev is famous for having focused on transcription of Cyrillic texts into the Latin script and vice versa. He dealt with the latter questions in his book: *Bulgarian transcription of English names*, Sofija, Narodna Prosveta, 1982. Together with M. Savova, M. Holman and E. Dimova he designed the "Dančev System for the Romanization of Bulgarian"; see: A. Dančev, M. Holman, E. Dimova, M. Savova, *An English Dictionary of Bulgarian Names: Spelling and Pronunciation*, Sofija, Nauka i izkustvo, 1989.

fluence in Russia". The impossibility of translating and the huge number of translations are, according to the scholars, two "utterly irreconcilable positions", and "mental acrobatics" are required in order to reconcile them. Moreover, the critical vocabulary is stable in Russia and Bulgaria, whereas Western scholars "reinvent" it all the time. But the main difference, in Zlateva's opinion, is that in Russia and Bulgaria translation is regarded as a creative activity, whereas in the West it is considered a "meaningless drudgery" (sic!). Such a difference affects the way the authors deal with the subject. Russian and Bulgarian scholars do codify norms, but do not impose them to the translator (as their Western colleagues do, according to Zlateva). Problems such as the psychological aspect of the translation have not been paid attention to in the West. However, the author also finds some weak points in the studies collected in the volume. One of them is the "heavy, almost exclusive reliance on a positivistic ideal of science that tends to be viewed as out of date in the West. The question arises as to what extent scholars working inside the tradition represented here not only were cut off from recent developments in the philosophy of science, but also were constrained to work under the shadow of more or less dogmatic Marxism-Leninism as institutionalized in the former Soviet Union". Russian and Bulgarian tradition is also marked by a certain rhetoric, which is even more regrettable because "this kind of rhetoric would not infrequently manage to overshadow valuable insights".

Some of the work's flaws are focused on in some reviews.[15] The book lacks an introduction explaining where, when and in what language the articles were written. No information is given regarding the authors and their activity.[16] As for the different approaches by Eastern and Western scholars, according to Sohár "the reader may well wonder whether the differences have not been exaggerated a bit".[17] Moreover, Cyrillic characters are sometimes improperly transcribed.[18] However, the work's positive points are also recognized. The analysis of the process of translation activity and the different approaches to it (psychological, cognitive) make the book innovative.[19]

Western encyclopedias seldom include articles about Translation theory in Bulgaria, and some of them are not exhaustive.[20] However, some works

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[15] See the reviews by L. Salmon Kovarski in "AION Slavistica", 3 (1995), pp. 505-506, and A. Sohár in "Target", 7 (1995) 2, pp. 393-395.

[16] L. Salmon Kovarski, cit., p. 505; A. Sohár, cit., p. 394.

[17] A. Sohár, cit., p. 394.

[18] L. Salmon Kovarski, cit., p. 506.

[19] Ibidem.

[20] See A. Lilova, *Translation in the post-liberation period (1878 to the present)*, in M. Baker, K. Malmkjaer, *Routledge encyclopedia of translation studies*, London-New York, Rout-

have been published in several languages, as in the case of the essay *Preveždat čovekăt i mašinata* by Aleksandăr Ljudskanov. It was firstly printed in Sofia in 1967 by the publishing house Nauka i izkustvo. A French edition[21] in two volumes dates back to 1969. It was compiled by Ljudskanov himself and can be considered a 'second original' rather than a translation. It is a limited edition. There is also a German edition from 1972.[22] In 1975 an article in English was published;[23] although it beares the signature of Ljudskanov, it is actually a rework, made by Brian Harris, of an author's speech in French. The same article announces the forthcoming publication of English and Polish translations of the book, which apparently were never made. The book was translated into Italian in 2008. The Italian version is not a full translation; it is reduced by about two-fifths of the original. Some parts closely linked to cybernetics have been removed, as well as two chapters on machine translation because they appear obsolete if compared with today's technology.[24]

Now, I would like to illustrate the content of some of the most important books. Given the lack of comprehensive studies on the subject and the non-exhaustive character of some encyclopedia articles, my work aims at providing a first review of the works by Bulgarian scholars, open to further discussion.

I will start with *Osnovi na prevodačeskoto izkustvo* by Ognjanov-Rizor. It is divided into two parts: *Teorija na prevodačeskoto tvorčestvo* and *Praktika na prevodačeskoto tvorčestvo*. The book can be considered prescriptive; it gives some rules on how to translate, but sometimes does not illustrate it in depth.

I will mention some of the views expressed by the author in the first part. He distances himself from authors such as K. Vossler and E. Elster, who regard language as a subjective and individual phenomenon; despite the fact that there are many varieties of the same language, depending on people's

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ledge, 2001, pp. 360-361; R. Lauer, *Die Übersetzungkultur in Bulgarien*, in *Übersetzung – Translation – Traduction: ein internationales Handbuch zur Übersetzungsforschung*, ed. by H. Kittel et al., III, Berlin-New York, De Gruyter, 2011, pp. 2103-2105.

[21] A. Ljudskanov, *Traduction humaine et traduction mécanique*, Paris, Dunod, 1969.

[22] Id., *Mensch und Maschine als Übersetzer*. Aus dem bulgarischen übersetzt von G. Jäger und H. Walter, München, Hueber, 1972.

[23] Id., *A semiotic approach to the Theory of Translation*, "Language Sciences", (april 1975), pp. 5-8.

[24] Id., *Un approccio semiotico alla traduzione: dalla prospettiva informatica alla scienza traduttiva*, ed. italiana a c. di B. Osimo, Milano, Hoepli, 2008, pp. VII, XVIII.

social and cultural differences, every language has its "objective indices" (syntax, vocabulary, rhythm, musicality). These indices are totally untranslatable; every effort to preserve them in the translation is vain and violates the rules of translator's language. Translators must preserve the content of the original work, but they must comply with the norms of their own language. Ognjanov-Rizor shares the view of Dialectical materialism, which regards the content as the most salient element. However, some elements that are usually considered as belonging to the form should be regarded as content instead; it concerns all individual peculiarities in the usage of vocabulary, syntax, rhythm and metre. Content is all that makes the author peculiar and different from his contemporaries.

The crucial role of translations is also focused on; translations make masterpieces accessible to readers from all over the world. A history of translated literature is provided in the third chapter; at the end of this chapter the author states that a translation theory is possible only on the basis of the literary theory of the Socialist realism. The fourth chapter is entitled "Enemies of the art of translation": all who undervalue or criticize the art of translation are regarded as enemies. This category include scholars such as Vossler, who believe that translation is impossible[25] due to the fully subjective character of language. However, scholars are relatively harmless; according to Ognjanov-Rizor, bad translators and mean publishers should be regarded as the most dangerous enemies. A good translator must be able to render clearly and precisely the original text: according to the scholar, there cannot be unclear passages, since all has been clear to the author of the text.

The second part is divided into 12 chapters; "practical" questions such as the choice of the texts, the role of the dictionaries, the style, the influence of regional dialects and argots are analysed.[26]

Another extremely important book is *Neperevodimoe v perevode*, by Vlachov and Florin. We should keep in mind that an article by the same authors, with the same title was published in 1969.[27] The authors further develop their views in the book. Perhaps the most salient point of the book is the fist part, devoted to realia.[28] The word itself was not invented by Vlachov and Florin:

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[25] Some of these ideas seems to anticipate those expressed in the preface of the mentioned book by Zlateva.

[26] L. Ognjanov-Rizor, *Osnovi na prevodačesko izkustvo*, cit., pp. 63-167.

[27] S. Vlachov, S. Florin, *Neperevodimoe v perevode*, "Masterstvo perevoda", 6 (1969), pp. 432-456; *Neprevedimoto v prevoda*, in *Izkustvoto na prevoda. Sbornik statii*, Sofija, Narodna kultura, 1969, pp. 46-72.

[28] S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 21-169.

other translation theorists have previously used it.[29] Vlachov and Florin conform to the definition of realia by the Soviet scholar Sobolev who regards them as the words which define certain objects, and not as the objects themselves.[30] The classification of realia by Vlachov and Florin has become quite famous outside Bulgaria.

Realia are words that denote objects, concepts and phenomena typical only of a particular culture. They show that the universes of reference of two different cultures never totally overlap.[31] Vlachov and Florin divide them into categories, which in turn contain sub-categories:[32] by object (these realia can be: geographic and ethnographic; related to everyday life; political and social); by place (national, local, or 'microlocal', i.e. typical of very small territories); by time (historical, contemporary).

Realia can be translated or transcribed: the authors give several suggestions in order to correctly translate them. First of all, it is necessary to determine whether a word is actually a realia. Some words are realia only in certain contexts: for instance, the word *mužik* is a realia only when it defines a serf.[33] Realia must never be transcribed if used figuratively in the original text. Transcription is necessary only if the words stand out in the original text; it should also be avoided when a similar word exists in the translator's language. The aim of transcribing realia is to preserve the atmosphere of the epoch and the geographical connotation of the book. However, using too many foreign words should be avoided, therefore realia do not need to be

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[29] L.N. Sobolev, *Posobie po perevodu s russkogo jazyka na francuzskij* (A Manual of Translation from Russian into French), Moskva, Izdatel'stvo literatury na inostrannych jazykach, 1952, p. 281; Id., *O perevode obraza obrazom* (On the transfer of images whit images), in *Voprosy chudožestvennogo perevoda. Sbornik statej* (Questions of fiction translation: collection of articles), Sost. Vl. Rossel's, Moskva, Sovetskij pisatel', 1955, p. 290; Vl. Rossel's, *O peredače nacional'noj formy v chudožestvennom perevode* (On the transfer of national form in fiction translation), "Družba narodov", 6 (1953), p. 277; A.V. Fëdorov, *Vvedenie v teoriju perevoda* (An Introduction to the Theory of Translation), Izd. 2-e, pererabotannoe, Moskva, Izdatel'stvo literatury na inostrannych jazykach, 1958, p. 140. Cf. V.A. Vernigorova, *Perevod realij kak ob"ekta mežkul'turnoj kommunikacii* (Translation of realia as an object of intercultural communication), "Molodoj učënyj", 3 (2010), p. 184.

[30] S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (2), p. 52.

[31] S. Florin, *Realia in translation*, in *Translation as Social Action: Russian and Bulgarian*, cit., pp. 122-127.

[32] S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 39-57; *Neprevedimoto v prevoda*, cit. (2), pp. 49-51.

[33] S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 35-36; *Neprevedimoto v prevoda*, cit., (2), p. 56.

transcribed if the original does not pay much attention to them.[34] They must not be replaced with other realia from other languages.[35]

Apart from realia, the authors focus on other categories such as anachronisms, proper names, wordplays. Suggestions are also given in order to correctly translate wordplay.[36]

After Vlachov and Florin many other authors went back to the problem of correct translation of realia. M. Ivanova criticized the Bulgarian translation from English of the film *The Man in the Iron Mask*, where D'Artagnan addresses the heir to the throne of France calling him "mylord". This is actually a mistake, because such words can be transcribed only if they fit the context, in the specific case if we are talking about an English nobleman; certainly not if we are talking about the heir to the throne of France.[37]

The aforementioned *Teorija i praktika perevoda* by I. Vaseva contains an introduction and two parts. In the introduction, the author dwells upon the different kinds of translations and explains the bases of Translation theory, mentioning some of the main scholars from Bulgaria, the Soviet Union and other countries. The first part is devoted to the contemporary tendencies of Translation studies; attention is paid mainly to Soviet scholars such as A.V. Fёdorov, L. Barchudarov, V. Komissarov, Ja. Recker, A. Švejcer. In the second part, lexical, phraseological, grammatical and stylistic questions are focused on. Such questions include the difficulties that derive from the false friends and, once again, the translation of realia. The differences in the grammatical structure of Russian and Bulgarian are also deeply analysed.[38]

Another crucial work is the book by Anna Lilova from 1981.[39] It is divided into eight chapters. In the first chapter, after having analysed the main aspects of translation activity, such as its social nature, linguistic and aesthetic aspects, the creative nature of translation process and its relation with the historic and cultural context, the scholar defines translation as a complex,

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[34] S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 75-77; *Neprevedimoto v prevoda*, cit., (2), p. 58.

[35] Some exceptions are given in S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 69-70.

[36] S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 304-338.

[37] M. Ivanova, *Za predavaneto na edin tip realii pri filmovija prevod* (About the rendering of a kind of realia in film translation), "Bălgarski ezik", (1981) 1, pp. 69-70.

[38] See also the review by D. Damjanova, "Bălgarski ezik", (1981) 2, pp. 164-165.

[39] A. Lilova, *Uvod v obštata teorija na prevoda* (An Introduction to general Theory of Translation), Sofija, Narodna kultura 1981.

many-sided, multipurpose phenomenon, which must be studied in all its components. The other chapters deal with the topic in a dialectical way: the dialectical unity of form and content, objective and subjective, national and international, historic and contemporary is explored. The social nature of translation, its functions and the kinds and genres of translation are dwelt upon in the last three chapters. In the eighth chapter Lilova identifies three *forms* of translation: written, oral and machine translation. These forms are divided into several kinds of translation: socio-political, literary, scientific and technological translation; the kinds of translation are in turn divided into genres.[40] The scholar proposes to further develop her views in the second part of her work, but this second part appears never to have been published.

I will mention again the collection *Readings in General translation theory*, compiled by Bistra Aleksieva. Unlike Zlateva's work, which helps Western readers get to know some works by Bulgarian authors, this book introduces Bulgarian readers with scholars from other countries. The book is a "collection of papers and excerpts from monographs" by several authors, including L. Barchudarov, J. Levý, R. Jakobson, A. Švejcer, V. Komissarov, E. Nida, P. Newmark, J.C. Catford, A.V. Fëdorov. It is a didactic text; as the author herself explains the aim of her book in the foreword, it "has been compiled in order to give the student a chance to familiarize himself with the original formulation of some of the most important theoretical approaches to central issues in General Translation Theory". A selected bibliography is also included.

The problem of translating from similar languages such as Russian into Bulgarian has drawn the attention of many scholars. The affinity between the two languages may lead to misinterpretation. According to Vaseva[41] one of the main problems affecting many translations from Russian is literalism. The words that are similar in the two languages but have different meanings are regarded as particularly dangerous.[42] Translating Russian diminutives with Bulgarian diminutives also leads to mistakes, because Bulgarian diminutives do not have the same nuances. Foreign constructions and word order are often arbitrarily copied. Russian words such as *Čeremucha, grač* are transcribed

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[40] A. Lilova, *Uvod v obštata teorija na prevoda*, cit., pp. 292-313. See also A. Lilova, *Za njakoi osnovni metodologičeski principi na prevodoznanieto* (Some basic methodological principles of Translatology), "Izkustvoto na Prevoda", 2 (1977), pp. 91-120.

[41] I. Vaseva, *Specifični trudnosti pri prevoda ot ruski na bălgarski ezik v oblastta na gramatikata i stilistikata* (Specific difficulties in translation from Russian into Bulgarian in the field of grammar and stilistics), "Izkustvoto na prevoda", 3 (1978), pp. 39-52.

[42] Cf. L. Ognjanov-Rizor, *Osnovi na prevodačesko izkustvo*, cit., p. 95.

instead of being translated, although they are unknown to average readers.[43] More recent works address the same issues.[44]

Attention is also paid to translations into Bulgarian from other Slavic languages such as Polish.[45] Iskra Likomanova devoted a whole book to Translation from Slavic languages into other Slavic languages.[46] Among the scholars who have devoted their works to translations from non-Slavic languages into Bulgarian, I will mention Ana Dimova,[47] who focuses on translations from German.

Several scholars have dealt with the translation of poetry and have expressed some opinions on this matter. For instance, according to Ljubenov[48] a translator should not try to recreate the strophe just by translating the words; poetic equivalents should be found. The translator should be endowed with poetic insight; he should be able to create rhymes like in the original poetry. The strophes should not be translated sequentially, because it does not give good results. Ljubenov enumerates twenty-one evaluation criteria for the translations. He also identifies three possible approaches to the extant translations of the same work: they can be fully ignored until the translation is published; thus, the coincidences will be few and fully fortuitous. A translator can look it up in the other translations once he finishes his work, or he can consult them before starting his own translation and keep them in mind during his work. This is the kind of approach the scholar prefers.[49]

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[43] Cf. I. Vaseva, *Otnovo za realiite* (Again about realia), "Ezik i literatura", 5 (1976), p. 61; S. Vlachov, S. Florin, *Neprevedimoto v prevoda*, cit., (1), pp. 88-89.

[44] S. Tomanova, *Mežduezikovo vzaimodejstvie v prevoda ot ruski na bălgarski i ot bălgarski na ruski ezik* (Interlingual interaction in translation from Russian into Bulgarian and from Bulgarian into Russian), Blagoevgrad, Universitetsko izdatelstvo Neofit Rilski, 2009, pp. 54, 106-111.

[45] M. Ivanova, *Njakoi văprosi na prevoda ot polski na bălgarski ezik* (Some questions about translation from Polish into Bulgarian), "Bălgarski ezik", (1981) 5, pp. 448-451.

[46] I. Likomanova, *Slavjano-Slavjanskijat prevod. Lingvističen podchod kăm chudožestvenija tekst* (Translation from Slavic languages into Slavic languages. A linguistic approach to the literary text), Sofija, Universitetsko izdatelstvo Sveti Kliment Ochridski, 2006.

[47] A. Dimova, *Uvod v teorijata na prevoda* (An Introduction to the Theory of Translation), Šumen, Universitetsko izdatelstvo Episkop Konstantin Preslavski, 2000.

[48] L. Ljubenov, *Misli za prevoda na poezijata* (Reflections about translation of poetry), "Izkustvoto na prevoda", 3 (1978), pp. 128-143. See also Id., *Aktualni problemi na Bălgarskata prevodna poezija* (Essential problems of Bulgarian translation of poetry), "Sravnitelno literaturoznanie", 3 (1983), pp. 18-38.

[49] It is worth mentioning that Ljubenov, together with Iv. Ivanov, is one of the Bulgarian translators of the Divine Comedy.

Most of the mentioned works focus mainly on translations of literary works. It might also be added that some authors have paid attention to specific literary genres such as children's literature.[50] However, there are also works that deal specifically with the different ways of translation of terms related to Science and Technology. One of the main questions is when should foreign words be transcribed, thus becoming loanwords, and when should equivalent Bulgarian words be used.[51]

Given that a paper in this volume is specifically devoted to Ljudskanov, I would like to say a few words about his book *Preveždat čovekăt i mašinata*. Therefore, I will mention his classification of the kinds of translations: 1. from a constructed language to another constructed language; 2. from a natural language to another natural language; 3. from a constructed language to a natural language or vice versa. According to Ljudskanov, there are three main translation genres: translations of scientific literature; translations of socio-political literature; translations of fiction.[52]

Other works focus on aspects such as the correct translation of other categories such as acronyms and abbreviation[53] or geographical names.[54]

To conclude, we can observe that Translation Studies have undergone an impressive development in Bulgaria since the second half of the 20th century. A wide range of aspects has been examined; the correct ways of translation of all kinds of texts have been deeply studied. Some of the results achieved by Bulgarian scholars have come into prominence in an international framework. Translation Studies occupy a prominent place in Bulgarian Linguistic research. The large number of books and articles on this matter witnesses the great significance achieved by this field of study in Bulgaria over the last decades.

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[50] M. Vasova Kadynkova, *Specifika perevoda detskoj literatury* (Specific features of translation of children literature), "Slavica Slovaca", 2 (1981), pp. 130-135.

[51] For instance, according to K. Cankov, the use of the Russian word *lesopila* (chainsaw) is fully inappropriate, since it is incomprehensible for the Bulgarian audience. K. Cankov, *Što za istrument e lesopilata?* (What kind of tool is *lesopila*?), "Bălgarski ezik", (1981) 1, pp. 70-71. Other terms are focused on in L. Ljubenov, *Njakoi tipični greški pri prevoda na naučna elektrotechničeska literatura ot ruski ezik*, in *Ezikovi problemi na prevoda: ruski ezik* (Linguistic problem of translation: Russian language), Săst. I. Vaseva, Sofija, Nauka i izkustvo, 1989, pp. 181-186.

[52] A. Ljudskanov, *Preveždat čovekăt i mašinata*, cit., pp. 101-104.

[53] B. Paraškevov, *Nemski abreviaturi v bălgarskija ezik*, "Bălgarski ezik", (1981) 1, pp. 63-65; L. Jordanova, *Tematična klasifikacija na abreviaturite v Bălgarskija knižoven ezik*, "Ezik i literatura", (1981) 1, pp. 87-89.

[54] V. Stankov, *Za predavaneto na njakoi italianski geografski imena v bălgarskija ezik*, "Bălgarski ezik", (1981) 5, pp. 466-467.

MACHINE TRANSLATION:

THE CONTRIBUTIONS OF ALEKSANDĂR LJUDSKANOV

Laska Laskova, Svetlana Slavkova

This paper is dedicated to the life and work of Aleksandăr Konstantinov Ljudskanov, the pioneer of machine translation in Bulgaria and author of a comprehensive semiotic theory in translation studies.

Our initial idea was to interview his student and a longtime collaborator Dr. Elena Paskaleva who, between 1965 and 1972, was the only linguist in his Machine Translation Group and the author of the most easily accessible and probably the only comprehensive account of Ljudskanov's scientific career. It was published in *Early years of Machine Translation*, edited by W. John Hutchins.[1] She readily agreed to talk to us, but, unfortunately, passed away in January 2014 before we could meet.

Ljudskanov was born in 1926 to parents of different nationalities. His father was the scion of a Bulgarian family with a long history of involvement in the country's political life. Before 1919, he was an officer in the Russian army and later served as the first secretary at the Bulgarian embassy in Belgrade. His mother was a Russian from the Ermolov family. They spoke three languages at home – Bulgarian, Russian, and French.

When in 1944 the Communists came to power, Ljudskanov was a law student at the University of Sofia and later an assistant to Professor Ceko Torbov, the Bulgarian translator of Kant's works and a Herder Prize winner. Naturally, Ljudskanov's parents hoped that their son, who had all the necessary qualities, such as ambition, intelligence, and communication skills, would enter politics.

This did not happen however, and, during the political purges immediately after 1944, he was fired from Sofia University because of his family background. A few years later, the cultural shift that followed the political

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[1] E. Paskaleva, Aleksandăr Ljudskanov, in *Early Years In Machine Translation. Memoirs and Biographes of Pioneers*, ed. by W. J. Hutchins, Amsterdam-Philadelphia, John Benjamins Publishing Company, 2000, pp. 361-376.

change brought a significantly increased demand for competent translators from Russian and he was able to find a job at the "Bulgarian-Soviet friendship" journal. His proficiency in Russian which was being taught in schools as a 'second mother tongue' was a particularly valuable asset. Thus, in the early 1950s Ljudskanov began to teach Russian, and later gave a course in Russian grammar at the newly established Department of the Faculty of Slavic Studies at the University of Sofia.

By the time of his untimely death in 1976 at the age of 50, Aleksandăr Ljudskanov had been leading the first and only group dedicated to machine translation in Bulgaria at that moment.

He was a member of the executive bodies of several international organizations, among which the International Committee on Computational Linguistics (ICCL), the International Association for Applied Linguistics, the International Association of Semiotics and the Committee for Applied Computational Linguistics.

Ten months before he died, in 1975, he succeeded in organizing an international conference "Application of Mathematical Models and Computers in Linguistics" where 170 scientists from both sides of the Iron Curtain met.[2] According to Paskaleva, the ratio West-East for foreign participants was 36:24 and among the 'westerners' there were Bernard Vauquois, Antonio Zampolli, Hans Karlgren, David Hays, Guy Rondeau, Robert Kittredge, Brian Harris and Martin Kay, to name a few.[3]

The success of the conference was due largely to the fact that Ljudskanov had a personal contact with most of the people involved. In the words of Vauquois, "all who knew him will remember our private talks, where Ljudskanov, a scientist with erudition and a perceptive mind, an inquisitive and wonderful listener, shone with incomparable charm".[4]

Ljudskanov's first articles published in the late 50s were directly related to his work as a translator and a teacher. At that time, he studied some of the new concepts in the science of translation like a *functional equivalent*, the *accuracy of translation*, and *the sign nature of language*.

In 1959, a *Slavic phrasebook* appeared that was co-authored by Ljudskanov. It went through a number of editions. Additionally, he was one of the

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[2] P. Burnev, *Deloto i prinosăt na bălgarski učeni informatici: Aleksandăr K. Ljudskanov, Dimităr M. Dobrev, Valentin T. Tomov, Petăr M. Todorov, Dimităr P. Šiškov*, Sofia, Institut po Matematika i Informatika, 2005, p. 10.

[3] E. Paskaleva, *Aleksandăr Ljudskanov*, cit., p. 374.

[4] B. Vauquois, *In memoriam*, in *A. Ljudskanov, Preveždat čovekăt i mašinata (izbrani trudove)*, Sofia, Narodna kultura, 1980, p. 9.

three editors of the two-volume *Russian-Bulgarian dictionary* published in 1960.

In the early 60s Ljudskanov became interested in machine translation (MT) which remained his main research area for the rest of his life and in which he worked guided by the principle that there should be "a general theory of translation regardless of the genre of the translated message, the source and the target language, and whether it is performed by a human translator or a machine". This quote is from his *magnum opus*, the monograph *Man and Machine translate*[5] in which he further developed the ideas outlined in his PhD thesis (*On the subject and the methodology of the general theory of translation*, 1964). The monograph consists of four parts; the first is dedicated to a historical overview of "the practice and theory of translation" as they were seen in 1960s; in the second, we find the main postulates of Ljudskanov's semiotic theory of translation; the third part is devoted to the peculiarities of the human translation and the last one presents a snapshot of the achievements of several scientific teams working in machine translation, followed by an outline of the basic concepts, approaches and issues, and ending with an example of an algorithm that can be used to translate a single sentence from Russian to Bulgarian.

Man and Machine translate is a book that presents Ljudskanov's ideas and his thorough knowledge of both the Soviet and the European and American literature on translation. The monograph was translated into several languages. A French translation done by the author himself was published in 1969.[6] In 1972, a revised and extended version of the Bulgarian original appeared in German,[7] and a year later, in Polish.[8]

Ljudskanov was awarded the degree of Doctor of Sciences by the University of Leipzig for this work. It was later used as a textbook at the Institute for Applied Linguistics and Translation Studies of the same university. It is worth pointing out that one of the leading figures of the Leipzig School in translation studies, the professor of Slavic studies, Gert Jäger, was involved in the German translation.

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[5] A. Ljudskanov, *Prevеždat čovekăt i mašinata*, Sofia, Nauka i izkustvo, 1968.

[6] Id., *Traduction humaine et traduction mécanique*, Paris, Centre de Linguistique Quantitative de la Faculté des Sciences de l'Université de Paris, 1969.

[7] Id., *Mensch und Maschine als Übersetzer*, transl. G. Jäger and H. Walter (U. Dresden), Halle (Saale), VEB M. Neimeyer Verlag, 1972 [repr. 1975].

[8] Id., *Tłumaczy człowiek i maszyna cyfrowa*, transl. A. Naumow and K. Leski, Warszawa, Wydawnictwo Naukowo-Techniczne, 1973.

After Ljudskanov's death his monograph went through another two editions: a Bulgarian one that appeared in 1980 and was edited by Elena Paskaleva.[9] It was based on the German and the Polish versions, and on a part of Ljudskanov's unpublished notes. The partial Italian translation of the French edition carried out under the supervision of Bruno Osimo appeared in 2008.[10] In it, the chapters devoted to machine translation and some other more technical parts were shortened. This editing in fact echoes Ljudskanov's own opinion which he had shared earlier in private communication with Brian Harris, the author of the natural translation hypothesis. He knew that these aspects of the book would grow old quickly and future translators would have to update them accordingly.[11]

To say that the monograph had a great impact will be an overstatement. It was never published in English or Russian. Nevertheless, despite the fact that most of Ljudskanov's publications were in Bulgarian, he achieved international recognition, especially in Eastern and Central Europe. This would not have been possible without his personal contact and continuous dialogue with the central figures of the field from Moscow, Prague, Leipzig, Grenoble, Ottawa and so on.

The Bulgarian academic system rejected and suppressed people like him. He was born of the 'wrong parentage' and his ideas were opposite to the official dogma. That was why he was never able to advance his career. However, thanks to his erudition and intelligence, Ljudskanov managed to get the support of influential people, among them the president of the Bulgarian Academy of Sciences, the linguist Vladimir Georgiev, and the director of the Institute of Mathematics, Ljubomir Iliev. Without their patronage, Ljudskanov would not have had the opportunity to travel abroad, to organize scientific meetings, to have his own team of specialists implementing his ideas, or even to appear in "Bălgarski ezik", the most renowned linguistic Bulgarian journal which was edited for many years by Vladimir Georgiev.

Perhaps it is worth asking why Ljudskanov decided to work in the field of machine translation. One possible answer is that, arguably, for a practicing translator, the most important question is "how is translation possible, and what is the nature of the translation process?"

Possibly, when he discovered the Russian translation of Locke and Booth's

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[9] A. Ljudskanov, *Prevеždat čovekăt i mašinata*, cit.

[10] A. Ludskanov, *Un approccio semiotico alla traduzione. Dalla prospettiva informatica alla scienza traduttiva*, ed. B. Osimo, Milano, Hoepli, 2008.

[11] B. Harris, *Ludskanov in Italian*, Retrieved from: http://unprofessionaltranslation.blog spot.it/2009/12/ludskanov-in-italian.html.

Machine translation in 1957, he thought that this might be the path to the answer. This explanation is somewhat supported by the epigraph to the first edition of *Human and Machine translate* that begins with a quote from Claude Shannon, the father of information theory: "Humankind has always faced two big questions. The analytical 'how one thinks?' and the synthetic 'can you reproduce human thought?' (C. Shannon). Machine translation can provide us with a partial answer to the latter".[12]

The idea to gather a team of like-minded mathematicians and linguists came naturally after the inspirational meetings with some of the most prominent figures in the field of semiotics and formal linguistics like Andrej Zaliznjak, Igor' Mel'čuk, and Roman Jakobson at the 5th International Congress of Slavicists (1963).

All of the team members were fascinated with the new and exciting science of cybernetics. Political leaders on both sides of the Iron Curtain were aware that the winner of the Cold War would be the one who had better technology. Technology means not only military power, but also economic, social and ideological superiority.

Dismissed initially as a decadent bourgeois pseudoscience in the Soviet Union, during the Chruščev-era, cybernetics became the main intellectual and ideological trend and a highly esteemed scientific discipline.[13] In the words of the mathematician Vladimir Uspenskij, "the years from 1956 to 1976 were the 'Silver age' of structural, applied and mathematical linguistics in the USSR. All of those, machine translation included, were considered branches of cybernetics".[14]

One of the main metaphors of cybernetics was that of the human brain computer. Man is nothing but the most sophisticated cyber machine. To understand human thinking means to model it by mathematical means. The human brain is a machine that performs a complex program. This is one of the basic postulates of the theory used by Ljudskanov in his quest to find an answer to the question 'how is translation possible?' According to him, the activity of a human translator can be formulated in two fundamentally different ways.

Based on the model at hand, we may want to obtain a machine output that is similar to the result of the corresponding process performed by the

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[12] A. Ljudskanov, *Preveždat čovekăt i mašinata*, cit., p. 4.

[13] S. Gerovitch, *From Newspeak to Cyberspeak: A History of Soviet Cybernetics*, Cambridge MA, MIT Press, 2002.

[14] V. Uspenskij, *Trudy po Nematematike s priloženiem semiotičeskich poslanij A. N. Kolmogorova k avtoru i ego druz'jam*, Moskva, OGI, 2002, p. 925.

person. Alternatively, we may want to obtain a procedure that gives us not only the outcome of a given human activity, but also the process occurring in our heads.

It is generally agreed that the idea of the feasibility of machine translation was first formulated by Warren Weaver in a memorandum to the Rockefeller Foundation in 1949: "I have a text in front of me which is written in Russian but I am going to pretend that it is really written in English and that it has been coded in some strange symbols. All I need to do is strip off the code in order to receive information contained in the text".

Seven years later Paul Garvin and Peter Sheridan publicly demonstrated machine translation of 30 sentences from Russian to English, the so-called Georgetown experiment. This event was described in a paper published in the journal "Computers and Automation" which was translated into Russian and half a year later, the team led by professor Ljapunov tested an algorithm for translation from French to Russian.[15]

The end of the 'Silver age' for Machine Translation in Western Europe and the U.S. came with the infamous ALPAC Report, commissioned by the US National Academy of Sciences). In it, it was claimed that machine translation offered no commercial advantages.[16] The fact that, by that time, computers had already been used to speed up the translation process significantly went unnoticed. The conclusion was due in part to the unrealistic initial expectations that "fully automatic, high quality machine translation"[17] was just around the corner.

Governmental funding was reduced significantly on both sides of the Iron Curtain but the negative effect was more pronounced in the US. In the USSR, work on machine translation, which was labeled 'formal linguistics', remained relatively unaffected. Scientists who were fired for political reasons found shelter in the Scientific Research Institute for Information and Economic Studies in Electrical Engineering (the so-called InformElektro).[18] Work on machine translation continued in several centers in Canada (Montreal, for example), France (the GETA group in Grenoble, led by Vauquois), Germany (the SUSY group in Saarbrücken).

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[15] I. Mel'čuk, *Machine Translation and Formal Linguistics* in *Early Years in Machine Translation. Memoirs and Biographes of Pioneers*. ed. by W. J. Hutchins, Amsterdam-Philadelphia, John Benjamins Publishing Company, 2000, pp. 206.

[16] D. J. Arnold et al., *Translation: an Introductory Guide*, London, Blackwells-NCC, 1994, p. 13.

[17] Y. Bar-Hillel, *The present state of research on mechanical translation*, "American Documentation", 2 (1951) 4, pp. 229-237.

[18] I. Mel'čuk, *Machine Translation and Formal Linguistics*, cit., p. 221.

The ALPAC Report did not have any effect on Ljudskanov and his team. Until the end of his life, he was in constant contact with the other groups and worked on various dictionary-based models and their modules for Russian to Bulgarian machine translation.

After Ljudskanov's death, long before the heyday of statistic-based MT in the 90s, the Bulgarian Machine Translation group ceased to exist. Indeed, the group started working again a year and a half later under the name "Linguistic Modeling Department (LMD)" and many of Ljudskanov's co-workers became its members, but the focus was now not on machine translation but on mathematical linguistics.

As predicted by Ljudskanov himself, his algorithms for translation from Russian to Bulgarian rapidly became outdated. The same is true about the idea that successful MT systems should imitate the behaviour of human translators and produce similar results. However, Ljudskanov's ideas about the semiotic nature of translation remain relevant even today.

Ljudskanov sympathized with the proponents of the so-called linguistic approach to translation. He rejected as biased and unscientific the ideas of the other major trend at the time, namely the literary approach to translation. His arguments were as follows: 1. the literary approach posits that literary translation is a form of art and, therefore, it requires a literary rather than a linguistic treatment; 2. when translating a literary work, the translator must take into consideration a whole series of extra-linguistic facts like 'world-view', 'style', 'emotional and historical context', and so on; 3. To consider these factors is to apply the literary approach – but Ljudskanov noted that the need for such extra-linguistic analysis is a consequence of the specificity of the natural language.

On the other hand, Ljudskanov pointed out that the opposing, so called linguistic approach, was unsatisfactory, too, for several reasons, among which he listed: 1. lack of a sufficient degree of abstraction: although the need for genre-independent analysis of the translation process is acknowledged, the linguistic approach has as its object of study mainly the translation of written texts; 2. the focus is shifted to the outcome of the translation process and not on the process itself; 3. there are no accurate methods of research and analysis and no formal model of the translation process.

Ljudskanov tried to overcome these weaknesses in his semiotic theory of translation. He posited that translation is any *inter* or *cross-semiotic transformation* where the output information is obtained from the input information by applying the relevant rules. Since it is a tool for communication "in the plane of two languages", translation must agree with its main purpose, namely, to provide *invariant information*. The notion of invariant information

Ljudskanov renders equivalent to another concept which plays a central role in his theory – *functional equivalent*, introduced as early as 1958.[19] The process of translation itself must be seen through the prism of functional equivalents.

Ljudskanov was strongly influenced by the ideas of V. Rozencvejg and I. Revzin. They suggested that the translation process must be objectively modeled and studied and that machine translation can be used as a means of testing the hypotheses of the various theories of translation. One of their most original contributions is the separation of the two types of translation: *translation proper*, in which the translator generates the output code based only on the pre-established "correlation" between the two languages (that is, linguistic information), and *interpretation*, during which, on the basis of the input text, the translator describes extra-linguistic situation and then creates a new message.[20]

Ljudskanov agreed with the implicit assumption in the above dichotomy that both machine and human translation should not be differentiated based on the genre of the translated text. He compared the process of translation from/to a natural language with the process of translation from/to a formal or artificial language. According to him, there is no creative work involved in the process of semiotic transformation between artificial languages.

The prerequisites to a successful mechanical transformation in this case come down to the availability of a complete description of the source language, the output language and the transformation rules between the two. It is this type of semiotic transformation that corresponds to translation proper.

In fact, the notion of *necessary information* was introduced in order to be used for the analysis of the dynamics of the translation from or to a natural language. It embraces a variety of data, such as information about the signified, contextual analysis, essential understanding on the level of the signifier, deep structure analysis (in this respect Ljudskanov follows the contemporary structuralist understandings), and extra-linguistic analysis.

The formalization and the study of these types of information is considered not only difficult but an impossible task: "As far as the so-called free-

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[19] "Functional equivalents are those constructional units of translation, those linguistic means that perform the same functions in the system of the context as the means of the original text in the system taken as a whole, and in their entirety provide the same conceptual, semantic, aesthetic and emotional functionality as the original text" (A. Ljudskanov, *Principăt na funkcionalnite ekvivalenti – osnova na prevodačesjoto izkustvo*, "Ezik i literatura", 6 (1958), p. 359).

[20] A. Ljudskanov, *Prevеždat čovekăt i mašinata*, cit., pp. 52-54.

dom of the translator is concerned, we should note that this freedom is actually the result of an insufficiently precise description of the linguistic facts".[21]

Another key concept in this semiotic theory is the *interlingua,* the intermediary language that each translation (human or machine) considered functional and operational, must go through. It is the indispensable correlation system used for the mapping of the signs belonging to two different languages, artificial or natural. For the members of a given language-group, the interlingua coincides with the natural language shared among the members of the collective. However, every translator has (at least) one other interlingua that can be used for facilitating the mapping of the linguistic-signs of two languages.

Unlike other authors, Ljudskanov did not think that the interlingua should be universal and/or unique. On the contrary, he argued that different systems could be used as such. Of course, he was familiar with the ideas of the universal interlingua and the semantic components. As far as the latter are concerned, he did not think that their use should be compulsory.

We could safely claim that Ljudskanov's ideas about the nature of the translation process were implemented in the architecture of the translation systems developed by his team. These systems used the most basic direct machine translation strategy, based on glossaries and morphological analysis without conversion to interlingua, but with added syntactic modules for word-sense disambiguation which was one step further on the path to building a higher generation rule-based MT system (Fig. 1).
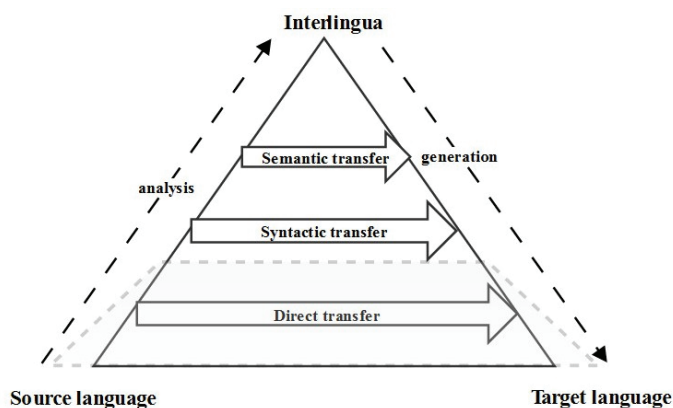
Fig. 1. The Vauqouis triangle.

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[21] A. Ljudskanov, *Prevеždat čovekăt i mašinata*, cit., p. 136.

Whatever the value of Ljudskanov scientific contributions is, as a practicing translator he strived to grasp and decode the essence of translation as a process, and thus, to build matching algorithms. Many of his ideas have been surpassed; some were rejected as naive or controversial. Nevertheless, he will be remembered as a hardworking enthusiast who embodied the 'romantic spirit' of Machine Translation in Bulgaria.

TRANSLATOLOGY IN CROATIA AND SERBIA FROM THE BEGINNINGS OF THE DISCIPLINE TO THE THEORY OF CULTURAL TRANSLATION

Natka Badurina

The 'theory of translation' (*teorija prevođenja*) seems to have been the first term used, almost simultaneously in Croatian and Serbian scholarly circles in the late seventies, to indicate analytical reflections on translation.[1] Still insecure about its right to the status of a scientific discipline, the authors used to accompany the term 'theory' with other terms to distinguish it from the practice of translation and to separate it from the field of poetics and literary criticism. Thus, the first systematic book on the topic was the Croatian author Vladimir Ivir's *Teorija i tehnika prevođenja* (Theory and *techniques* of translation) in 1978[2] and the 1981 collection of essays on Serbian translation

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[1] The international references for this terminological choice were both Western – J. C. Catford (*A Linguistic Theory of Translation*, 1965) and E. A. Nida (with C. R. Taber, *The Theory and Practice of Translation*, 1969), and Eastern – A. V. Fedorov (*Vvedenie v teoriju perevoda*, 1958[2]) and L. S. Barkhudarov (*Jazyk i perevod – voprosy obščej i častnoj teorii perevoda*, 1975). See R. Bugarski, *Teorija prevođenja kao naučna disciplina*, in *Teorija i poetika prevođenja*, ed. Lj. Rajić, Beograd, Prosveta, 1981, pp. 7-26, particularly on p. 23.

[2] Later, Ivir would become much less convinced about the term 'theory of translation'. First doubts on its suitability had appeared as early as in his 1978 book, in which he questioned the exclusively linguistic theory of translation (*Teorija i tehnika prevođenja*, Novi Sad, 1984[2], p. 53). Later he would reflect on the "non-algorithmic nature" of the discipline. According to Ivir, the aim of achieving machine translation – one of the reasons for the introduction of "algorithms" into the theory of translation – was overambitious and, in any case, an incomplete approach (in V. Ivir, *On the Non-Algorithmic Nature of Translation Theory*, "Studia Romanica et Anglica Zagrabiensia", 36-37 (1991-1992), pp. 85-91. It is interesting to note that the Italian linguist Gianfranco Folena referred in the same year to the enthusiasm for machine translation as a blind alley for the theory of translation; see G. Folena, *Premessa*, in Id., *Volgarizzare e tradurre*, Torino, Einaudi, 1991, p. VIII). The word 'theory', according to Ivir's later works, implies a coherent system of concepts, principles and explanations of certain phenomena, a system that can be either confirmed or falsified, and so it is impossible to elaborate a *theory* around such a "non-algorithmic" phenomenon as translation (V. Ivir, *Teorija prevođenja i znanost o prevođenju*, in *Prevođenje: suvremena strujanja i tendencije*, ed. by J. Mihaljević Djigunović and N. Pintarić, Zagreb, Hrvatsko društvo za primijenjenu lingvistiku,

theory is entitled *Teorija i poetika prevođenja* (Theory and *poetics* of translation).[3] Other terms were also used for the new discipline, referring to the same field or its subdisciplines: *nauka/znanost o prevođenju* (science of translation), *kritika prevođenja* (translation criticism), *poetika prevođenja* (poetics of translation).

Most of the terminological inconsistencies were due to the fact that the new discipline was rooted simultaneously, but not always harmoniously, in two different fields: linguistics and literary criticism. Similarly to translatology in Western scholarly circles, the Croatian and Serbian beginnings of the discipline were strongly marked by this dual origin. Some kinds of reflections on *literary* translation had always existed, at least from the early days of literary criticism in the 19th century, for example in the form of reports on a translator's own work and critiques of translated literary texts. It was, however, only with the emergence of machine translation after the Second World War, and with scientific descriptions of *linguistic* aspects of translation being offered within the structuralist paradigm, that translation theory had the opportunity to become a scientifically-based discipline. One of the witnesses of the debate in Western translatology of that time, the Italian scholar Gianfranco Folena, records that although the structuralistic approach to translation had the merit of affording the discipline a scientific foundation, it was both naïve in its self-consciously pioneering ethos (ignoring any link with previous reflections on translation) and restrictive in its strict definition of the topic, mainly through binary oppositions.[4] Vladimir Ivir also complained often about the narrowness of the linguistic approaches that confined reflec-

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1995, pp. 517-522). In the '90s Ivir was more inclined to favour the reintroduction of the old – and methodologically less ambitious – term *znanost o prevođenju* (science of translation, coined by Nida in 1964). As Ivir's case shows, the discussion around the name and the methods of the discipline goes from the imperative of scientificity in the '70s towards a more elastic understandings of the field and its perspectives – with loose interdisciplinary boundaries – in the '90s.

[3] This collection of essays opens with an introductory article by Ranko Bugarski, *Teorija prevođenja kao naučna disciplina* (The theory of translation as a scientific discipline), cit., which categorically states the right of the theory of translation to be regarded as a scientific discipline within the wider field of linguistics. On the other hand, the term *poetics* of translation, used in this collection mostly in connection with literary criticism (although Bugarski is critical of it: Ibidem, p. 14), would later appear more frequently as an indicator for a methodologically coordinated set of tools used in someone's practice of translation, based on a defined understanding of the principles of translation, thus deriving from a certain theory, but halfway between theory and practice.

[4] G. Folena, *Premessa*, cit., p. VIII-IX.

tion on translation to the contrastive aspects of *langue,* instead of opening up the research to the dynamic manifestations and cultural diversity of *parole*.[5]

The present paper will take into account both approaches – the linguistic and the cultural – and their combinations in Croatian and Serbian translatology. It will deal with both *Croatian* and *Serbian* translation theory. They were two quite distinct scientific areas, and they have become even more so since the dissolution of Yugoslavia. However, the works of Croatian and Serbian authors are written in languages that are totally and mutually understandable.[6] In the '80s, the two circles shared the same space in public debate and a common readership of their books; the authors knew and often quoted each other's works.[7] Major international projects of contrastive linguistics, a branch that represented a kind of precursor of translatology and was very popular in the '70s, involved different universities in the former Yugoslavia and were presented as contrastive analyses of English *vs.* Serbian *and* Croatian.[8] It is true that no common "Serbo-Croatian" school of translatology has been created (but neither is there a 'Serbian school of translatology' or a Croatian one) since the authors of both areas maintained a large variety of approaches that could not be subsumed under one 'school'. The only group of authors that could (although very tentatively) be called a 'school' is that of the recent theoreticians of cultural translation, an international current of thought that draws on Homi Bhabha and has two important representatives from ex-Yugoslav countries: Boris Buden and Tomislav Longinović. However, regardless of their Croatian (Buden) and Serbian (Longinović) origins, both of them are biographically and ideologically migrant authors, and the

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[5] Cf. V. Ivir, *Lingvistička sastavnica teorije prevođenja*, "Suvremena lingvistika", 18 (1992), 2 (34), pp. 93-101.

[6] The question of "one or four" South Slavic Štokavian languages (Croatian, Bosnian, Montenegrin and Serbian) cannot be discussed here, but we can certainly state that for the purposes of the present research the most appropriate point of view from which to examine the question is that of sociolinguistics, the approach that permits us to grasp the complexity of historical, cultural, identitarian, political and hegemonic phenomena that go much further than mere grammar definitions. A useful description of the problem can be found in D. Škiljan, *Govor nacije*, Zagreb, Golden marketing, 2002.

[7] At the beginning of his essay, R. Bugarski declares that his work "owes quite a lot" to Ivir's book, "the first systematic introduction to the theory of translation that has been published in our country" (R. Bugarski, *Teorija prevođenja kao naučna disciplina*, cit., p. 9).

[8] Cf. D. Kalogjera, *In memoriam: Vladimir Ivir*, "Studia romanica et Anglica Zagrabiensia", 56 (2011), pp. 275-285, for this information see on p. 275. The results of the main project in this field were published in the series "Yugoslav Serbo-Croatian – English Contrastive Project", Zagreb, Institute of Linguistics and Faculty of Philosophy, from 1969.

most important thing about their thought is its transnationalism. It would be quite inappropriate, therefore, to present them as representatives of any kind of national school of thought.

Croatian translatology: linguistic and cultural approaches from Ivir to today

The author of the previously mentioned first systematic book on translation theory in South East European area, Vladimir Ivir was primarily a linguist, specialising in English syntax and in the contrastive analysis of English and Croatian. However, he considered it essential that the theory of translation go beyond the concept of *formal correspondence* as a key term of contrastive analysis (verifiable in the process of *backtranslation*) and aim for a *translational equivalence* that would include psycholinguistic, sociolinguistic, cultural and other extralinguistic contents.[9] While the particular communicative model of translation elaborated by Ivir in the 1970s was based on information theory, which explained every linguistic interaction through fixed elements such as communication channel, code, intention, noise in the channel, extralinguistic content etc., he remained very aware of the non-linguistic aspects of translation.[10] Thanks to this awareness, Ivir's model has proven to be very flexible and open to the cultural turn in translation theory of the '80s and '90s.

The communicative model of translation elaborated by Ivir is a dynamic model, similar to the 'dynamic equivalence' of Nida.[11] Ivir treats translation equivalence as a matter of the dynamic relationship that takes place in the act of communication through approximations and negotiation, a barely sufficient overcoming of the inevitable non-matching of the cultures.[12] It

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[9] Cf. V. Ivir, *Contrasting via Translation: Formal Correspondence vs. Translation Equivalence*, in "Yugoslav Serbo-Croatian – English Contrastive Project, Studies", vol. 1, Zagreb, Institute of Linguistics and Faculty of Philosophy, 1969, pp. 13-25; Id., *Formal Correspondence vs. Translation Equivalence Revisited*, "Poetics Today", vol. 2:4 (1981), pp. 51-59; Id., *Translation and Backtranslation*, in *Yugoslav General Linguistics*, ed. by M. Radovanović, Amsterdam-Philadelphia, John Benjamins, 1989, pp. 131-143; Id., *Formal/Contrastive Correspondence and Translation Equivalence*, "Studia Romanica et Anglica Zagrabiensia", 42 (1997), pp. 167-180.

[10] "[A] comprehensive theory of translation cannot be a linguistic theory of translation alone", in: V. Ivir, *Linguistic and Extra-Linguistic Considerations in Translation*, "Studia Romanica et Anglica Zagrabiensia", 33-36 (1972-1973), pp. 615-625, quotation on p. 616.

[11] Cf. V. Ivir, *Teorija i tehnika…*, cit., p. 89, where he includes the "closest natural equivalent" in his translation scheme.

[12] Ibidem, pp. 43-44.

means that the equivalence is realized through the communication and does not exist outside of it. This dynamic understanding of equivalence is close to the concept of continuous semiosis characteristic of poststructuralist approaches. Anticipating the debate on translation as infinite production of meaning in the Croatian translatology of the '90s, in 1989 Ivir stated that "insufficient distinction is made between translation as a process and translation as a product" and that "equivalence happens rather than is".[13]

The reflection on cultural differences leads Ivir to the question of untranslatability. If the translation always implies a metaphorical shift in meaning, the communication, if it is to happen, has to settle for compromises. This applies not only to translation but to all communication: Ivir regards every communicative act, including those within the same linguistic community, as an act of translation which has to deal with cultural differences.[14] Ivir had in mind the philosophical question of the relation between the individual experience of the pre-linguistic self on the one hand and the collective language on the other; every speech act is the translation of individual experience into language, and implies a metaphorical shift of meaning that can never express the same, but only *almost* the same, meaning. This difficulty, indicating the basic untranslatability between humans, is for Ivir the potential ultimate limit of every communication attempt.

However, Ivir's theory carefully avoids the extreme linguistic relativism to which such ideas can lead, distancing himself from German romanticism and Humboldt.[15] Probably because for all of his scientific career Ivir has also been an active translator and interpreter, he never abandoned himself to a purely theoretical reflection on untranslability, stating that, despite all obstacles, communication – and translation – always happen somehow. While completely aware of the insourmountable obstacles to mutual understanding between people, Ivir insists on the *need* for people to communicate. The translator's *flexibility*, which sometimes means going some distance from the source text, is the only alternative to silence.[16] To simplify, this view on translation could be: translating / communicating *despite its total impossibility*.

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[13] V. Ivir, *Translation and backtranslation*, cit., p. 131.

[14] Cf. V. Ivir, *Implicirani elementi kulture u izvornom tekstu i prijevodu*, in *Strani jezik u dodiru s materinskim jezikom*, ed. by M. Andrijašević and J. Vrhovac, Zagreb, Hrvatsko društvo za primijenjenu lingvistiku, 1992, pp. 17-24, in particular on p. 18.

[15] V. Ivir, *Teorija i tehnika…*, cit., p. 39.

[16] Ibidem, p. 45.

This idea leads him to a rather idealistic image of the people of the world: "The basis of this community [in its need for linguistic interaction] consists in the common physical and chemical laws that dominate the planet earth and our part of the universe, basic common forms of organic life from which the psycho-physical constitution of all people on earth has come".[17] This harmonic image of the earth's population seen from a very high perspective seems to echo the young Ivir's experience of interpreting for Croatian television the live telecast of the moon landing in 1969. At the same time, as we will try to show, his vision of the planet inhabited by a community of beings eager to communicate is surprisingly close to some current ideas in cultural translation, and, thus, far from being outdated.

Many ideas now current in the theory of cultural translation were present in translation theory after the Second World War, especially in those authors who struggled to give a more inclusive, cultural and historical direction to the structuralist approaches.[18] However, what distinguishes those authors from today's cultural translation is their idealistic and optimistic belief in the common humanistic basis of all the cultures of the world,[19] which has now been replaced by the idea of discontinuity and difference.

Leaving the question of cultural translation to the last section, we can state here that after Ivir Croatian translatology seemed to go in two different directions. On one route, the matter of research is translation as the interpretation

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[17] V. Ivir, *Implicirani elementi kulture...*, cit., p. 18.

[18] "In effect, one does not translate LANGUAGES, one translates CULTURES. Ethnography may, in fact, be thought of as a form of translation". This quotation is from J. B. Casagrande's article which appeared in 1954; quoted in Ivir, *Linguistic and Extra-Linguistic...*, cit., p. 620.

[19] The above mentioned quotation from Casagrande continues in this way: "That it is possible to translate one language into another at all attests to the universalities in culture, to common vicissitudes of human life, and to the like capabilities of men throughout the earth, as well as to the inherent nature of language and the character of the communication process itself; and a cynic might add, to the arrogance of the translator" (ibidem). Apart from the brilliant final allusion to the delusive nature of the communication between cultures (only an arrogant translator can believe in the transparency and total honesty of his practice), the rest of the sentence manifests a firm faith in the humanistic principles which underlie common understanding. Something very similar, in both aspects of faith and skepticism, can be found in B. Terracini, *Conflitti di lingue e di cultura*, Venezia, Neri Pozza editore, 1957, in particular on pp. 72-73. According to L. Venuti, the idea of cultural universality was at the basis of the domesticating approach to translation that adapted the source text to the values of the target culture, presenting them as a false semantic equivalence. The idea of the world community with basically same values can be find also in E. Nida. Cf. L. Venuti, *The Translator's Invisibility*, Abingdon Oxon, Routledge, 2008[2], pp. 1-35.

of a text, and Ivir's dynamic model is dynamised even further, as in the post-structuralist understanding of poetic translation in the work of Mirjana Bonačić.[20] On the other route, cultural aspects of translation, within the tradition of comparative literature, are the subject of new studies in the history of translation that take into account power relations between cultures and thus approximate to postcolonial thought, as in the work by Iva Grgić.[21]

Mirjana Bonačić criticizes structuralist patterns of translation which imply the existence of a stable meaning as the basis of equivalence, whether in the form of an objective content of the message (as in Levý), or of a "closest natural equivalent" (as in Nida), or of an extralinguistic content (as in Ivir). According to Bonačić, there is no *tertium comparationis* outside the texts, and the source text does not have any established meaning to be decoded and translated into another language. She questions the alleged universality of patterns of perception, referring to cognitive psychology (D. Edwards) and semiotics (C. S. Peirce, U. Eco). Returning to the understanding of translation as the process and not the product of translator's activity, she overturns the traditional hierarchy that attributes priority to the source text and the terms related to it, stating that the translation comes first, and opens a never-ending process of interpretation of the source text, the process "of diversifying the original".[22] Even when finished, written or published, the translation is understood only as a temporary and pragmatic stopover in the continuous process of the production of meanings. This, as she also demonstrates with her own poetic translations, does not free the translator from his or her professional and ethical responsibility. On the contrary, he/she is constantly asked to justify his/her choices, and this brings the translator and the scholar very close to each other.

In a similar way to how linguistics and semiotics were the basis for post-structuralist definitions of translation, comparative literature has been a kind of road map for culturally oriented translation studies. Studies on translations of, for example, Italian literature into Croatian have always been markedly culturological: even when they dealt with seemingly technical topics like metre (as in Svetozar Petrović), they treated them as basically cultural phenomena and as carriers of important identity issues. It could not be other-

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[20] M. Bonačić, *Tekst diskurs prijevod. O poetici prevođenja*, Split, Književni krug, 1999.

[21] I. Grgić, *Poetike prevođenja. O hrvatskim prijevodima talijanske poezije*, Zagreb, Hrvatska sveučilišna naklada, 2009. Methodologies interested in cultural aspects of translation are met frequently in the publications of the Society of Croatian literary translators (Društvo hrvatskih književnih prevoditelja, http://www.dhkp.hr/zbornici).

[22] M. Bonačić, *Tekst diskurs prijevod*, cit., p. 355.

wise, given the strong asymmetry of power between the Italian and Croatian cultures. In the recent work by Iva Grgić the tradition of comparative literature, looking at Croatian-Italian literary relations, is continued in the form of the history of translations intended also as history of cultures in a wider sense. This includes the possibility of understanding various translational poetics as indicators of different types of cultural and national self-perception. In studying the history of translations we can learn, as Grgić shows, about cultural hegemony, cultural stereotypes and the political role of translated literature in the creation of national identities, which is close to what Susan Bassnett meant by her apparently paradoxical 'translation turn in cultural studies'.[23]

Serbian translatology from the '80s to the present day: linguistics and poetics, theory and methodology

At the beginning of the '80s, Serbian translatology was quite rich and various, as the collection of essays *Teorija i poetika prevođenja* published in 1981 shows.[24] The introductory essay by Ranko Bugarski[25] is a kind of manifesto for the foundation of the new discipline on a linguistic basis. Convinced that the theory of translation has a reason to exist, Bugarski insists on the need for new scientific methods that should replace the vague, subjective and 'poetic' writing on literary translation that had dominated until then. The priority of the linguistic approach in Bugarski's view applies to all types of translation, regardless of the typology of texts. Bugarski is highly critical of the sharp distinction, present in the Serbian translatology of the time, between the non-literary and the literary translation. "The theory of literary translation", he argues, "cannot be anything else than a particular case of the theory of translation in general".[26] Bugarski has been among the most important Serbian linguistists and sociolinguists since the '70s, and in his later career he occasionally returned to the topic of translation.[27] His specialisation in

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[23] S. Bassnett, *The Translation Turn in Cultural Studies*, in *Constructing Cultures: Essays on Literary Translation*, ed. by S. Bassnett and A. Lefevere, Clevedon, Cromwell Press, 1998, pp. 123-140.

[24] I would like to thank professors Branka Novaković and Marija Mitrović for providing me with precious bibliographical information for this part of my research. Possible omissions, of course, are my responsibility alone.

[25] R. Bugarski, *Teorija prevođenja kao naučna disciplina*, cit. See also another text by the same author, written in the same year: R. Bugarski, *O prirodi teorije prevođenja*, in Id., *Lingvistika u primeni*, Beograd, Čigoja štampa, 2007[3], pp. 131-142.

[26] Id., *O prirodi teorije prevođenja*, cit., p. 137.

[27] Three of his essays on translation can be found in Id., *Lingvistika u primeni*, cit.

applied linguistics and sociolinguistics has certainly played an important role in the broadening of his initial insistence on a linguistic setting for translation theory, towards the perspective of a "sociolinguistic theory of translation".[28] He takes into account the possibility of an extensive understanding of translation as part of every communicative act although, recognizing that this topic belongs to the philosophy of language, he remains dedicated to the conventional understanding of translation as a primarily linguistic act,[29] often using concrete examples from translational practice.

In spite of Bugarski's introductory remarks, the rest of the 1981 collection, as with probably the whole of Serbian translatology of that time, is clearly marked by the binary split between the linguistic approach to non-literary translation and the more traditional approaches to literary translation, based mainly on the aesthetic methods of literary criticism. The same polarity is also reflected in the title of the collection, in which the "poetics of translation" reflects the aversion on the part of literary translation towards being framed in a purely theoretical way.

The impossibility of a scientifically founded theory for literary translation is stressed both in articles with a strict linguistic approach and in works that discuss literary translation. Mila Stojnić,[30] for example, draws on Ju. Lotman and uses the definition of the multiple codes in literary text in order to prove that the substantial differences between the nature of literary texts and that of non-literary ones prohibit one common theory. Similarly to Ivir, Stojnić insists on the insuffiency of linguistics to cover all aspects of translation and suggests the theory of information as a possible and more appropriate level of analysis, even though, unlike Ivir, she does not take into consideration the cultural aspects of the translation process, pointing rather to the functional ones. Among Stojnić's main theoretical references is the Russian theoretician L. A. Černjachovskaja, who formulated transformational models for translation from Russian to English. Focusing on 'meaning structures' and on the limited number of linguistic formulas to express them, Stojnić directs her theory towards the methodology of machine translation, which also means, as she explicitly states, the exclusion of literary translation from this field. Unlike Stojnić, another reflection on machine translation in the same collection, written by Mladen Jovanović, looks at the inherently 'symbolic nature'

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[28] R. Bugarski, *Međukulturno prevođenje*, in Id., *Lingvistika u primeni*, cit., pp. 123-130, for the quotation see on p. 123. The essay is from 1983.

[29] Id., *O prirodi teorije prevođenja*, cit., p. 134.

[30] M. Stojnić, *Teorija ili metodologija prevođenja?*, in *Teorija i poetika prevođenja*, cit., pp. 45-66.

of language *in general* (and not only of literary texts) and refers to Jakobson's different functions of language as an obstacle (or a challenge, as the author optimistically states) to the scientific description and formalisation of the process of translation.[31]

It is interesting to note that the authors who, unlike those mentioned above, wrote about *literary* translation in the '80s (from the point of view of literary criticism, poetics and aesthetics) are those who dominate the Serbian translatology scene today. Miodrag Sibinović has written several books on translation since then,[32] mainly for didactic purposes and for a large audience, academic and non-academic. In all his publications Sibinović has remained faithful to the idea of the specificity of literary translation that asks for a specific theory, philologically based.[33] Similarly, Radivoje Konstantinović has followed his interests in literary translation from the '80s until today,[34] specialising in the translation of poetry and offering his readers reflections on some particularly successful examples of his translational workshop. The somewhat more general approach to translation in the work of Boris Hlebec still belongs to the same area of thought.[35] Pragmatically oriented, Hlebec states that the "essence" of "translation theory [...] lies in listing the relevant factors that lead to successful translation".[36] He solves the doubt about translation fidelity by stressing the inevitable alteration of meaning in every process of recoding, offering a technical distinction between recreation and modification as two different operations that take place in every translation activity (although they are hardly distinguishable in actual translation practice). Hlebec's scheme of the translator's activities, divided into 11 steps (choice of code, interpretation of the original etc.), is based on stable dichotomies of traditional translational concepts.

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[31] For other linguistic approaches, mostly inspired by the theory of linguistic models and the analysis of grammar correspondence, see the articles by Ljubomir Mihailović and Nikola Kremzer in the same collection.

[32] His contribution in the collection from 1981 is intitled *'Stvaraoci' i 'teoretičari'*, pp. 27-43. His other books are: M. Sibinović, *Original i prevod. Uvod u istoriju i teoriju prevođenja*, Beograd, Privredna štampa, 1979; Id., *Novi original. Uvod u prevođenje*, Beograd, Naučna knjiga, 1990; Id., *Novi život originala. Uvod u prevođenje*, Beograd, Altera-Prosveta-Udruženje naučnih prevodilaca Srbije, 2009 (the third book is a slight modification of the second one).

[33] See, for example, M. Sibinović, *Novi život originala*, cit., pp. 71, 130.

[34] The introductory essay in his recent book is taken from the 1981 collection: R. Konstantinović, *O prevođenju poezije i drugi ogledi*, Novi Sad, Adresa, 2010.

[35] B. Hlebec, *Opšta načela prevođenja*, Beograd, Beogradska knjiga, 2009² [1989].

[36] Ibidem, p. 176.

It should be mentioned, though, that among the various approaches to translation represented in the collection from 1981, particularly within its 'literary' pole, one essay stands out among the others for its possible correspondence with the translation studies of our days. The approach by Slobodan Grubačić[37] differs from the others in its extrinsic view of literary translation in the context of literary and cultural history and of the history of ideas. Grubačić examines the place of translation within the literary canons through the ages, making use of the concept of originality and of the hierarchy of literary values and genres in each given period, but also incorporating many extra-literary factors such as the dominant ideology of the time, politics and religion. Starting from the reception theory, Grubačić liberates the understanding of the literary text, and of translation, from the confines of the "abstract, neutral ideality of the language".[38] His important insights about the dynamic existence of translation through time lead him to imagine the history of literature written from the point of view of the history of translation. Many of his ideas resemble the principles of polysystem theory, testifying to the widespread dissatisfaction with the linguistic approach of the time.

Transnational authors in cultural translation: Boris Buden and Tomislav Longinović

The dissatisfaction with linguistic approaches to translation, the efforts to develop extrinsic methods of interpretation of the text and to strengthen the connection between the study of translation and comparative literature led, in Anglo-American translation studies, to the revival of the discipline within the field of cultural studies.[39] The study of power relations between cultures, relations that are decisive for the status of translations in the national canon, brought translation studies close to postcolonial thought. A number of the aforementioned approaches, like the one of Iva Grgić, display some possible outcomes of this approach for the study of national poetics and politics.

We should remember, though, that postcolonial thought contains an internal contradiction that has been described and discussed by its theorists.[40]

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[37] S. Grubačić, *Prevod i književna istorija*, in *Teorija i poetika prevođenja*, cit., pp. 177-200. The essay by L. Rajić, *O prevođenju s prevoda*, Ibidem, pp. 201-218, is written from a similar point of view.

[38] S. Grubačić, *Prevod i književna istorija*, cit., p. 179.

[39] Cf. M. Ulrych, *La traduzione nella cultura anglosassone contemporanea: tendenze e prospettive*, in *Tradurre. Un approccio multidisciplinare*, ed. by M. Ulrych, Torino, Utet, 1997, pp. 213-248.

[40] Cf. V. Biti, *Teorija i postkolonijalno stanje*, in *Prošla sadašnjost. Znakovi povijesti u*

The practical application of the postcolonial emancipatory momentum led to the creation of a new identity politics for postcolonial subjects, but this often entailed a return to the old national identity models. While this result can be thought of as a secondary product of the postcolonial movement, its first and primary principle remains that of emancipation. Postcolonialism is, by definition, a great emancipatory movement that frees its actors from great empires and from all other grand narratives, including that of national identity. A return to this original emancipatory imperative is exactly what inspires some of the recent theoreticians in cultural translation[41] who start from postcolonial assumptions, but try to go beyond identity politics, especially the national ones.

Both Boris Buden and Tomislav Longinović, two authors from the former Yugoslavia (Buden from Zagreb, Longinović from Belgrade) and living as intellectual migrants (Buden lives in Germany, Longinović in the USA), have found in cultural translation the answer to their theoretical and political questions. A key image they both use to describe a new concept of identity is that of the community of migrant people which needs to be emancipated from the oppressive identitarian policies of nation-states. Migrant people are to be understood, to adapt Rushdie's famous metaphor,[42] as people who have translated themselves from one national culture to the other and whose way of being is no longer perfectly equivalent to either of them. For Buden the figure of translator refers to linguistic communities with no nation or state, communities that cannot define their identity in political terms or have any form of political organisation, but are eager to communicate and to emancipate themselves through communication, which is always intercultural translation.[43] Buden is critical of recent translations studies, suspecting them to be too adapted to the world of the nation-states, since the postcolonial discourse

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Hrvatskoj, V. Biti and N. Ivić, Zagreb, Naklada MD, 2003, pp. 446-488, in particular on pp. 470-472, where this double motion of postcolonialism is seen as a discrepancy between its theory and practice.

[41] By cultural translation I mean a relatively new theoretical area of translation studies, which draws on the previous studies about language and culture (from Humboldt onwards), and creates its current field mainly around Homi Bhabha's concept of hybridity. Reflections in cultural translation seek to account for the processes of migration and the meetings of cultures in today's world that can be described both as transnational and translational.

[42] S. Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*, Harmondsworth, Penguin, 1992, pp. 9-21.

[43] This vision is, as previously mentioned, the one that reminds us of the optimistic view of the earth's population seen "from the moon" by Vladimir Ivir.

on asymmetric power relations and conflicts between cultures too often serves to affirm national identities.[44] Similarly, Longinović reflects on the pain, anxiety and "desperate nationalism" that come from the globalising oppression and feed the small cores of secrecy that are created as barriers guarding imperialist knowledge. Confronted by the knowledge that wants to translate everything to itself, these cores represent the fortresses of untranslatability.[45] As a counterweight, Longinović promotes cultural translation as a new platform to define the post-humanist identity. The notion of translation is basic to this idea, since it offers the possibility of understanding the metaphoric displacement of meaning and the resistance to equivalence that happen in bridging the identities. This understanding should have a direct political effect; the theory of cultural translation, in Longinović's vision, is a performative theory that acts in the world.

Both Buden and Longinović openly speak about their personal experience as formative for their theoretical work: the experience of the dissolution of the former Yugoslavia, of migration and the life as intellectuals representing small cultures in the Western world.[46] In what remains of their former country, indeed, the theory of cultural translation seems to be a possible answer to the obsession with translation between national languages that need cultural translation much more than linguistic.[47] At the same time, though, it refers

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[44] B. Buden, *Vavilonska jama. O (ne)prevodivosti kulture*, Beograd, Edicija Reč, 2007, pp. 63-65. The history of Buden's book is in itself a story of the instability of the relationship between the original and the translation, between the mother tongue and acquired new identities. Originally written in German, the book has been translated into Serbian and published in Belgrade, with the addition of one chapter written directly in Croatian.

[45] On the contrary, the untranslatability should be something naturally accepted in the process of intercultural interaction: "Opening the path to the Other, while being aware that the Other may not offer to display all its secrets, affects the articulation of identity as a motion between different faces of alterity". Cf. T. Z. Longinović, *Fearful Asymmetries: A Manifesto of Cultural Translation*, "The Journal of the Midwest Modern Language Association", vol. 35 (2002) n. 2, pp. 5-12.

[46] T. Longinović and B. Buden, *The Answer is in Translation*, http://eipcp.net/transversal/ 0908/longinovic-buden/en.

[47] According to Enlightenment and egalitarian European language policy, between national languages there must be translation. But when it comes to national languages that are as close to each other as Croatian, Bosnian and Serbian, we see clearly all the dialectical problems inherent in this principle, which often leads to absurd situations like linguistic segregation in Bosnian schools. Only a balanced economic and political programme based on cultural mediation can prevent it from becoming a menace for other human rights. The illustrative headline "Bosnians are hungry in three languages" (http://www.balkaninsight.com/en/article/

to much wider issues. In his Manifesto published in 2002 Longinović defined his idea of cultural translation as a way of overcoming the vision of a clash of civilisations that has been with us since the '90s, describing it as "the vision of clashing cultural forces of a pseudoreligious origin (Christian / Muslim, for example)" that "naturalizes differences" in order to polarize the world. It is an idea that resonates strongly today.

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bosnians-are-hungry-in-three-languages), appeared after the social protests against the malfunctioning of the country in February 2014.

TRANSLATION STUDIES IN SLOVENIA:
THE PROFILE OF A TRANSLATION-ORIENTED CULTURE

Martina Ožbot

In the Slovene cultural context, translations have historically had a variety of functions: they have been instrumental in the development of culture, and especially of its language and literature, and they have enabled Slovenes to stay connected to the wider world, notwithstanding the often unfavourable historical circumstances. Starting from this premise, the paper will attempt to show how translation as an activity and as a product was viewed through time and to sketch some features of contemporary translation research in Slovenia, and as far as it is relevant beyond its borders. By examining the (sometimes controversial) position of translated texts in the Slovene culture, it is possible to see how inextricably the history of the reflection on translation is linked to the general cultural history of the nation.

The special position of translation in the Slovene culture

Slovene culture, in common with other small European cultures, can be considered a translation culture *par excellence*. Many milestone events in the history of the Slovene language, literature and culture in general were to a significant degree shaped by translated texts. For instance, the first written documents in Slovene dating from around 1000 AD are translations from Latin and German and at various subsequent moments, such as the Reformation, Romanticism or the period between the two world wars, translations contributed greatly to the development of the Slovene language and Slovene literature. Initially, it was religious texts that were translated into Slovene, but from the Enlightenment on, translation was of central importance also for the development of Slovene poetry, prose and drama as well as of various non-literary genres.[1] Today, translations account for about one third of all

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[1] For a short overview of the role of translation in the Slovene culture from a historical perspective cf. M. Ožbot, *Translation as an Agent of Culture Planning in Low-Impact Cultures*, in *Between Cultures and Texts: Itineraries in Translation History. – Entre les cultures*

the titles published in Slovene per year,[2] which is a very high proportion in comparison with other European countries, such as the UK (together with Ireland), which is at the opposite end, with translations accounting for only about 3% of the total book production.[3]

The important role of translation should come as no surprise. Translation has for centuries had a prominent role in the history of Slovene literature, but also in society in general. Like many other small cultures, the Slovene culture is characterized by a double need for translation: on the one hand, translations from other languages and literatures have to be produced to enable the Slovene literature to continue to develop its full potential; on the other hand, the Slovene culture, like other cultures with limited-diffusion languages, is often also forced to produce itself translations of its own texts into other languages, since the number of potential translators from Slovene who are members of other cultures is rather low. In Cronin's terminology, the Slovene situation therefore constitutes a typical case of the so-called "self-translation" or "autonomous translation", as Slovenes tend to translate both their own texts into other languages and texts from other languages into Slovene, as opposed to the "dependent translation" or "heteronymous translation"[4] practiced in major cultures, which tend to import texts from minor cultures with the help of translators from those same cultures, and relying on members of other cultures also to translate their own texts into foreign languages.

The role of translation in the Slovene culture has been further strengthened by the territory's political and social conditions. The country only gained independence in 1991, but for about a century and a half its lack of political autonomy was to an extent compensated by a heightened cultural activity, in which translation (both, literary and non-literary) was of high importance. A comparison could perhaps be drawn here with other European cultures such

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et les textes: Itinéraires en histoire de la traduction, ed. by A. Chalvin, A. Lange, D. Monticelli, Frankfurt am Main, Peter Lang, 2011, pp. 55-66.

[2] The report provided by the Statistical Office of the Republic of Slovenia has taken into account the years from 2004 to 2007; http://www.stat.si/doc/statinf/10-si-267-0901.pdf (accessed 20 December 2014).

[3] This is the average percentage comprising all translations, i.e. of literary and non-literary texts. The amount of translated literary texts is actually a bit higher, reaching about 4,5%. The figures have been calculated on the basis of data available for the years 2000, 2005 and 2008; see J. Donahaye, *Three percent? Publishing data and statistics on translated literature in the United Kingdom and Ireland,* Aberystwyth, Mercator Institute for Media, Languages and Culture, Aberystwyth University, 2012, p. 28.

[4] M. Cronin, *Translation and Identity*, London, Routledge, 2006, p. 40.

as those of Catalunya, the Basque Country or Wales, which have not enjoyed political independence, or with those which have attained it only relatively recently such as Ireland and the Baltic states (Estonia, Latvia and Lithuania). In the Slovene case, translation mainly into Slovene, but since the last decades of the 20th century increasingly also from Slovene into other languages, was a means of connecting with other cultures and of placing Slovenia on the international cultural and in turn political map. Translated texts were central for Slovene literary and cultural development, in addition to being important mechanisms of taste formation and channels through which various Slovene circles became acquainted with ideological, political and other ideas, thus keeping up to date with what the world beyond the Slovene borders had to offer.

As can reasonably be expected, in such a translation-oriented culture the activity of translation itself has been accompanied by substantial reflection on translational issues mainly by translators, but also by writers and scholars of language and literature. These reflections, mostly of a non-theoretical nature, at least prior to the 20th century, often tie in with or (broadly) correspond to ideas promoted in canonical translation theories which developed in other intellectual environments and are now considered as the historical building blocks of the modern discipline of translation studies.

The legacy of the Reformation

A special position is occupied by the Protestant translations from the second half of the 16th century. The Slovene Protestants translated a number of religious texts, among which also the Bible, the first complete Slovene version of which was made by one man, Jurij Dalmatin, and was published in 1584. Although the Protestants' translation activities were necessarily religious in nature, they had a profound impact beyond the religious sphere and on the general development of the Slovene language and Slovene culture. The sheer output of the Protestant translators was also impressive, especially compared to what had been hitherto written in Slovene. The availability of their texts radically changed the fortunes of the Slovene language and its speakers, since by obtaining the translation of the Bible a culture which had previously very limited written resources became in a relatively short time comparable to other, much more developed cultures which also possessed their own translations of the Bible not only as a canonical religious text but also as a linguistic, literary and cultural reference point. The close relation between the religious and the linguistic function of the Bible was noted by Jurij Dalmatin himself in the introductory text to his translation: "[...] God revealed his word to the barbarian peoples [...] in the German language, which is intelligible to

the ordinary man. In this way, it was not only the German language which flourished through the pure word of God, but it was also the word of God which flourished through the language and especially through the good German translation of the Bible".[5]

The passage is of significance also as an early instance of reflection on translation within the Slovene culture. In fact, it is with the Slovene Protestants that translation issues begin to be dealt with, although their translation-related observations are usually short and made in passing, as part of their introductions to translated texts. They mainly concern the circumstances under which the translations were produced, the purpose of translations and some general principles followed by the translators such as the intelligibility of the target texts and their faithfulness to the originals. For instance, some writings by Primož Trubar, the author of *Abecedarium* and *Catechismus*, the first Slovene printed texts, which were published in 1550 in Tübingen, offer interesting material in this regard. As a follower of Martin Luther, Trubar had an excellent knowledge of his German translations and certainly also of the principles of his work as a translator. It is very likely that Trubar also knew Luther's *Sendbrief vom Dolmetschen,* although he does not explicitly refer to this essay.[6] Apart from providing arguments to justify the Slovene translations he made, Trubar writes about specific problems which he encountered and had to solve in his work and also offers us an insight into his general approach to translation, that is his endeavour to translate "in a faithful and understandable fashion", so that the text would be perceived as natural and accessible by any target recipient. In emphasizing these two characteristics, "faithfulness" and "intelligibility", he directly follows Luther, whose translation differs from older German versions of the Bible in that it strives to be intelligible to the widest possible audience by being based on contemporary German usage, syntactically as well as lexically, thus avoiding foreignizing Latin models observable in previous translations. The aim to produce a "faithful" and generally "intelligible" translation has a theological motivation and reflects the Protestant belief that the text of the Bible should be accessible to everyone.[7] However, the theological basis of Trubar's reaso-

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[5] The passage is quoted from: J. Dalmatin, *Biblija, tu je vse svetu pismu (1584): Iz posvetila*, in *Prevajalci o prevodu: Od Trubarja do Župančiča: antologija*, ed. by M. Stanovnik, Ljubljana, Založba ZRC, 2013, pp. 55-58, p. 55. The English translation of the quotation is mine.

[6] M. Stanovnik, *Slovenski literarni prevod 1550-2000*, Ljubljana, Založba ZRC, 2005, pp. 14-15.

[7] Ibidem, p. 19.

ning notwithstanding, it also shows a highly modern and pluralist attitude towards the expressive potential of individual languages, which are considered to be capable of serving as comparable vehicles of the transmission of verbal messages. The translations produced by Trubar and his fellow Protestants conferred to Slovene the status of a language with a broad functional scope, thus opening up the way to its full development, both in the area of original and translational production.

The Enlightenment – a new translation of the Bible

If Protestant translations had the function of bringing Slovene believers in direct contact with the word of God, the activity of translation practiced in later periods was mainly of a secular nature, although, of course, religious texts continued to be translated. However, further reflection on translation has been mainly related to non-religious texts. An observation which can be made on the basis of examining the translation output, on the one hand, and the activity of reflecting on translational issues on the other hand, in the age of Protestantism and in later periods, is that an increase in the production of translations often also brings about a heightened awareness about translational matters and consequently more reflection on them.

Until the beginning of the 19th century, literary production (both original and translated) was rather scarce and there was little discussion of the general role and value of translated texts in the target culture. In the introduction to his new translation of the Bible published between 1784 and 1802,[8] Jurij Japelj makes an ardent defence of the necessity of Biblical translation, since by having the Scripture available in their own language all believers, regardless of their intellectual endowment and social standing, could have access to the text. The period of triumphant Catholicism in which the new version of the Bible was produced was certainly very different from the time of Protestantism in which Trubar and his followers were active. Nonetheless, at both periods, it was believed that the translation of the Bible was necessary, but also that this necessity had to be justified: whereas Dalmatin's justification is based upon the Protestant view that believers should have direct access to God's word, Japelj is more concerned with dispelling possible qualms regarding the dangers which may threaten the believers' if the content of the Bible reaches them without the interpretative mediation of the Catholic Church, which was in actual fact the case with the Protestant translation.

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[8] *Prevajalci o prevodu: Od Trubarja do Župančiča: antologija*, cit., pp. 73-82.

The 19ᵗʰ century – translation as an obstacle and an instrument of cultural advancement

In the 19ᵗʰ century, translation started to be practised more intensely, the most common source language being German, in both literary and in non-literary translation. Several writers also engaged in translation, which was sometimes taken as an exercise aimed at helping them develop their writing skills, especially at the beginning of their literary careers, but at the same time the translations proved to be of wider importance as a crucial means for the expansion of the textual corpus of Slovene. In this period, the status of translations from foreign languages, which co-existed with texts originally produced in Slovene, did not seem to be problematic. However, in the middle of the 19ᵗʰ century, several Slovene writers began to express a rather negative view of literature in translation. Translated texts were viewed as competitors to original writing and some attempts were made to limit the production of translations, which were believed to potentially stifle the peculiarly Slovene character supposedly expressed in works of native literature. Nonetheless, translations of selected classics were tolerated. "Originality" was privileged as the main goal to strive for and it was not understood that through translation originality itself can be enhanced rather than weakened. When translation was tolerated, various limits were postulated; for instance, that only literary classics should be translated or that just the most accomplished authors could translate or that the source texts could only come from certain literatures, such as, for example, the Slavic literatures, etc.

Initially, the resistance to translation[9] was probably a reaction to the overwhelming German influence, which was present in the Slovene culture of the time, also through numerous translations from that language, both of high literature and of popular texts as well as of non-literary genres, which of necessity only perpetuated the Germanic cultural pre-eminence in Slovenia in all domains, language included. However, in some cases such a negative attitude was not restricted to translations from German, but was generalized to all or nearly all instances of translation. Admittedly, there were some rather infelicitous translations published at the time, not only from German, but also from Italian and from Ancient Greek, which convinced Fran Levstik, one of the foremost literary critics of the period, that translation endeavours

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[9] As can be expected, resistance to translation is not restricted to Slovene culture, but has been fairly common in many other environments. For a short comparative sketch see: M. Ožbot, *Translation as an Agent of Culture Planning in Low-Impact Cultures*, cit. pp. 61-63.

were not of much worth.[10] A more interesting case – since it was more para-doxical – was that of Josip Stritar,[11] one of the central figures of Slovene literary Romanticism, who spent a great part of his life in Vienna, where he was, among other things, the editor of "Zvon", an important Slovene literary magazine published in the 1870s. Ironically, Stritar, who lived in the capital of the Habsburg monarchy as a teacher of languages (primarily of Greek and Latin) and was one of the more cosmopolitan Slovene authors, considered it imperative to circumscribe the influence of foreign cultures upon Slovene, especially those of the Germanic world, and decided to accept for publica-tion in his magazine only texts originally written in Slovene, with the excep-tion of translations of Slovene literature into other languages. Positions such as Stritar's did not prevail in the end, but they were nonetheless rather influ-ential for decades in that they contributed to the perception of translated lite-rature as relatively unimportant in comparison to text originally produced in Slovene. This attitude also made translations appear less interesting as ob-jects of intellectual debate and scholarly research, and it was only in the last decades of the 20th century that such a perception began to change. It must, however, be pointed out that viewing translated texts as second-rate in com-parison to original ones is not typical only of the Slovene literary and scho-larly circles, but was also characteristic of contemporary international re-search, which until the end of the last century tended to strongly privilege original production over translations, and Slovenia was no exception.

The negative attitude towards translation, which was prevalent in Slovene culture for some decades, began to change around the end of the 19th century, when several writers and scholars (e.g. Anton Aškerc, Ivan Prijatelj, Fran Albreht) affirmed the importance of translations as a means of literary com-munication with the wider world, which was finally seen as a necessity for all civilized nations and their literatures. There were various proposals as to what to translate, some suggesting that canonical works should be privile-ged, while some others emphasized the need to translate from small cultures and literatures (such as Scandinavian literatures), which faced similar politi-cal, cultural and linguistic situations as the Slovenes. A somewhat idiosyn-cratic proposal was put forward by the notable critic Josip Vidmar, who be-lieved that the quality of translations should be checked before they are published and that the selection of texts to be translated should be subject to censorship, though not on political or ideological, but on literary and

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[10] *Prevajalci o prevodu: Od Trubarja do Župančiča: antologija*, cit., pp. 124-138.

[11] Ibidem, pp. 96-123.

aesthetic grounds.[12] Translation finally began to be considered as an instrument of cultural advancement and, indeed, of the protection of the target culture, rather than a threat to it. Translated texts came to be seen as an essential component of the Slovene literary corpus and the quantity of translations and their impact on Slovene literature and on Slovene society at large increased in an unprecedented way. Texts from various literatures, European and non-European, began to be translated into Slovene, mostly directly, but in the case of non-European literatures, such as Chinese or Japanese, often indirectly. With indirect translation, the situation had only started to change considerably over the last two or three decades, after enough Slovene experts in some of those languages had been formed who could begin to engage in literary translation.

However, the change of attitude towards translation and the increase in the volume of translations did not themselves mean that translated texts and translation-related issues soon became an object of intense study and research. The view of translated texts as less important than non-translated ones was prevalent in academic circles at least up to the last decades of the 20th century, and had important consequences for the development of translation research and for the general perception of translation in society. When translational issues did start to attract more attention, they were treated either from a practical point of view or in relation to culture planning and cultural policy questions, since the main problem was considered to be the position of translations within the general corpus of texts available in Slovene. At this stage, i.e. until the eve of World War II and for some decades after it, translation theory (or pre-theory, as we may see it today) was hardly dealt with. In Slovene writings on translation, the classics of translation theory, such as Schleiermacher, von Humboldt or Rosenzweig, were rarely mentioned. There is, however, an informative essay from 1928 by Anton Debeljak, a translator from the Romance languages, which is dedicated to the Slovene poet Oton Župančič as a literary translator: at the same time it also shows the author's vast knowledge of translational matters and offers insightful information on translation theory, but it is rather short.[13]

Contemporary research on translation

In the late 1980s and especially in the 1990s, in Slovenia, as in many other academic environments, translations began to be perceived on a wider scale

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[12] Ibidem, p. 262.

[13] A. Debeljak, *Oton Župančič – prevajalec* (1928), in Ibidem, pp. 251-258.

as valuable objects of research and important cultural phenomena. Before then, however, there were several literary scholars as well as some practising translators who wrote about developments in translation research and about the new interests of the international research community in translational matters. The main channel through which this information reached the Slovene audience was provided by the "Proceedings of the Association of Sloven e Literary Translators" ("Zborniki Društva slovenskih književnih prevajalcev"), a series of annual publications which came out first in 1975 and continued to be published until 2006, when it was replaced by a journal ("Hieronymus") to which soon (in 2008) a book series "Studia translatoria" was added. Currently, another book series devoted to translation and related fields is published by the Department of Translation of the Faculty of Arts of the University of Ljubljana, i.e. "Translation Studies and Applied Linguistics" (2008-). Initially, many of the contributions published in the "Proceedings of the Association of Slovene Literary Translators" were of a practical nature, and sometimes also showed prescriptive tendencies. Gradually, translation history and translation theory began to interest an ever-greater number of authors and, consequently, the scope of the publications widened considerably. The Association of Slovene Literary Translators has also published three reference works whose aim is to provide a register of translations (mainly into Slovene and to some extent also from Slovene into other languages) along with short biographical information on the translators.[14] Over nearly five decades, the Slovene readership interested in international developments related to research on translation has also been able to gather some information on various translation-related topics from the journal "Mostovi" published since 1966 by the Association of Scientific and Technical Translators of Slovenia (Društvo znanstvenih in tehniških prevajalcev Slovenije).

Before translation became for many Slovene researchers the focus of attention from the 1990s on, it was dealt with within various disciplines – such as comparative literature and classical and modern languages – but as an object of study translated texts were often viewed as secondary compared to original writing. It was necessary to wait for the fundamental shift of the paradigm, which brought them to the centre of attention. This was made possible in the first place by the advances that took place in the study of language and in the study of literature internationally. When it became accepted

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[14] *Slovenski leksikon novejšega prevajanja*, ed. by J. Moder, Koper, Lipa, 1985; *Modrov zbornik*, ed. by M. Grum, Ljubljana, Društvo slovenskih književnih prevajalcev, 1998; *Slovenski prevajalski leksikon 1550-1945: Poskusni zvezek: A-J*, ed. by M. Grum, Ljubljana, Društvo slovenskih književnih prevajalcev, 2007.

that the understanding of the functioning of language presupposed a textual approach and, consequently, when literary and non-literary, canonical as well as non-canonical texts turned out to be interesting to study, in academia translations started to gain ground too. Then, in literary studies there was, for instance, the reader-response theory which shifted the emphasis from the author to the reader, thus indirectly helping translations come to the fore, since translations are, first and foremost, documented acts of reading the original. These circumstances were crucial for the development of translation studies,[15] which from the end of the 1980s also began to interest Slovene researchers. A lot of work has been done since, and a variety of different approaches have been used to study translated literary and non-literary texts and their functioning. Particularly well represented are various descriptive approaches which deal with translation from a functional perspective (often on the basis of Vermeer's and Reiss' theory or some variant thereof), from a cultural and a sociological perspective, and a lot of applied work has been done with the aim of understanding the functioning of texts in Slovene and other languages from a translational perspective, which may be of help to practising translators and to advanced language learners. Some research on interpreting[16] too has been carried out and has encompassed studies of subtitling, of community interpreting and of medical interpreting, to mention just some of the topics. What has also been developing, is history of translation, especially into Slovene, to which a number of publications have been dedicated, including a monograph on the topic,[17] a series of six volumes of the Proceedings of the Association of Slovene Literary Translators (2001-2006) and some monographs which have appeared as part of the series "Studia translatoria".[18] What remains a desideratum is, however, more robust translation criticism. Critical reflection on translation was actually highly developed and was relatively widespread in newspapers and journals in the period

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[15] M. Ožbot, *Interdisciplinarnost – je sploh (še) mogoče drugače?,* in *Meddisciplinarnost v slovenistiki*, ed. by S. Kranjc, Ljubljana, Znanstvena založba Filozofske fakultete, 2011, pp. 351-356.

[16] For a short overview of interpreting studies in Slovenia see: J. Markič, *O tolmačenju in tolmačeslovju,* in *Slovensko tolmačeslovje,* ed. by V. Gorjanc, Ljubljana, Znanstvena založba Filozofske fakultete, 2013, pp. 6-19.

[17] M. Stanovnik, *Slovenski literarni prevod 1550-2000*, cit.

[18] Topics dealt with in the monographs concern the history of literary translation from French into Slovene, the historical concept of faithfulness in translation, the translation of verse, issues of Italian-Slovene and Slovene-Italian literary translation and the history of the Slovene reflection on translation.

between the two world wars, but now it has only a minor role, particularly in comparison to literary criticism.

By way of summary, it can reasonably be stated that in the Slovene culture, which is indeed heavily translation-oriented, the activity of translation has been accompanied by substantial reflection on various translation-related issues. Especially since the late 1980s research on translation has greatly expanded, in parallel with an increased amount of translation (or translation-centred) teaching developing at Slovene universities, not only in translation departments, but also in comparative literature and in language departments. However, in individual departments, translation may be taught from different perspectives and with different aims. As far as the formation of translators and interpreters is concerned, Slovenia has been able to provide the training on its own since 1997, when the Department of translation at the Faculty of Arts of the University of Ljubljana was founded, whereas more recently translation programmes have also been introduced at the universities of Maribor and Koper.

However, what appears to characterize the Slovene reflection on translation is the absence of a fully-fledged theory, which developed in various other European traditions – for instance in the German tradition, with Katharina Reiss and Hans J. Vermeer, but also with some other researchers such as Christiane Nord and Juliane House – as well as in the Slavic world, where figures such as Roman Jakobson, Jiří Levý and Anton Popovič are among the most prominent, or in some other countries, such as Estonia with Peter Torop. There is no similar central figure in Slovene translation research, which offers no example of elaborate and coherent theoretical systems and where, for a long time, reflection on translation tended to be confined to the discussion of individual translations and to questions of translation and culture planning and policy. Apart from research preferences of Slovene scholars as such, one reason for a relatively limited autochthonous theoretical scope is probably the size of the country itself, in which not all areas of linguistic and literary studies can enjoy an equal amount of attention from researchers – compared to larger Slavic cultures such as Poland and Russia, which have indeed produced a considerable amount of theoretically original research on translation. As already mentioned, in the Slovene academic environment research on translation was not systematically developed until the beginning of the 1990s, which is, in actual fact, not surprising at all, since also in many bigger academic environments questions of translation were not dealt with extensively until the new discipline developed more autonomously and acquired more prestige.

'Slovene' translation research outside Slovenia

It is to be added that at present translation research involving Slovene is not only carried out in Slovenia, but also at the universities of Trieste and Graz, where important translator and interpreter training institutes are based, both of which have opened soon after World War II. Particularly in Graz, translation research encompassing Slovene is well developed, mainly through the work of Erich Prunč, a Carinthian Slovene who had a prominent role in the growth of the Graz Translation Institute and who is recognized as one of the foremost figures of contemporary translation research, especially in the German-speaking world, and is also the author of a reference work on the development of the discipline and on its current trends.[19] He is also known to have conceptualized the term "Translationskultur"[20] ('translation culture'), which has proved influential in translation studies.[21] "Translationskultur", constructed in analogy to the concept of *Sprachkultur*, refers to a subsystem within a given culture which is related to the activity of translation in the broadest sense and consists of socially established norms, conventions, expectations and values of all those who actually or potentially take part in translation processes.[22] In addition to his work in German, he has also produced a number of publications in Slovene and has set up a large historical database on translations from German into Slovene.

Besides Prunč's important contribution to the study of translation, the volume of translations produced and the intensity of translation research by Slovene scholars, which is now very much part of contemporary translation studies, also bode well and it is hoped that the trend will indeed continue in the future.

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[19] E. Prunč, *Entwicklungslinien der Translationswissenschaft: Von den Asymmetrien der Sprachen zu den Asymmetrien der Macht*, Berlin, Frank & Timme, 2012³.

[20] Id., *Translationskultur (Versuch einer konstruktiven Kritik des translatorischen Handelns)*, "TEXTconTEXT", 11 (1997) [NF 1], pp. 99-127.

[21] See, for instance, the volume *Translationskultur – ein innovatives und produktives Konzept,* ed. by L. Schippel, Berlin, Frank & Timme, 2008.

[22] E. Prunč, *Translationskultur (Versuch einer konstruktiven Kritik des translatorischen Handelns)*, cit., p. 107.

SLAVIC TRANSLATION THEORIES IN ITALY

Lorenzo Costantino

Familiarity with Slavic T-theories in Italy is very limited (as it is in the rest of the Western World). This becomes evident when leafing through bibliographical references or the indexes of names in specialist works, which are generally lacking in Slavic references.[1] Currently, studies produced in the Slavic countries are referenced only by Italian specialists in the fields of Slavic Studies, whereas specialists in other disciplines only occasionally mention Slavic texts that have been translated into some Western languages. Furthermore, Slavic works are rarely reviewed in the specialized journals.[2]

This article aims to provide an overview of the 'presence' in Italy of translation theories produced in the Slavic countries. I will refer strictly to the field of theoretical research (and not to studies regarding the history, analysis or criticism of translation). I will therefore focus my attention on two groups of publications: *a*) Italian studies on Slavic T-theories; *b*) Slavic theoretical studies (or fragments thereof) published in Italy (translated into Italian or available in other non-Slavic languages in Italian journals and anthologies).

Clearly, a 'presence' thus conceived does not define the state of 'knowledge' of Slavic T-theories in Italy, which cannot be limited to a mere list of studies and translated texts. Certainly, the Italian research studies have not been carried out within a monolingual path, and a more complete report on the knowledge of Slavic T-theories in Italy should not overlook indirect con-

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[1] Slavic titles are not ignored, however, in a good bibliography such as A. Tarantino, *Bibliografia sulla traduzione letteraria: 1970-1990*, Roma, Bagatto libri, 1997.

[2] A small number of reviews has recently begun to appear, starting in 1995. I have found only three reviews of Slavic works, all of them in journals of Slavic Studies: a review of *Translation as Social Action. Russian and Bulgarian Perspectives*, ed. by P. Zlateva, London-New York, Routledge 1994, by L. Salmon, in "AION. Slavistica", 3 (1995), pp. 504-506; a review of P. Torop, *Total'nyj perevod*, Tartu, Izd. Tartusskogo Un.-ta, 1996, by P. Deotto, "Slavica Tergestina", 6 (1998), pp. 245-250; a review of P. M. Toper, *Perevod v sisteme sravnitel'nogo literaturovedenija*, Moskva, Nasledie, 2000, by G. Denissova, in "Russica Romana", VII (2000), pp. 261-264.

tributions in this field (first and foremost the entire international context of knowledge on the subject, within which these Italian research studies are conducted). However, this kind of overview could prove highly significant, especially considering that one of the major obstacles to the dissemination of the theories developed in Slavic countries has always been the language barrier. Texts produced in this part of the world are not easily accessible if they have not been translated into more widely-circulating languages in the Western World. Thus, the knowledge of Slavic T-theories in fact largely corresponds to their presence in translations and in popular works, and they can offer interesting clues about some of the trends that govern the Italian reception of Slavic T-theories.

The presence of Slavic T-theories in Italy is:

a. *limited*. There are not many studies on Slavic T-theories nor translations of Slavic works in this field;

b. *a recent phenomenon*. The number of these texts has grown since 1989 (with an increase that was exponential over this time period), concurrently with the growing success of the discipline of T-theory in general within the Italian academic world. It is important to observe that, if on the one hand the explosion of translation studies in the 90s became a widespread phenomenon at the international level, before the 90s in Italy, translation theories struggled harder to be accepted than in other western countries: the Italian debate long reflected the prevailing scepticism of scholars with regards to this discipline.[3] On the other hand, the interest in Slavic T-theories from the 90s onwards also benefited from the progressive reinforcement of linguistic research within the field of Italian Slavistics in the same period.[4]

c. *a fragmented presence*. T-theory is a fairly young and multidisciplinary field of studies. And it should not be forgotten that studies on translation were initially carried out in different fields, which have not always communicated with one another. For a long time, fragmentation was typical of the debate on translation and it is also a characteristic of the presence of Slavic T-theories in Italy. If in different fields of research (Slavic Studies, Semiotics, Linguistics, Comparatives Literatures...) we can observe a parallel and generally discontinuous interest in specific aspects of Slavic T-theories, the different objects of study in each of these fields have not always formed a common heritage for T-theory.

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[3] See S. Arduini, U. Stecconi, *Manuale di traduzione. Teorie e figure professionali*, Roma, Carocci, 2007, pp. 9-10.

[4] See L. Salmon, *Russistica e traduttologia: dai modelli alle prospettive*, "Studi Italiani di Linguistica Teorica e Applicata", 33 (2004) 2, pp. 275-286. Salmon notes that, if in the field of Italian Slavic Studies an interest in translation has always existed (in the perspective of an aesthetic practice or from a comparative perspective), it was not until the 90s that it became 'theoretical', thanks to the progress of linguistic research in this field in the academic world.

d. *a result of a selective interest*, focused only on some specific aspects of the Slavic debate (with few exceptions, the attention focused mainly on the debate that took place in the Russian language, and on some of the investigations in the field of Semiotics).

The situation until the 90s

Until the 90s, Slavic T-theories were almost totally absent from the field of Italian translation studies, and we can find only rare traces of them.

The first Italian publication of a theoretical text on translation written by a Slavic scholar is the translation in 1966 of the famous essay by R. Jakobson *On Linguistic Aspects of Translation*.[5] This is also a special text, because it was written (in English) when Jakobson was already living in the United States, and because, from the moment of its publication, it became part of the 'Western Canon' of translation studies. Moreover this text came to Italy as part of a collection of essays in Linguistics that had already met with huge success in other European countries.[6]

It is important to mention a group of other texts from this period, which had been published in Italy in the 60s and 70s, but were not acknowledged until later for their value in the discussions on translation. This is the case of the translations of texts by Michail M. Bachtin, Ju. M. Lotman, as well as L. S. Vygotskij, A. N. Leont'ev, A. R. Lur'ja. Their presence in Italy is not the result of an interest in T-theories, and in some cases they are not directly concerned with the issue of translation. They were recognized and translated into Italian within the context of research carried out in other fields (Linguistics, Semiotics, Slavic studies), or as a result of the interest of individual scholars.

Thus, Bachtin was renowned in Italy since the late 1960s for his literary studies, and later for his work as a language theorist.[7] Although he is mentio-

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[5] R. Jakobson, *On Linguistic Aspects of Translation*, in *On Translation*, ed. by R. A. Brower, Cambridge, Massachusetts, Harvard Univ. Press, 1959, pp. 232-239.

[6] Id., *Aspetti linguistici della traduzione*, in Id., *Saggi di linguistica generale*, ed. by L. Heilmann, transl. from English by L. Heilmann and L. Grassi, Milano, Feltrinelli, 1966, pp. 56-64. The collection was published in Italy after the success of the French edition: *Essais de linguistique générale*, (traduit de l'anglais et préface par N. Ruwet) Paris, Les Editions de Minuit, 1963. It is worth noting that a similar 'indirect reception' occurred in the XX century for many important studies in the field of linguistics and literary theory. In Italy the article was re-edited several times in other miscellaneous volumes (see below).

[7] Starting from works such as M. Bachtin, *Dostoevskij: poetica e stilistica*, Torino, Einaudi, 1968, to V. N. Vološinov (M. Bachtin), *Il linguaggio come pratica sociale*, Bari, Dedalo libri, 1980.

ned in an article written in 1979 by C. Montella on T-Theories in the USSR,[8] and although suggestions of Bachtin's work on translation theory were used by A. Ponzio in 1981,[9] interest in the relevance of his theories for translation theory (more precisely, for a philosophy of translation) has grown only in recent years.[10]

Lotman, on the other hand, was known in Italy in the 70s as a literary theorist and semiotician.[11] Although translation plays a fundamental role in all of Lotman's work as essential to the process of signification, the topic was not explored in depth until 1995.[12]

As for the representatives of cognitive research,[13] the first mention of their relevance to the discussion about the translation process is contained in

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[8] C. Montella, *Tendenze recenti della teoria della traduzione in Unione Sovietica*, "AION. Annali del Seminario di Studi del Mondo Classico, Sezione Linguistica", 1 (1979), pp. 275-276. Actually, Montella refers to a posthumously published work by I. I. Revzin, which contains a reference to V. V. Ivanov and M. M. Bachtin's ideas on translation.

[9] A. Ponzio, *Segni e contraddizioni: fra Marx e Bachtin*, Verona, Bertani, 1981, particularly the chapter *Polisemia e traduzione*, pp. 15-42.

[10] As revealed in M. De Michiel, *Per una filosofia della traduzione responsabile. M. M. Bachtin: note, nel testo*, in *Nei territori della slavistica. Scritti per Danilo Cavaion*, ed. by C. De Lotto and A. Mingati, Padova, Unipress, 2007, pp. 111-128. See also: V. N. Vološinov, M.M. Bachtin, *Marxismo e filosofia del linguaggio: problemi fondamentali del metodo sociologico nella scienza del linguaggio*, ed. by A. Ponzio, Lecce, P. Manni, 1999; A. Ponzio, *Linguistica generale, scrittura letteraria e traduzione*, Perugia, Guerra, 2004; M. De Michiel, *M.M. Bakhtin: Prolegomena to a Theory of Translation*, in "S – European Journal for Semiotic Studies", 11 (1999) 4, pp. 687-698; Ead, *Il non-alibi del leggere*, Trieste, Dipartimento di scienze del linguaggio, dell'interpretazione e della traduzione, 2001, pp. 53-87. In previous essays on the Russian philosopher no mention was ever made of the implications of his ideas for translation theories. It is no coincidence that in a dense 23-page article about the Italian studies and praise of Bachtin's works in different research fields, Susan Petrilli (who edited several issues of the journal "Athanor", very important for translation theory) never talks about translation (S. Petrilli, *Bachtin in Italia negli ultimi quindici anni (1980-1994)*, in *Bachtin e le sue maschere: il percorso bachtiniano fino ai* Problemi dell'opera di Dostoevskij *(1919-1929)*, ed. by A. Ponzio, P. Jachia, M. De Michiel, Bari, Dedalo, 1995, pp. 305-327.

[11] Starting from such works as Ju. Lotman, *La struttura del testo poetico*, Milano, Mursia, 1972.

[12] In *Teorie contemporanee della traduzione*, ed. by S. Nergaard, Milano, Bompiani, 1995; *Sulla traduzione intersemiotica*, edd. N. Dusi, S. Nergaard, Milano, Bompiani, 2002. See F. Sedda, *Imperfette traduzioni*, in Ju. Lotman, *Tesi per una semiotica delle culture*, ed. by F. Sedda, Roma, Meltemi, 2006, pp. 7-78.

[13] L. S. Vygotskij, *Pensiero e linguaggio*, ed. by A. Massucco Costa, Firenze, Giunti-Barbera, 1954; *Linguaggio e sviluppo dei processi mentali nel bambino*, ed. by A.R. Lur'ja, F.Ja. Judovič, Firenze, 1975; A. A. Leont'ev, *Psicolinguistica*, Roma, Editori Riuniti, 1972.

M. Picchianti, A. Jampol'skaja, *Sulla teoria della traduzione in Russia* (On
translation theory in Russia, 1995),[14] but it was not until the past decade that
the importance of this research path was strongly underlined by L. Salmon in
almost all her articles (see below), and by B. Osimo (who has contributed to
the popularization of some aspects of the work of Vygotskij, especially in a
semiotic perspective).[15]

In some cases, texts from this period were totally forgotten in later Italian
theoretical discussions on translation. Thus the articles on translation *Testo e
metatesto* (Text and meta-text) by Slovakian author A. Popovič,[16] *La tradu-
zione all'estero e da noi* (Translation abroad and in our country) and *Tradu-
zione interlinguistica e interstratica* (Interlingual and interstratic translation)
by Bulgarian author A. Ljudskanov,[17] published in 1979 in a collection de-
voted to Semiotic studies in the Slavic countries, were received exclusively
as texts of semiotic relevance, but never mentioned in later Italian works on
translation.[18]

There is also a group of studies on translation of a specifically theoretical
nature, dating back to 1979, four essays on literary translation included in
the book *La traduzione letteraria dal russo nelle lingue romanze e dalle lin-
gue romanze in russo* (Literary translation from Russian into Romance lan-
guages and from Romance languages into Russian), the proceedings of a

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[14] M. Picchianti, A. Jampol'skaja, *Sulla teoria della traduzione in Russia*, "Studi Italiani
di Linguistica Teorica e Applicata", 24 (1995) 1, pp. 57-76.

[15] See B. Osimo, *Storia della traduzione. Riflessioni sul linguaggio traduttivo dall'anti-
chità ai contemporanei*, Milano, Hoepli, 2006 [2002], pp. 135-140 and Id., *Translation Science
1959-2009: Contributions from Eastern Europe*, in *The Translator as Author. Perspectives on
Literary Translation* (Proceedings of the International Conference, Università per Stranieri of
Siena 28-29 May 2009), edd. C. Buffagni, B. Garzelli & S. Zanotti, Berlin, Lit, 2011, pp. 45-
59.

[16] A. Popovič, *Testo e metatesto*, in *La semiotica nei Paesi slavi: programmi, problemi,
analisi*, ed. by C. Prevignano, Milano, Feltrinelli, 1979, pp. 521-545. In it the scholar propo-
sed a typological classification of "metatexts", which also includes translation, along with
reading, literary criticism, quotation, parody, etc.

[17] A. Ljudskanov, *La traduzione all'estero e da noi*, in *La semiotica nei Paesi slavi*, cit.,
pp. 673-676; Id., *Traduzione interlinguistica e interstratica*, Ibidem, pp. 677-680. In the arti-
cles scholar commented some of the ideas of Rozencvejg and Revzin within a framework of
semiotic definitions of translation.

[18] The book also contained a text (written in 1973) in which translation seems to be the
basis of cultural communication: V. V. Ivanov, Ju. M. Lotman, A. M. Pjatigorskij, V. N. To-
porov, B. A. Uspenskij, *Tesi per un'analisi semiotica delle culture*, in *La semiotica nei Paesi
slavi*, cit., pp. 194-220.

conference on the topic organized by the Institute of Slavic Languages and Literature of the University of Milan.[19] They are: *Strukturnyj analiz sticha i voprosy teorii i praktiki stichotvornogo perevoda* (Structural analysis of the verse and questions of theory and practice of verse translation), by M. Jovanović;[20] *Voprosy toponimiki i nekotorye problemy teorii perevoda* (Questions of toponymy and some problems in translation theory), by A. Michajlov;[21] *Sistemnost' v obučenii leksike russkogo jazika i perenos navykov* (Sistematicity in learning the russian lexicon and the transfer of skills), by A. S. P. Novikov and L. B. Trušina;[22] and the very short *Problemy chudožestvennogo perevoda /tezis/* (Problems of literary translation /a thesis/), by D. E. Rozental'.[23]

These texts, however, were written in the Russian language, and therefore addressed to a very specific audience, to Slavist readers. The first interest in Slavic T-theories in Italy indeed arose in the field of Slavic studies, not from T-theory.

Finally, it was in 1979 that the first Italian study on (a part of) Slavic T-theories was written: *Tendenze recenti della teoria della traduzione in Unione Sovietica* (Recent trends in translation theory in the Soviet Union)[24] by Montella, presented an overview of the main theoretical studies on translation carried out in the USSR from the 50s, an accurate synthesis of the discussions on the epistemological status of the discipline and research, both in the so-called 'linguistic' path of research (Ja.I. Recker, I.I. Revzin and V.Ju. Rozencvejg, A.D. Švejcer, V.N. Komissarov, L.S. Barchudarov, L.A. Černjachovskaja, A.A. Reformatskij, V.N. Krupnov) and in the 'literary' path (E.E. Etkind, G.G. Gačečiladze, A.V. Fedorov) – although Montella rightly observed that: "The dichotomy between linguistic and literary methodologies as an approach to the study of artistic translation must nevertheless be re-considered [...]. The contraposition between linguistics and literary studies should not be generalized".[25]

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[19] *La traduzione letteraria dal russo nelle lingue romanze e dalle lingue romanze in russo* (Atti del Convegno di Gargnano, 9-12 settembre 1978, Università degli studi di Milano, Istituto di Lingue e Letterature Slave), Milano, Goliardica, 1979.

[20] Ibidem, pp. 9-40. Jovanović is a scholar from the University of Belgrade.

[21] Ibidem, pp. 41-53.

[22] Ibidem, pp. 54-66.

[23] Ibidem, pp.89-91.

[24] C. Montella, *Tendenze recenti della teoria della traduzione in Unione Sovietica*, cit., pp. 263-276.

[25] Ibidem, p. 275.

It is worth noting that Montella's contribution is not addressed exclusively to Slavists[26] and we can consider it as the first study in Slavic T-theories arising from a specific interest in T-theory.

Slavic T-theories in Italy after the 1990s

Starting in the 90s, the number of studies and translations increased. Between 1994 and 1997 further syntheses of the Soviet debate appeared: *a*) *Alcune note sulla teoria della traduzione nella ex URSS* (Notes on translation theory in the former USSR) by M. Itelson, where, compared with Montella's overview 15 years earlier, we may find information on the research of R. K. Min'jar-Beloručev;[27] *b*) The previously-mentioned *Sulla teoria della traduzione in Russia* by Picchianti and Jampol'skaja, that focuses mainly on studies in the field of Applied Linguistics, but also refers briefly to the discussion on literary translation from the 1930s and to the importance of the psycholinguistic research from Vygotskij and Leont'ev to A. V. Černov and A. F. Širaev);[28] *c*) *Historia de la Teoría de la Traducción en Rusia* (History of translation theory in Russia) by Ju. Obolenskaja,[29] which, compared to previous articles, also offers a rapid reconstruction of the Russian debate in the early decades of the XX century (underlining the importance of Gorkij's initiatives within the project of *Vsemirnaja Literatura*, the first interventions by Čukovskij-Fedorov, but also mentioning O. Finkel', A. Smirnov, the importance for the Russian debate of Tynjanov's literary theory, of the Moscow Circle and the St. Petersburg Linguistic School, of Ščerba and Vinogradov, and finally, the support for Soviet debate provided by the contributions from scholars from different areas of the confederation); *d*) O. Brodovič is the author of an attempt to synthesize the state of psycholinguistic and (with L. Čachojan) sociolinguistic research into translation in Russia in *Sociolinguistic Problems of Translation Theories in Russia* and in *Psycholinguistic and Sociolinguistic Aspects of Translation in Russia*.[30]

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[26] Montella is a specialist in Slavic Studies and Linguistics.

[27] M. Itelson, *Alcune note sulla teoria della traduzione nella URSS*, "Slavia. rivista trimestrale di cultura", 3 (1994) 4, pp. 162-180.

[28] M. Picchianti, A. Jampol'skaja, *Sulla teoria della traduzione in Russia*, cit.

[29] Ju. Obolenskaja, *Historia de la Teoría de la Traducción en Rusia*, in *La traduzione: saggi e documenti*, III, "Quaderni di *Libri e riviste d'Italia*", 33, Roma, Ministero per i beni culturali e ambientali, Ufficio centrale per i beni librari, le istituzioni culturali e l'editoria, Divisione editoria, 1997, pp. 19-32.

[30] L. Čachojan, O. Brodovič, *Psycholinguistic and Sociolinguistics Aspects of Translation*

These studies confirm that, in the context of Slavic T-Theories, particular attention was paid to the Soviet tradition. Despite the justifiable limitations inherent in the synthetic character of these studies, the Russian and Soviet tradition of research into translation is the tradition we have the most information on.

The 1990s also witnessed an increase in the number of translations. Several though partial translations are published in anthologies and journals of Translation Theories, Linguistics and Semiotics.

The first issue of the journal "Testo a fronte", the first Italian journal dedicated entirely to literary translation, founded in 1989,[31] published the article by Russian scholar E. Etkind entitled *Un'arte in crisi. Saggio di poetica della traduzione poetica* (The crisis of an art: essays on the poetics of poetical translation).[32] And the same journal published other texts by Slavic scholars in the following years: J. Levý, *I problemi estetici del tradurre* (*Translation Aesthetics*, 1992);[33] Id., *Il verso: l'originale e la traduzione* (*Original Verse and Translated Verse*, 1993);[34] and again R. Jakobson, *Aspetti linguistici del tradurre* (1995);[35] at last the Estonian (but from the Tartu school, deeply linked with Russian tradition of research, author of some works in Russian) P. Torop, *La traduzione totale* (Total translation, 1999).[36]

Theory in Russia, in *La traduzione*, cit., pp. 153-159; O. Brodovič, *Sociolinguistic Problems of Translation Theories in Russia*, Ibidem, pp. 161-170.

[31] E. Solonovič was initially a member of the scientific Committee of the journal.

[32] E. Etkind, *Un'arte in crisi. Saggio di poetica della traduzione poetica* (transl. from French by F. Scotto), "Testo a fronte", 1 (1989), pp. 23-72. The excerpt dealing with the problem of translation of the "function" in literary texts – is an excerpt from the volume with the same title: Id. *Un art en crise: essai de poétique de la traduction poétique* (traduit par Wladimir Troubetzkoy avec la collaboration de l'auteur), Lausanne, L'Age d'Homme, 1982.

[33] J. Levý, *I problemi estetici del tradurre*, "Testo a fronte", 7 (1992), pp. 11-36: translated by N. Dacrema from the German translation by W. Schamschula of *Umění překladu* (1963), *Die literarische Übersetzung: Theorie einer Kunstgattung*, Frankfurt am Main-Bonn, Athenäum, 1969. *Umění překladu* was also recently translated into English: Id. *The art of translation*, Amsterdam, J. Benjamins, 2011 (transl. by P. Corness, edited with a critical foreword by Z. Jettmarová).

[34] Id., *Il verso: l'originale e la traduzione*, "Testo a fronte", 8 (1993), pp. 5-20 (transl. from German by À. Puskàs von Ditrò).

[35] R. Jakobson, *Aspetti linguistici della traduzione*, "Testo a fronte", 12 (1995), pp. 7-15.

[36] P. Torop, *La traduzione totale*, "Testo a fronte", 20 (1999), pp. 5-47 (repr. in *Traduttologia. La teoria della traduzione letteraria*, ed. by F. Buffoni ("Quaderni di *Libri e riviste d'Italia*", 57), Roma, Ministero per i beni culturali e ambientali, Ufficio centrale per i beni librari, le istituzioni culturali e l'editoria, Divisione editoria, 2005, pp. 643-675.

Torop is overall the most widely published in Italy: several of his articles (and a monograph – see below) on translations as a semiotic process have appeared in the journal "Athanor" and in miscellaneous volumes of semiotic interest: *Biotranslation: Translation between umwelten* (1999);[37] *L'intersemiosi e la traduzione intersemiotica* (Intersemiosis and intersemiotic translation, 2001);[38] *Per una semiotica della traduzione* (For a semiotic of translation, 2001);[39] *La traduzione come comunicazione e autocomunicazione* (Translation as communication and autocommunication, 2008).[40]

The year 1992 saw the first unabridged translation from a Slavic language of a book on T-theories: *Traduzione artistica e cultura letteraria. Comunicazione e metacomunicazione letteraria* (Artistic translation and literary culture. Literary communication and meta-communication) by W. Soliński.[41] This is a highly interesting work ascribable to the Polish Structuralist tradition, that explores the sociological perspectives of translational communication. However, the publication came about in rather special circumstances, that is from Soliński's personal encounter with the university environment in Bari (where he worked as a language assistant when the book was translated). The text has not met with particular success in Italy. It was not until the end of 90s that a greater number of books became available in the complete translated versions, as translation theories became an important sector of the academic publishing market.

The 'important' new position that seemed to be attributed to the 'Slavic tradition' in this period, is evident in the words of S. Nergaard, written in 1995, in the introduction to the anthology *Teorie contemporanee della tra-*

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[37] Id., K. Kull, *Biotranslation: Translation between umwelten*, "Athanor", 3 (1999): *Tra segni*, ed. by S. Petrilli, pp. 33-43.

[38] Id., *L'intersemiosi e la traduzione intersemiotica*, "Athanor", 4 (2001): *Lo stesso altro*, ed. by S. Petrilli, pp. 229-239 (transl. from English by F. Mirizzi).

[39] Id., *Per una semiotica della traduzione*, in *Incontri di culture: la semiotica tra frontiere e traduzioni*, ed. by P. Calefato, G. P. Caprettini, G. Colaizzi, Torino, Utet, 2001, pp. 13-21 (transl. from English by F. Mirizzi). The volume contains the proceedings of the Congress of Semiotics in Ostuni in 1999.

[40] Id., *La traduzione come comunicazione e autocomunicazione*, in *Le giornate della traduzione letteraria*. Centro europeo per l'editoria, Università degli studi di Urbino "Carlo Bo", 2003-2007, ed. by S. Arduini, I. Carmignani, ("Quaderni di Libri e riviste d'Italia", 59), Roma, Iacobelli, 2008, pp. 73-91.

[41] W. Soliński, *Traduzione artistica e cultura letteraria. Comunicazione e metacomunicazione letteraria*, Fasano, Schena, 1992 (transl. from Polish by F. Tucci).

duzione (Contemporary Translation Theories). She writes (actually accepting a judgement already expressed by E. Gentzler in his popular manual)[42] that:

> It is no coincidence that (at least in this [semiotic] section) the scholars, such as Roman Jakobson, Jurij Lotman and Levý are mainly from Eastern Europe. In Eastern countries the interest in our field is ahead of its time compared to the rest of the world, as demonstrated by the rich tradition of studies (see Ljudskanov 1975, Popovic [sic!] 1969, Tabakowska 1990, Zlateva 1993). All the authors in this semiotic section have indeed had their training and/or have been influenced by formalists.[43]

There are four works by Slavic scholars included in the anthology (out of a total of 15): the above-mentioned text by R. Jakobson;[44] J. Levý, *La traduzione come processo decisionale* (*Translation as a Decision Process*);[45] Ju. Lotman, *Il problema del testo* (The problem of the text) and *Il problema della traduzione poetica* (The problem of the translation of poetry).[46]

Despite positive opinions such as these, the knowledge of Slavic T-Theories is still very limited. *Tradurre: un approccio multidisciplinare* (Translating: a multidisciplinary approach), edited by M. Ulrych[47] (very popular in the Italian contest of T-Theories, as is Nergaard's anthology) seems to represent a failed attempt. The third part of this volume is dedicated to "Translation theories by geographical and cultural areas": after the chapters on China and the West, the Anglo-Saxon culture, French and German T-theories, it also contains a section dedicated to the Slavic context with 1) a chapter dedicated to *Translation in the Russian culture* (by V. Komissarov, though only the last paragraph of the *Conclusions* mentions Russian theoretical debate);[48] 2) another dedicated to the Slavic world as a whole (by L. Avirović), which does not deal with translation theory but rather comments on specific translation problems between Slavic languages and Italian, going off on some historical and cultural tangents.[49]

The volume is not really a major step forward with regard to the framework that we are reconstructing here. It involves, on the one hand, the small

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[42] E. Gentzler, *Contemporary Translation Theories*, London-New York, Routledge, 1993.

[43] *Teorie contemporanee della traduzione*, cit., p. 22-23.

[44] Ibidem, pp. 51-62.

[45] Ibidem, pp. 63-84 (transl. from English by S. Traini).

[46] Ibidem, pp. 85-102, 257-264 (transl. from Russian by M. De Michiel).

[47] *Tradurre: un approccio multidisciplinare*, ed. by M. Ulrych, Torino, Utet, 1997.

[48] V. N. Komissarov, *La traduzione nella cultura russa*, in *Tradurre: un approccio multidisciplinare*, cit., pp. 317-331.

[49] L. Avirović, *Ibrido o equivalente: sulla traduzione letteraria in italiano dalle lingue slave*, in *Tradurre: un approccio multidisciplinare*, cit., pp. 333-351.

space that Slavic T-theories occupy compared to those produced in a Western context, and on the other, the position of absolute privilege accorded to the Russian culture compared to the rest of the indistinct Slavic world.

Worthy of a special mention, is the initiative undertaken the same year by E. Arcaini (one of the most important translation theorists in Italy, the author of many publications including *Analisi linguistica e traduzione* in 1986, the founder of the journal "SILTA", which published the above-mentioned article by Picchianti-Jampol'skaja) to devoting an entire volume of the series "Quaderni di Libri e Riviste di Italia" to Russian translatology.[50] The book aims to provide a survey of current Russian research and is a diversified publication in terms of the topics and profile of the articles it features. It does not privilege the semiotic approach; indeed, the articles in the volume deal with the sociological and psychological aspects of translation, the problem of creativity, the impact of cultures in the transfer to different systems from a linguistic viewpoint.[51] In addition to the above-mentioned synthesis by Obolenskaja, Brodovič and Čachojan, the volume contains the following articles: A. Švejcer, *Translation and Literary Tradition*; S. Gončarenko, *La traduzione poetica come comunicazione interlinguo-culturale e la sua variabilità* (Translation of poetry as interlinguistic-cultural communication and its variability); V. Komissarov, *On The Linguistic Basis of Creativity in Translation*; V. Zadornova, *Verbal Creativity and the Problem of Translation*; A. Mikoyan, *Translation as Communication between Cultures: Understanding Translated Literature in the Absence of a Shared Code*; T. Komova, *Colour Names in the Context of a Philological Study*; L. Boldyreva, *Some Elements of Vertical Context in Translation*; V. Gak, *La variation des dénominations dans le texte et la traduction*; M. Golovanivskaja, *Noms abstraits: monde connotatif, fautes connotatives* (Abstract nouns: connotative world and connotative mistakes); G. Kiselev, *Sulla traduzione della parabola* (On translation of the parable).[52]

Real progress in the context of the presence of Slavic T-theories has been made since the year 2000, thanks to the contribution once again of two Slavists and translation theoreticians, Osimo and Salmon, who in their studies have emphasized the existence of a rift in the field of translation theory,

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[50] *La traduzione: saggi e documenti*, III, cit.

[51] Apart from the above-mentioned synthesis by Obolenskaja, Bodrovič and Čachojan.

[52] *La traduzione: saggi e documenti*, III, cit., pp. 33-125, 137-151. The volume also contains a non-theoretical but analytical study by E. Solonovič, *"Su fil di lama". Postscriptum di un traduttore alle versioni russe di due poeti italiani* ("Su fil di lama". A Postscript by a Translator to the Russian Versions of Two Italian Poets), pp. 127-136.

between two different research traditions in the Western World and Eastern Europe. Both scholars have contributed (although in different ways and at different levels) to bridging the gap between them.

Osimo (a Russist, and expert of T-theories) has contributed primarily to the popularization of Slavic T-theories, mainly thanks to translations of some of the classics of Slavic T-theories edited in a prestigious series on T-theory by publisher Hoepli, but also through the information contained in his manual and articles (some of which become the introduction to translated volumes). His handbook, *Storia della traduzione* (History of translation),[53] consists of notes presenting individual scholars and their contribution to translation theory from ancient times to the modern day. Many of these notes are devoted to Slavic theoreticians: M. Bachtin, L.S. Barchudarov, E. Etkind, A.V. Fedorov, R. Jakobson, V.N. Komissarov, J. Levý, Ju. Lotman, Z.D. L'vovskaja, I.A. Mel'čuk, A. Popovič, Ja. Recker, I. Revzin, A. Švejcer, P. Torop, L.S. Vygotskij, S. Vlachov and S. Florin.

Osimo's main contribution, as mentioned before, consists, however, in the series of translations he edited for the publisher Hoepli: P. Torop, *La traduzione totale: tipi di processo traduttivo nella cultura* (Total translation. Types of translation processes in culture);[54] A. Popovič, *La scienza della traduzione. Aspetti metodologici. La comunicazione traduttiva* (The science of translation. Metodological aspects. Translational communication);[55] A. Ljudskanov, *Un approccio semiotico alla traduzione. Dalla prospettiva informatica alla scienza traduttiva* (A semiotic approach to translation. From an informational perspective to the science of translation).[56]

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[53] B. Osimo, *Storia della traduzione: riflessioni sul linguaggio traduttivo dall'antichità ai contemporanei*, Milan, Hoepli, 2002. Actually , this is not a history of translation, but a history of translation theory.

[54] P. Torop *La traduzione totale: tipi di processo traduttivo nella cultura*, Milano, Hoepli, 2000 (transl. from Russian by B. Osimo). This is actually a re-edition, amended (and with the addition of introduction by Osimo, *Peter Torop per la scienza della traduzione*). The first edition could be considered as a draft, given its quality and the number of errors it contains: it was published under the title *La traduzione totale* in 1999 by the small publisher Guaraldi Logos (Modena), which disappeared shortly after its publication.

[55] A. Popovič *La scienza della traduzione. Aspetti metodologici. La comunicazione traduttiva*, Milano, Hoepli, 2006 (transl. from the Slovak by D. Laudani with integrations from the Russian edition).

[56] A. Ludskanov, *Un approccio semiotico alla traduzione. Dalla prospettiva informatica alla scienza traduttiva*, ed. by B. Osimo, Milano, Hoepli 2008 (transl. from French by V. Albertocchi, G. D'Alò, E. De Candia, F. Picerno, L. Revelant, V. Sanguinetti, E. Scarmagnani, M. Zampieri). The introduction by Osimo was rewritten and re-issued as *Aleksander Ludska-*

These are three of the five unabridged translations of monographs from the Slavic debate published in Italy – the other translations are the previously mentioned text by Soliński and *La traduzione: una grande arte* (The art of translation: a great art), by K. Čukovskij,[57] a classic of Russian studies on literary translation, but not to be considered as part of T-theory (it discusses many problems in literary translation in an interesting manner and engaging style, but beyond an epistemologically-founded framework).

In consideration of the three previously mentioned translations promoted by Osimo, it is worth discussing one of his studies:[58] *Translation Science 1959-2009: Contributions from Eastern Europe*,[59] in which Osimo proposes a personal reconstruction of the Slavic tradition of research on translation, explicitly following the traces of a semiotics path, which he identified as the most representative of Slavic tradition (from Vygotskij to Ljudskanov, Popovič, Jakobson and Torop). Actually, the 'Slavic' path highlighted by Osimo could be more accurately defined as one of the paths of the semiotic debate that took place "in the Russian language" (see below).

A major step forward is also represented, in this respect, by the works of L. Salmon, a Slavist and translation theoretician, who in her studies[60] moves

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nov, un approccio semiotico alla traduzione, in *Le giornate della traduzione letteraria. Nuovi contributi*, S. Arduini, I. Carmignani (eds.), ("Quaderni di *Libri e Riviste d'Italia*", 63) Roma, Iacobelli, 2010, pp. 216-231.

[57] K. Čukovskij, *La traduzione: una grande arte*, Venezia, Cafoscarina, 2003 (transl. from Russian by B. M. Balestra, J. Dobrovol'skaja).

[58] Among his studies (some of which converged in the introduction to the cited translated volumes): B. Osimo, *La traduzione totale di Peeter Torop*, "Testo a Fronte", 20 (1999), pp. 5-48; Id. *Attualità di Aleksandr Ludskanov per la scienza della traduzione*, "Testo a fronte", 38 (2008), pp. 81-107; Id., *Jakobson: Translation as imputed similarity*, "Σημειωτκή – Sign Systems Studies", 36 (2008), 2, pp. 315-339; Id., *Jakobson and the mental phases of translation*, "Mutatis Mutandis. Revista latinoamericana de Traducción", 2 (2009), pp. 73-84.

[59] Id., *Translation Science 1959-2009: Contributions from Eastern Europe*, cit.

[60] In Italian language see at least: L. Salmon, *Russistica e traduttologia: dai modelli alle prospettive*, cit.; Ead., *Dalla slavistica alla traduzione: alcune premesse, alcune prospettive*, in *Cultura e traduzione* (Atti del Convegno dei polonisti italiani, Roma, 9 dicembre 1994), ed. by K. Żaboklicki, M. Piacentini, Warszawa-Rzym, Upowszechnianie Nauki-Oświata, 1995, pp. 86-92; L. Salmon, M. Mariani, *Bilinguismo e traduzione: dalla neurolinguistica alla didattica delle lingue*, Milano, Franco Angeli, 2008. Salmon is also author of important works in Russian language, among others see: L. Salmon, *O perspektivach razvitija perevodovedenija v ramkach novejšich naučnych napravlenij*, Tezisy doklada, in *III Mežd. Naučnaja konferencija po perevodovedeniju "Fedorovskie Čtenija"* (26-28 okt'jabrja), S.-Peterburg, SPbGU, 2001, pp. 436-449; Ead., *Mechanizmy jumora. O tvorčestve Sergeja Dovlatova*, Moskva, Progress-Tradicija, 2008.

through the two (Western and Slavic) research traditions and combines them, representing the finest product of what she has identified as a natural link that exists between Slavic Studies and research on translation in Italy[61] (it is also worth mentioning that she is a professor at the University of Genoa, where she founded the first Italian chair of Translation Theory in 2001). Salmon has contributed, as well, to spreading the knowledge of Slavic T-Theories. First, in her very popular manual *Teoria della traduzione* (Translation theory),[62] in which she programmatically illustrates both the Western and Eastern traditions of research. However, more importantly, she does that within a more coherent framework. Referring to the Russian tradition, Salmon appropriately reminds Italian readers of the existence not only of a semiotic tradition (or a semiotic tradition in opposition to a linguistic research path), but of an interdisciplinary tradition "precociously located at the crossroads of philology, pedagogy, psychology, neurology, semiotics and cybernetics, accepting the inevitable need to combine purely humanistic interests with the methodologies and approaches of the natural sciences, mathematical and empirical)".[63] Furthermore she does not identify Slavic T-theories exclusively with the debate in the Russian language. Hence, while on the one hand, she broadly describes the contribution of Russian scholars who are little-known in Italy, on the other, she highlights the relevance for the Russian debate of the Charkiv school, of the Ukrainian scholar Finkel'. She reminds the Italian reader of the importance of the famous Conference in Bratislava in 1968 to Western debate and the birth of Translation Studies; she does not speak about a generic Slavic tradition, but underlines the importance of Czech, Slovak, Bulgarian and Polish schools in this field.[64]

In this regard two recently-published studies by L. Costantino on Polish tradition run along the same lines indicated by Salmon, contributing to shed light on one of the Slavic traditions. They are: the anthology of theoretical texts *Teorie della traduzione in Polonia* (Translation theories in Poland, 2009);[65] and the study *Necessità e poetica. Profilo della traduttologia polac-*

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[61] Ead., *Russistica e traduttologia: dai modelli alle prospettive*, cit.; Ead., *Dalla slavistica alla traduzione: alcune premesse, alcune prospettive*, cit.

[62] Ead., *Teoria della traduzione. Storia, scienza, traduzione*, Milano, Vallardi, 2003 (translated into Russian by author: *Teorija perevoda. Istorija, nauka, professija*, S.-Peterburg/Astana, MIEP-ENU, 2007).

[63] Ead., *Russistica e traduttologia: dai modelli alle prospettive*, cit., p. 278.

[64] The bibliographies in her works, therefore, contain a wide selection of Slavic studies, not limited to those translated into English (this is not an exclusively Western bibliography), nor only into Russian.

[65] *Teorie della traduzione in Polonia*, ed. by L. Costantino, Viterbo, Sette città, 2009. The anthology contains the following texts: O.A. Wojtasiewicz, *Traduzione ed equivalenza*

ca contemporanea (Necessity and poetics. An outlook on contemporary po-lish translation theories, 2012).[66] These studies offer an overview of the theo-retical debate on translation in Poland from its origins to the present day, presenting various approaches and models proposed in time which look beyond the disciplinary divisions that have characterized this debate in the past. At the same time, the anthology gives Italian readers the opportunity to approach some of the most significant texts of this debate, in translation.

Some final remarks on the Italian reception of Slavic T-Theories

At the beginning of this article, I wrote that the interest in Slavic T-theories was a result of selective attention, focused mainly on some specific aspects of the Slavic debate. From what has been said, it is easily observed that it is the Russian debate we have most information on. But there is something else that is interesting to note: we could identify several primary channels of me-diation (or filters) that have conditioned the reception of Slavic T-theories in Italy, namely the "Russian Canon" of Slavic T-theories, the "Western Ca-non" and the "semiotic interest".

Generally (with a few rare exceptions), the only references to ever reach Italy were those that had previously been addressed in the Russian debate. This does not mean that the entire Russian Canon was known in Italy, but that what was not part of this Russian Canon, hardly reached us at all (this was the case with Polish translation studies). Many studies produced by non-Russian scholars have become popular in Italy because they were previously considered part of the Russian Canon of studies on translation. This was the case of Popovič, Ljudskanov, Vlachov and Florin, Torop.

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(Translation and equivalence); E. Balcerzan, *La poetica della traduzione artistica* (Poetics of literary translation); J. Święch, *Traduzione e poetica storica* (Translation and historical poe-tics); S. Barańczak, *La traduzione artistica come oggetto di interpretazione 'indipendente' e 'correlato'* (Interpretation in literary translation: its 'autonomous' and 'related' aspects); J. Ziomek, *Traduzione – comprensione – interpretazione* (Translation – Understanding – Inter-pretation); F. Grucza, *Problemi di 'translatorica'* (The problems of "translatoryka"); E. Taba-kowska, *Le barriere culturali sono fatte di grammatica* (Cultural barriers are built from gram-mar); D. Urbanek, *I problemi di teoria e prassi della traduzione sullo sfondo di una teoria generale della mimesis* (Translation theory and practice within the mimetic theoretical frame-work).

[66] L. Costantino, *Necessità e poetica. Profilo della traduttologia polacca contemporanea*, Roma, Lithos, 2012.

It is worth noting that, in the introductions to the translated volumes of Popovič and Ljudskanov, their editor Osimo underlines how they fall within a common Slavic tradition of research, the semiotic branch we discussed earlier. This tradition does indeed exist, however in this and other articles, Osimo refers only to the part of the debate conducted in the Russian language. Slavic tradition is thus implicitly identified with the Russian debate. It is not fortuitous that when Osimo mentions Popovič and Ljudskanov, Levý or Finkel' in his publications, he generally mentions the Russian editions of their works. A closer look reveals that the selection of Slavic theoreticians in the handbook he edited, includes Eastern European scholars who participated in the debate in Russian. It is also worth noting that the translation of *Teória umeleckého prekladu* by Popovič in Italy was the result of a collation of the Slovak edition and its Russian translation – for reasons that may not be merely philological!

Other texts translated into Italian were part of the "Western Canon" of Slavic T-theories: they were already circulating in other Western languages, from which in some cases they were translated. The texts by R. Jakobson and J. Levý, texts anthologised by S. Nergaard, are translations of texts written in English. The essays by E. Etkind or by J. Levý that appeared in "Testo a fronte" were respectively translated from their French and German translations. The journal's director, F. Buffoni, in the introduction to Levý's text, speaks of a work "which appeared in 1963 within the Structuralist field in Prague and immediately became a common heritage for cultured Europe in its German version (*Die literarische Übersetzung. Theorie einer Kunstgattung*, 1969)".[67] Ljudskanov's work also achieved recognition thanks to its French self-translation (from which it was translated).[68] When S. Nergaard, in her introduction, mentions Ljudskanov, Popovič, Tabakowska, Zlateva, Miko, she refers only to their articles published in English or to English translations of their works (forgetting the existing translations in Italian!).[69] Even

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[67] F. Buffoni, *Testo a fronte: da Jiří Levý a Friedmar Apel*, "Testo a fronte", 7 (1992), p. 8.

[68] A. Ljudskanov, *Traduction humaine et traduction mécanique*, Paris, Centre de Linguistique Quantitative de la Faculté des Sciences de l'Université de Paris, 1969.

[69] These are: A. Ljudskanov, *A Semiotic Approach to the Theory of Translation*, "Languages Sciences", 35 (1975), April, pp. 5-8; A. Popovič, *Dictionary for the Analysis of Literary Translation*, Edmonton, University of Alberta, Department of Comparative Literature, 1976; E. Tabakowska, *Linguistic Poliphony as a Problem in Translation*, in *Translation, History and Culture*, S. Bassnett, A. Lefevere (eds.), London-NewYork, Pinter Publisher 1900, pp. 71-77; P. Zlateva, *Translation as Social Action. Russian and Bulgarian Perspectives*, cit.; F. Miko, *La théorie de l'expression et la traduction*, in *The Nature of Translation*, ed. by J. S. Holmes, F. de Haan and A. Popovič, The Hague, Mouton [s.p.].

the names of these scholars are in some cases transliterated to their English, German or French form – leading to the problem that, from one work to another, the same scholars seem to have different names. It is possible that the decision to refer exclusively to the bibliography in English, and ignore the original texts, was functional to the informative nature of the work, and then to the decision to refer to some fundamental and accessible texts. Yet, here, it is not clear why in the case of Tabakowska, S. Nergaard does not mention her *Cognitive Linguistics and Poetics of Translation*,[70] but only a text published in a volume edited by Bassnett, considered an authority in the Western field of Translation Studies. Though she is rigorous, Nergaard actually betrays her own research preferences and respect for the canon.

The third filter is the semiotic interest. The majority popularisers of Slavic T-theories in Italy seem to have shown interest exclusively in the semiotic approach to translation (with valid exceptions such as Montella and Picchianti-Jampol'skaja, Arcaini and Salmon). This is evident in the works of Nergaard or Osimo, whose success has created the idea that the Slavic con-

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[70] E. Tabakowska, *Cognitive Linguistics and Poetics of Translation*, Tübingen, Gunter Narr Verlag, 1993.

tribution has been expressed primarily in the field of semiotics.[71] Perhaps it is not a coincidence that the most extensively published scholar in the Slavic tradition was P. Torop,[72] or that many of above-mentioned publications appeared in journals such as "Athanor", or through the mediation of researchers such as Nergaard (Lotman, Levý), Petrilli (Torop), Ponzio, De Michiel (Bachtin).

The situation has changed over the past decade. However, translations and studies relative to the debate in the Slavic areas offer a vision that is still incomplete. Traditions of research not conducted in the Russian language find less representation both in terms of studies and translation (not only the relatively young traditions from the former Yugoslavian area are little-known, but also studies carried out in the Ukrainian language, and a large part of the contributions from the very rich Czech and Slovak traditions). If in the Slavic context the Russian debate is better known, it is also true that relatively few texts from the Russian tradition are currently accessible to the Italian reader and the tradition of studies (both from the past and the present) based on psycholinguistic and neurolinguistic approaches are insufficiently represented.

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[71] The lack of interest in Slavic T-theories is particularly surprising in the field of Italian comparative studies, where instead Slavic T-theories have expressed interesting contributions (particularly the Czech, Slovak and Polish debates). The only one exception is D. Ďurišin, known in Italy and often cited in reference to the concepts of "inter-literary networks" and translation as "creative reception"). This seems due to his collaboration with A. Gnisci (together they edited *Il mediterraneo. Una rete interletteraria*, Rome, Bulzoni, 2000. See A. Visco, *La tradizione dello studio comparatistico in Slovacchia*, "I quaderni di Gaia. Rivista di letterature comparate", 5-6-7, (1993) 92-93, pp. 107-118).

[72] Some his articles, however, are translated from English.

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