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PHILOLOGICA 3/2015  
TRANSLATOLOGICA PRAGENSIA IX



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TRANSLATOLOGICA PRAGENSIA IX

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## CONTENTS

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Elżbieta Tabakowska: Translation studies meets linguistics: pre-structuralism, structuralism, post-structuralism. . . . .	7
Lorenzo Costantino: Structuralism in translation theories in Poland: some remarks on the “Poznań school” . . . . .	19
Brigitte Schultze: Jiří Levý’s contributions to drama translation revisited . . . . .	27
Piotr de Bończa Bukowski, Magda Heydel: Polish studies in translation: re-mapping an interdisciplinary field . . . . .	39
Petr Eliáš: Individual style in translation. . . . .	55
Elisabeth Gibbels, Jo Schmitz: Investigating interventionist interpreting via Mikhail Bakhtin . . . . .	61
Zuzana Jettmarová: How many functionalisms are there in translation studies? . . . . .	73
Marta Kaźmierczak: Translatability of intertextual markers: verifying a paradigm . . . . .	83
Jose Manuel López Gaseni: Cultural identity vs. cultural adaptation in children’s literature translated into Basque . . . . .	99
Brigitte Schultze: Jiří Levý’s contribution to translation studies as represented in the de Gruyter Encyclopedia <i>Übersetzung, Translation, Traduction</i> . . . . .	105
Elżbieta Skibińska: Polish translation studies at the turn of centuries: comments from the scientometric perspective . . . . .	113
Libuša Vajdová: The Slovak school of translation studies (Dionýz Ďurišin and translation functions) . . . . .	127
Mária Valentová, Lýdia Čechová: Revitalizing structuralism in Slovak translation theory – potential and limitations. . . . .	141
Jitka Zehnalová: The Czech structuralist tradition and translation-related semiotic text analysis. . . . .	149



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## TRANSLATION STUDIES MEETS LINGUISTICS: PRE-STRUCTURALISM, STRUCTURALISM, POST-STRUCTURALISM

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### ABSTRACT

Although the founding father of (European) structuralism was a linguist, apart from linguistics and philosophy its main tenets were applied chiefly to the literary strand of the discipline which is known today under the umbrella term of Translation Studies. The relationship between translation and linguistics has always been rather difficult, and at the end of the 1970's the shift from prescriptive to descriptive approaches did not make it any easier.

East European structuralist approaches to translation were developed within literature oriented theories, focusing mainly on poetics of literary translation. The original fascination with linguistic structuralism as possible foundation of "scientific" (or scientist?) translation theory soon gave way to disappointment: structural models and structuralist methodologies proved to be too limited to account for the intricacies of the translation process. The reaction was the "cultural turn" of the 1990's.

Paradoxically enough, linguistic post-structuralism in translation studies implies a more general "turn" towards pre-structuralist or traditional linguistic paradigms, with their emphasis on indeterminateness of non-objectivist meaning, on the role of motivation and of the cultural and social context. All these insights gain new significance within contemporary "post-structuralist" linguistic frameworks. In the last decades of the 20th century one such framework emerged, known under the umbrella term of Cognitive Linguistics. The relevance of CL for TS lies in its recognition of the role of human experience and cognition.

**Keywords:** cognitive linguistics; conceptualization; context; cultural turn; experience; motivation; non-objectivist meaning; pre-structuralism; post-structuralism; text linguistics

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### 1. Introduction

In spite of its widely proclaimed (and well deserved) autonomy, the young discipline of Translation Studies (henceforth: TS) has never denied its debt to two neighbouring disciplines of a longer tradition: linguistics and literature. Yet in scholarly reflection on their mutual relations the latter seems to be much better represented than the former. In

the contemporary TS paradigm literary traditions figure more prominently than linguistic ones, as seen in the monographs and anthologies appearing recently on the market (in the Polish context, see e.g. Bukowski & Heydel 2012). It seems worthwhile to try and restore the proportions, as was doubtlessly realized by the organizers of the Prague conference, devoted to Czech, Slovak and Polish structuralist traditions in the TS paradigm. As is well known, structuralist frameworks were originally developed within the framework of theoretical linguistics; later they were transplanted to literary studies and found their way to TS. Prominent representatives of Polish pre-structuralist, structuralist and poststructuralist linguistics made an important contribution; it is to them that the present essay is a tribute.

Metaphorically, Polish linguistic tradition can be seen as a threefold spiral, with pre-structuralist insights reappearing in the more recent post-structuralist (cognitivist) paradigm and “structuralism proper” taking the middle position, informed by the former and informing the latter.

## 2. The four Polish “pre-structuralist pre-cognitivists”

### 2.1 Jan Baudouin de Courtenay (1845–1929)

In 1884 de Courtenay wrote: “The essence of language is the way in which sound is combined with psychologically conditioned content” (de Courtenay 1884: 12, quoted in Urbańczyk 1993: 110).<sup>1</sup>

In fact, this statement may well serve as a working definition of **psychologism** – the approach that prevailed in Polish linguistics of the first decades of the 20th century. Its advocates believed that linguistic investigation should be related to, or in a more extreme version founded upon, psychology. Although present in classical European structuralism (see below, section 3.1), the idea was anathema to proponents of the American version, especially the supporters of the transformational-generative theory initiated by Harris and propagated by Chomsky and his followers. Yet the postulate that “the first and most fundamental requirement of objective research is the conviction of psychological and sociological character of human language” (de Courtenay 1901: 21, quoted in Urbańczyk 1993: 110) has triumphantly come back, in a modernized form, as one of the basic tenets of all trends that are now developed within the approach known as “cognitive linguistics” (see section 5. below), which, in its turn, appears to become increasingly influential in the ST of today (cf. e.g. Hejwowski 2004).

### 2.2 Jan Rozwadowski (1867–1935)

In a series of articles written in the first two decades of the 20th century Jan Rozwadowski, one of the greatest Polish linguists of the time, repeatedly claimed that “language is a system of signs that cover human psychological life in its entirety; it is an external exponent of that life”, which “reflects the system of human reality” (1960: 218). The titles

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<sup>1</sup> Unless stated otherwise, all quotations from Polish sources are given in my own translation.



of his articles collected in a volume on “the phenomena and development of language” (*O zjawiskach i rozwoju języka*, 1950 [1921]), provide a perfect illustration of that claim: *Język jako wytwór kultury* (“Language as a product of culture”), *Językoznawstwo a język literacki* (“Linguistics and the language of literature”), *O poezji w języku* (“On poetry in language”).

Once again, the pre-structuralist linguistics of Rozwadowski are an augury of the “cultural turn” in both modern theories of language and in contemporary Translation Studies, as well as an argument for the claim that the traditional gap separating “literary” and “linguistic” translation theories should be levelled out. Rozwadowski’s metaphor of language as “a *sui generis* plastic wall on which culture makes its impression, that is, an interrelation between the subject (the human being) and the object (the world)” (1960: 226) is based upon the notion of subjectivity as an inherent property of human cognition. Conditioned by culture, the way in which things are “perceived and understood is different for different peoples and different nations” (1960 [1921]: 41). The interrelations between languages and cultures, the central position of the “human factor” and hence the subjectivity of the translator are core notions of both the cognitive theory of language and contemporary TS facing its two recent turns: the cultural and the creative (cf. Heydel 2013, part I).

### 2.3 Zenon Klemensiewicz (1891–1969)

Although focused upon descriptive syntax, the writings of Zenon Klemensiewicz are particularly relevant in view of their implications for contemporary TS. Among his early works one should mention pioneering analyses of individual styles, which are an insightful augury of methodologically consistent contemporary stylistic research (Klemensiewicz 1927). In a later text on “psychological interpretation of a grammatical sentence” he writes about “selectional decisions in using available all-nation potential of the linguistic syntactic system” (1969 [1952]: 79). What sounds like a paraphrase of Ronald Langacker’s definition of “alternate construal” (cf. e.g. Langacker 2008), can also be taken to define the crucial notion of today’s TS, i.e. the translator’s decision process. In turn, Klemensiewicz’s claim that the syntactic word order results from the “speaker’s attitude” and their particular point of view (1969 [1952]: 47) brings to mind the notion of salience, basic for both Langacker’s model of grammar and translation theorists’ pertinent notion of translation dominant (cf. Barańczak 2004).

Last but not least, Klemensiewicz’s claim that “generalizations need mass frequency calculations” (1969 [1952]: 93) forebodes empirical corpus-illustrated or corpus-based research on translation, as evident in later work on parallel texts and language corpora (cf. e.g. the works by Mona Baker; see e.g. Baker 1995) and computer-aided stylometry (cf. e.g. Rybicki 2012).

Significantly, Klemensiewicz’s research on syntactic structures of Polish was regularly combined with analyses of individual styles – one of the leitmotifs of his scholarly work and an aspect of language use that was in general neglected within the structuralist approach as a topic that went against the structuralist principles. Individual styles are discussed in his papers *Elementy składni w poezji* (“Syntactic elements in poetry”), *O niektórych właściwościach pisarskiego języka Marii Dąbrowskiej* (“On some character-

istics of the literary language of Maria Dąbrowska”), *O składni utworów Henryka Sienkiewicza* (“On the syntax in the works by Henryk Sienkiewicz”), *Garść uwag o słowotwórstwie Zegadłowicza powieściopisarza* (“Some remarks on word formation in the novels by Zegadłowicz”).

## 2.4 Olgierd Wojtasiewicz (1916–1995)

Wojtasiewicz, trained as a specialist in Chinese language and culture, was a theorist of language and a translator. He is rightly considered as the “father of Polish Translation Studies” (cf. Hejwowski 2013). As the author of *Wstęp do teorii tłumaczenia* (“An introduction to the theory of translation”), published in 1957, he went well ahead of his time. In the very year in which Chomsky published his *Syntactic Structures* – the first manifesto of the generative model of language – and several years before Nida proposed the opposition between formal and functional (dynamic) equivalence, Wojtasiewicz claimed that equivalence in translation is to be considered as a signal to evoke the same (or at least similar) set of associations. Unlike other scholars influenced by linguistic structuralism, Wojtasiewicz saw untranslatability as a function of cultural differences rather than systematic differences between languages. The “associations” that he wrote about were shown to run the full gamut from the individual to the general, thus foreboding the cognitivist notions of embodied encyclopaedic meaning. In direct reference to TS, his claims tally with the cultural turn and relate to Gideon Toury’s concept of descriptive norms.

## 3. Structuralism

### 3.1 Linguistics

The (official) beginning of (European) structuralism is usually taken to be the publication of de Saussure’s *Cours de linguistique générale* in 1916. Its main tenets can be summarized as a set of well-known claims, recalled at this place for the readers’ convenience:

- in linguistic investigation *langue* should be differentiated from *parole*, with research focusing upon *langue*;
- language is defined as a system of (discrete) elements ordered according to (strict) rules;
- elements within structures can be replaced with other elements (i.e. slots in syntagms can be filled with items belonging to appropriate paradigms);
- the structure of language is inherently hierarchical, which implies methodological reductionism;
- in the structure of language, relations between elements are more important than the elements themselves;
- networks of relations between elements matter more than the characteristics of individual constitutive elements;
- investigating the structure “as it is at a given moment” does not involve the history of that structure (i.e. synchrony is to be separated from diachrony).

Early reactions of Polish scholars are aptly summarized by the opinion expressed in an article written in the 30's of the last century by a prominent representative of Polish traditional (pre-structuralist) linguistics, Andrzej Gawroński: "De Saussure created a genial system. But (...) he sinned in that he wished to impose the principle of precision upon facts whose nature is in general defined as <more or less>. There is no precision here apart from precise realization of the essential lack of precision" (1928: 32). This is an augury of the claim – fundamental for both cognitive linguistics and contemporary TS – that in dealing with linguistic systems (viz. grammars) and texts and/or discourses (viz. originals and translations) in order to be true to facts one can only assume that what is at work in language are principles and probabilities rather than strict rules.

Polish linguists, who always counted literary texts among their favourite material of study, were not happy about the structuralist postulate of the autonomy of language and linguistics. Recognizing the crucial role that the "human factor" plays in the creation and interpretation of metaphor (Rozwadowski), focusing upon culture-specific mechanisms that underlie etymology (Rozwadowski), considering language as a product of a "generalized human being" (Klemensiewicz) striving for effective communication, are all ideas that sound very modern in the context of contemporary TS.

### 3.2 Literary Studies

Although the founding father of (European) structuralism was a linguist striving to create a theory linguistic *par excellence*, main tenets of classical structuralism were widely applied also to literary studies. The aim was to create a precise scientific method that could be used to research literature and to define its universal features. By analogy with linguistics, the methodology would be thus used to investigate systemic properties of literary language. Main tenets of the literary version of classical structuralism parallel those formulated for linguistics:

- a literary text is a particular linguistic expression, with the aesthetic function at its core;
- a literary text is a realization of a particular system, and its form and meaning are interconnected;
- interpretation of a literary work must make appeal to a general (literary) language and to a (particular and general) literary tradition;
- in their research, literary scholars aim at a description of the structure of a (given) literary work.

### 3.3 Translation Studies

It is generally assumed that the official introduction of structuralism into TS began in 1972, with James Holmes publishing his *The name and nature of Translation Studies*. The framework was applied chiefly to the literary strand of the discipline. In Eastern Europe it was developed within literature-oriented theories, focusing mainly on poetics and the translation of poetry. Going into details would exceed the scope of this paper; we shall only remind the reader that in 1930's seminal contributions came from representatives of the Prague School: Roman Jakobson analysed the functional role of linguistic elements

in a literary text, and Jan Mukařovský put forward his claim of the smooth transition between descriptive and metaphorical meanings. In the second half of the 20th century the structuralist vein in TS was developed in the Nitra School inspired by Jiří Levý, who – well ahead of his time – pointed out the significance of statistics and language and text corpora in empirical TS.

In other parts of Europe the linguistic strand of TS was more pronounced. The groundbreaking work on contrastive stylistics by Jean-Paul Vinay and Jean Darbelnet appeared in 1958 (Vinay & Darbelnet 1958). The next decade brought the componential model of translation proposed by John Catford (1965) and Eugene Nida's (1964) dichotomous distinction between formal and functional equivalence. Developments within the field of contrastive text linguistics gave rise to works in which textual contrasts were applied to translation theory (cf. e.g. Hatim 1990). In Poland, pertinent issues of specialized translation were discussed by many applied linguists – Barbara Kielar, Andrzej Kopczyński, Maria Piotrowska, Alicja Pisarska, Teresa Tomasziewicz or Małgorzata Tryuk.

However, like elsewhere, in the Polish tradition the literary brand of structuralism prevailed. Theoretical works of Edward Balcerzan and Stanisław Barańczak are just as well-known as their original literary output and their literary translations, in Poland and beyond. Landmarks of the “literary bias” abound – from the classical anthology edited by Seweryn Pollak (Pollak 1957), to the recent anthology published by Piotr Bukowski and Magda Heydel (Bukowski & Heydel 2012). If Polish TS scholars of the structuralist persuasion showed their interest in linguistics as an aspect of the methodological framework which they employed, then it was mainly transformational-generative models proposed in the second half of the 20th century. Chomsky's theory of language and grammar – notably the algorithmic model of structural derivation – inspired many renown theorists of translation; Eugene Nida's proposal to look for equivalence (or the notorious *tertium comparationis*) at the level of the deep structure reigned supreme, albeit for a rather short time. While applicable – to some extent – to specialized translation, the generative-transformational approach proved frustrating when scholars were faced with literary texts. On the other hand, if linguists of the structuralist persuasion (notably of the transformational-generative orientation) were at all interested in TS, then it was for the sake of promoting the linguistic theory that they propagated. It is almost trivial to add at this point that in the research on contrastive linguistics all linguists naturally used translation in glosses to their examples, taking the principle of context-free equivalence for granted, and practicing sentence-by-sentence translation, aimed at preserving truth conditions.

## **4. Reactions against structuralism**

### **4.1 Literary Studies**

In literary studies it was soon found that de Saussure's linguistic theory was not a suitable tool to investigate literature, as the assumption of strict precision was not plausible as the guiding principle of research carried out in the humanities. Moreover, little concern for individuality and creativity shown by the advocates of the framework, which

was focused upon systematic and objective characteristics of the objects of investigation, disagreed with literary priorities. Auguries of post-structuralism and postmodernism were quick to arrive: Jacques Derrida's deconstructionism, Roland Barthes' assumption of inherent subjectivism of interpretation and his claim that it is the reader who constructs the narrative using linguistic prompts provided by the text; Julia Kristeva's reflection on intertextuality – these were all signs of the “cultural turn” in literary studies.

## 4.2 Translation Studies

In TS the original fascination with linguistic structuralism as a possible foundation of “scientific” (or scientist?) translation theory soon gave way to disappointment. Structuralist models and methodologies proved too limited to account for the nuances of translated texts and the intricacies of the translation process. Most significantly, the inadequacy became visible in the field of metaphor. This crucial issue of literary translation was in the late structuralist models – notably the transformational-generative theory – relegated to the periphery as a phenomenon considered as marginal, boarding on linguistic deviation.

Reactions were quick, and sometimes quite radical. In 1999, speaking at a translators' meeting in Bratislava (significantly enough organized in order to celebrate the launching of the UNESCO Chair in TS at the Comenius University), Mary Snell-Hornby, a philologist and one of the most prominent theorists of translation of the decade, demanded that linguists should have nothing to do with TS scholars. In a similar vein, in 2013, one of those scholars referred to “the now exhausted paradigm, based upon contrastive linguistics and comparative procedures, focused on equivalence determined on the level of the linguistic system and poetics” (Heydel 2013: 36).

It seems justified to say that “post-structuralist” trends reached the field of TS earlier than they did the domain of linguistics. With the focus on the process rather than the product of translation, mental processing and understanding were now considered crucial, thus foreboding the fundamental assumption underlying cognitive linguistics. The recognition of the importance of “the human factor” brought into TS the assumption of the translator's subjectivity: translators were given the right to possess their own identity, which resulted in the admission that objectivism is just a myth which makes easier the life of the researcher. More and more often translation was seen as a dynamic activity, with the translator's “decision making process” at the centre of the scholars' interest (cf. e.g. Piotrowska 2007). In 2003 Theo Hermans officially proclaimed the death of the old concept of equivalence – the favourite of all structuralist frameworks – claiming that “for a translation (...) being declared equivalent to its original, whether through divine intervention or legal authentication, marks the end of its status as a translation (...) for as long as translations remain translations, equivalence remains beyond their grasp” (2003: 39–40). The movement known as the “cultural turn” in TS was naturally accompanied by the turn from prescriptivism to descriptivism, launched by Gideon Toury's postulate of searching for descriptive norms, defined as regularities (rather than strict rules) of translator behaviour. With mainstream linguistic theories still navigating their structuralist routes, the relegation of those theories to the background is not astonishing.

When launching their then new journal “Translation Studies” Routledge “invite[d] those as yet unfamiliar with or wary of TS to enter the discussion. Such scholars will include people working in literary theory, sociology, ethnography, philosophy, semiotics, history and historiography, gender studies, post-colonialism, *and related fields*” (www.routledge.com, 2008, emphasis – E. T.). According to this invitation, linguistics could be considered, at best, as “one of the related fields”. And yet, since language is the stuff of which all texts – whether original or translated – are made, it would be unreasonable to deny that theory of translation must be based on a theory of language. The question, then, is: can linguistics claim a less peripheral position? And is there a linguistic framework that could actually be of use to TS? In the remainder of this essay I would like to briefly substantiate the claim that in the last decades of the 20th century one such framework did actually emerge. Known under the umbrella term of Cognitive Linguistics, it marked the advance of post-structuralism in linguistics.

### 5. Post-structuralism: cognitive linguistics

Since 1987 – the year in which three of the most important manifestos by the founding fathers Cognitive Linguistics appeared in print (Langacker 1987; Lakoff 1987; Lakoff & Johnson 1987) – Cognitive Linguistics has been gaining prominence in contemporary research on language and communication. Under the umbrella term many different strands were launched and developed – from different models of grammar to theories of metaphor and metonymy, to mental spaces and conceptual integration, to discourse. To present even a briefest selection of the vast literature written on these topics would mean going far beyond the limits of this essay. Therefore we shall only summarise those basic tenets that are most significant for the present discussion. They reveal important contrasts with earlier theories and, on the other hand, show their potential as a theoretical linguistic framework for contemporary TS:

- the focus should be on *parole* rather than on *langue*, since usage-based models and bottom-to-top approach guarantee descriptions making direct reference to real linguistic data;
- investigation – and description – of language should be focused on *signifié* rather than *significant*, since it is meaning that is the *raison-être* of language as a means of human communication;
- grammar is symbolic: grammatical structures convey meaning just as lexical items do, even though those meanings are schematic in nature; linguistic resources allow speakers of a language to construe their messages in different ways, depending on aspects of imagery, such as the level of specificity, point of view, salience of certain elements of the message, the scope of the scene described, etc. (cf. Langacker 1987, 2008);
- language is to a large extent iconic, i.e. forms mime meanings. Iconicity can be observed on all levels of language – from sound symbolism and onomatopoeia to syntactic structures;
- metaphor (like metonymy) is a mode of thinking rather than a way of replacing names with other names, following the principle of similarity or contingency. And as a mode

- of thinking, it is systematic and constitutes a basic mechanism that underlies the process of human cognition;
- human communication involves dynamic creation and recreation of mental spaces – small packages of elements of meaning, constructed “online” when we think and speak, for the purpose of understanding and communication. In the process of communication these structures are blended and new meanings emerge;
  - differences in conceptual systems that underlie particular languages are culture-specific. Within the cognitive framework, emphasis on this particular aspect of language gave rise to the branch of linguistics known as ethnolinguistics. The interest in relations between language and culture has a strong tradition in Polish reflection on language; Wierzbicka’s theory of semantic primes and natural semantic metalanguage inspired many researchers, beginning with the representatives of the so-called Lublin School of Ethnolinguistics, who develop their pragmatically-based notion of the linguistic worldview (cf. Bartmiński 2009).

## 6. Cognitive linguistics and translation (studies)

Even though many TS scholars are not (yet?) willing to accept the cognitive theory of language as part of their theoretical framework, the relation is not symmetrical. In the seminal year 1987 George Lakoff, one of the most prominent representatives of cognitive grammar and the founding father of the cognitive theory of metaphor, wrote: “Differences in conceptual systems do create difficulties for translation. (...) It does *not* follow from the impossibility of *translation* that *understanding* is impossible. (...) Translation can occur without understanding, and understanding can occur without the possibility of translation (...). The criterion of getting the truth conditions right in sentence-by-sentence translation ignores what is in the mind. It ignores how sentences are *understood*. And it ignores how concepts are *organized*, both internally and relative to one another” (emphasis in the original). In the same chapter, he pointed to areas of difficulty in translation: culturally defined frames (e.g. baseball), metaphors (e.g. head/belly as the locus of thought/feeling), metonymies (e.g. *I broke down at that junction*), etc. (Lakoff 1987: 311–316).

It is not a mere coincidence that Lakoff admitted being inspired by Roman Jakobson’s research on interrelations between language and literature. Moreover, it is revealing to notice that all the quotations given above could be easily attributed to any scholar working within the field of contemporary TS. It is perhaps even more interesting to notice that they could have well been authored by any of the Polish “pre-structuralists” quoted in section 2 above.

It might be claimed that the linguistic brand in post-structuralist TS implies a more general “turn” towards pre-structuralist or traditional linguistic paradigms, with their emphasis on indeterminateness of non-objectivist meaning and on the role of motivation and the cultural and social context. In reference to the Polish tradition, it becomes apparent that pre-structuralist insights of such linguists as de Courtenay, Rozwadowski, Klemensiewicz, or Wojtasiewicz gain new significance within contemporary “post-structuralist” linguistic frameworks. This, however, must not be taken to mean that linguistic



theories that provide frameworks for TS “run in circles”: the return to classical (pre) structuralism can be metaphorically described as a spiral rather than as a circle. Over the years pre-structuralist insights have gained an overall framework that made it possible to unite them within a single, consistent and comprehensive, linguistic theory. This was made possible because we now know more than they did – about the nature and workings of human body and mind, about the nature of language as a product of human body and mind confronted with the world, about the processes of civilisation and the development of culture. We now know more about particular languages, particular civilizations and particular cultures. But this spiral-like return was doubtlessly enhanced by confrontation with various brands of structuralism.

Consequently, I would like to claim that cognitivist approaches might contribute to present day TS by combining pre-structuralist and structuralist notions with post-structuralist findings. The relevance of cognitive linguistics for TS lies in its recognition of the role of human experience and cognition in language creation, language development and language use. Combined with authentic data analysis (cf. Levý’s postulate of statistical approaches now realized as corpus driven studies), the model that defines meaning as conceptualization of (bodily) experience and describes grammar as an inventory of means that allow for incorporation of the individual “human factor” in linguistic expression, brings together thought, language and culture.

## 7. Conclusion

It might have seemed more proper to begin – rather than end – this discussion with a definition of translation. Yet it does seem proper to conclude with one of the many: a definition that gives in a nutshell the basic tenet that contemporary TS shares with cognitive linguistics. Formulated fifteen years ago by the Polish literary theorist and TS scholar Anna Legeżyńska, the definition claims that translation is not *a reconstruction*, but *an approximation* of a “model of the world” or “an image” (Legeżyńska 1998: 45, emphasis – E. T.). The approximation can be achieved by trying to reconstruct the type of imagination that led the original author, as reflected in the choices they had made, out of the repertoire that the language puts at their disposal. Legeżyńska limited her definition to translation; the linguist of a cognitivist persuasion would be ready to say that it applies to all acts of linguistic communication. It is at this junction that cognitive linguistics actually meets TS. Ample evidence proving that the meeting can actually be fruitful is given in the first monograph devoted in its entirety to mutual relations between the two neighbouring disciplines and aptly titled *Cognitive Linguistics and Translation. Advances in some theoretical models and applications* (Rojo and Ibarretxe-Antuñano 2013). The name that one of the authors in this volume proposes for the emerging cross-discipline is *cognitive translatology*. It has a long linguistic tradition, and – as we believe – a promising future.



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## STRUCTURALISM IN TRANSLATION THEORIES IN POLAND: SOME REMARKS ON THE “POZNAŃ SCHOOL”

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### ABSTRACT

Since the late sixties of the twentieth century much research has been carried out in the field of translation studies by structuralist literary theorists and historians in Poland. In particular a group of scholars of the Institute of Polish Philology from the University of Poznań such as Jerzy Ziomek, Edward Balcerzan, Stanisław Barańczak, Anna Legeżyńska, Ewa Kraskowska (the “Poznań School”) produced a kind of theoretical and descriptive research work which was characterized by an analytical approach definable as “source” and “target” oriented, micro- and macro-structural at the same time. Although the results emerged were often of considerable interest (and ahead of comparable studies carried out in the West at the same time), little is known about Poznań School in the West. Although the structuralist theoretical paradigm today is considered to be in crisis in the whole of the Western world, these studies do not appear to be incompatible with a number of current problems in the theoretical discussions on translation.

**Keywords:** Poznań school; translation as a semiotic process; translational series; model and empirical reader; crypto-translation; self-translation

Structuralism in Poland was the leading theoretical model in literary research for a very long period, from 1930s to the late 1970s (Głowiński 1975). The *Polish structuralist school* produced important research in the field of theory of literary communication, especially developing the diachronic dimension, with research linking literary communication with historical poetics, as well as social and above all receptive dimensions. The works which refer to Polish structuralism do not however usually mention the fact that one of the fields it has offered a major contribution to is that of translation theory, particularly thanks to the research work of a group of scholars of the Institute of Polish Philology from University of Poznań: Jerzy Ziomek (1924–1990), Edward Balcerzan (1937) and his pupils Stanisław Barańczak (1946), Anna Legeżyńska (1951) and Ewa Kraskowska (1954).

A premise: the limits of the structuralist-semiotic paradigm have already been highlighted through decades of discussions in all fields in which it has been applied. Why

bother to deal with studies based on a theoretical paradigm considered by most scholars to be “in crisis”? I would like to return to this question at the end of this article. For the moment it should be observed that, when we use expressions like *Poznań school* or *Polish translatology*, these concepts are almost unknown for most Western scholars: the research work of the Poznań school was done mostly in isolation from the rest of the Western world, and still today Western scholars tend to be unfamiliar with it. The reasons for this are easy to understand: the existence of the very language barriers that translation theory aims to contribute to knocking down, historical and political reasons, and according to some also a certain cultural prejudice which underlies the justification of the communication difficulties with the whole world behind the Iron Curtain with the idea of backwardness of the *other Europe* (Baer 2011: 1–15). All this leads back to the problem of the existence of a traditional rupture of great dimensions between Western and Eastern discussions of translation. From this point of view, the answer to the question I mentioned before should be evident. Today there is a methodological problem within the discipline of Translation Theories which cannot be overlooked: this requires that we recover those traditions that still are in the background of the so-called *international* debate. I would therefore like first of all to consider some key contributions from the Poznań school.

The outset of theoretical discussion of translation in Poland dates back to the mid-20th century. After an initial *linguistic* phase in the 1950s, *literary translation* research predominated in this field. That was conducted by a group of literary scholars of the Institute of Polish Philology at the University of Poznań. In 1965 Ziomek attempted to remove translation criticism from subjective impressionism, rather tracing the analysis of translated texts to scientific criteria, applying the theory of information to comparative stylistics (Ziomek 1965). His study was followed three years later by Balcerzan’s proposal of a structuralist-semiotic model of translation, underlying the research conducted by himself and the other scholars from Poznań throughout the 1970s and 80s (Balcerzan 1968).

It should be pointed out that the interest of these researchers was not addressed to the practical needs of translation. They were above all literary theorists and historians, and they looked at translation as a special type of literary text, an a posteriori fact, a realised product of literary history. Ultimately they were interested in the use in the translated texts of the same principles and instruments made available by structuralism for the study of literary texts. The overcoming of the “normative” perspective towards a “descriptive” and “theoretical” perspective was therefore implicit in their approach.

The theoretical assumptions of it were:

- 1) Translation is a form of communication (of a particular type: in its horizontal and vertical dimensions the **model of translational communication** duplicates the **model of communication** it derives from);
- 2) Translation is a semiotic process that involves an act of interpretation.

Translation appeared as a text on an equal footing with the other works in a specific literary tradition, on the one hand, sharing the same structural norms as other works (intratextual, intertextual, synchronic and diachronic norms), on the other, being at the same time subject to its own system of norms (the **translational code**) which changes over time in connection with the whole system (from this point of view: translation is like a specific genre in evolution).

All these assumptions were already clearly formulated in Balcerzan's fundamental study of 1968, *The Style and Poetics of Bruno Jasiński Bilingual Writing*, a work on literary bilingualism and self-translation devoted to the bilingual output of the poet Bruno Jasiński (they were also summarized in part in a brief article of the same year – Balcerzan 1968b). This study, little known in the West, marked a turning point in the debate on translation in Poland, introducing some fundamental concepts which are still valid today.

Balcerzan (1968: 32–38) overcame the views of translation held in the linguistic discussions of the time, which focused on the problem of untranslatability and of the definition of equivalence. Concentrating on literary translation, instead he proposed a semiotic definition of it as a process of structural reconstruction of the source text not only in the signs of a different language, but also in those of a different literary code, a different system of (metric, stylistic, compositional and literary genre ...) norms in evolution. The result of this semiotic process was then a new text which, although keeping its invariant elements, lives in a different context, in a network of completely different extra-textual ties. Rejecting the labels he considered “moralistic”, such as *fidelity* and *betrayal*, Balcerzan proposed investigating the changes undergone by the source text during the translation process, not as deviations from the source text, but rather in relation to the system of norms in which the translated text lay, taking into account all the subjects and elements defining the translational model of communication (code, sender, receiver, context ...).

His perspective, like that characterising Translation Studies in the West, was *target oriented*. It led to the consideration:

- 1) Of the action exercised by the translation on the target system (as the realisation of unrealised possibilities of the paradigmatic system);
- 2) Of the action that the system itself exercises on the structure of the translation (for example by means of the system of expectations of translation receivers, or, general current norms).

The scholar also overcame the prejudice of subalternity, the artistic inferiority of the target text compared to the original works. From the viewpoint of the action carried out by the literary system, translation could act in the same way as other works in the same system: namely in relation to the target system, it was found to play the same function of stylistic innovation or replica played by any literary work (Balcerzan 1968: 80–86).

Moreover, the value of the translation ceased to be dependent on that of the original (from this point of view in fact, totally irrelevant), instead being defined simply according to the intrinsic features of the translation in relation to the context it was received in; secondary to this was also the strategy adopted by the translator.

In the position of “discovery” [of a new style – L. C.] many “faithful” and “unfaithful” translations can be found. Moreover, the directives of the original do not define the place a given text should occupy in a foreign system of systems. The original may in fact be a “discovery” set against the background of its own tradition, and – transposed into the field of another – become an ordinary element (...) It is also easy to imagine the exact opposite occurring: an absolutely secondary text “on home ground” in the field of foreign traditions projects an innovating style. And so on (Balcerzan 1968: 82 – transl. L. C.).

In 1968 Balcerzan also introduced the concept of the **translational series** (1968b: 23). Underlining the interpretative nature of translating, he deviated from the myth of the ide-

al, perfect translation. He noticed that, if the transformations accompanying this process are linked to the change of code, the interpreting subject, the system and context in which the interpretation takes place, which in turn undergoes continuous historical evolution, then translation is a reconstruction which can *a priori* be repeated infinitely, generating different results each time. Balcerzan was then aware of the historical value of the translational interpretation: the single translation – he observed – is a concrete product with a precise historical and cultural value, one possibility among many. Balcerzan defined the “series” as the linkage of infinite concurrent translational interpretations, real or merely potential infinite realisations. “The translation of a given foreign work is always one possibility among many. The essential feature of translations is therefore their repeatability and multiplicability” (Balcerzan 1968b: 23).

The series concept was one of the most productive of Polish translatology: many translation analysis-studies have focused specifically on some series of translations. This appears to be a particular application to the translation field of the diachronous perspective, typical of the research works of the Polish structuralist school in the literary field. The translated texts are studied not merely individually in relation to the target system but also in relation to previous translations of the same work. In this way the “conventions” characterising the translation of the same work, the structure of the series and its evolution are all taken into consideration (see Filipowicz-Rudek 2000).

As already mentioned, Jasiński study was the forerunner to subsequent investigations by the Poznań scholars. Overall, they can be viewed as theoretical studies of translation starting from the subjects which define the translational model of communication. I’ll not offer a full description of all these investigations, but I would like to mention some of them.

Barańczak (1974), for instance, focused his attention on the receivers of the target text, and on the distinction between the **model** and **empirical reader**. He noticed that translations are received by empirical readers in relation to the source text (as translations) or as autonomous text. But he also noticed that these two different **styles of reception** of the translation are “programmes of reception” projected in the very structure of the text, intrinsic features of it (we may think for example of the use or otherwise of parallel text). Furthermore, and importantly, the translator’s choice between the different programmes could once again be linked to the influences that lead to supra-individual conventions in force at a given time and in a given society, or the relationship between different cultures.

In an analytical study of some series of translations in their own development and in relation to that of a number of literary genres in Poland, Legeżyńska (1986) focused her attention on the translator, a particular receiver and interpreter with author competences, raising the problem of translator as “second author” of the text.

Ziomek (1975) also returned to tackle the problem of translation. Adopting the semi-otic perspective of his pupil Balcerzan, he dealt with the inevitable transformations of the structure of a text during the translation process, and the superimposition in the “polyphony” of translation of the choices made by the two senders – author and translator.

In this context I would like to recall the research works of a scholar from Lublin, but very close to the research of Poznań school, Jerzy Świąch. He intervened on the problem of the link between translation and historical poetics, on the evolutionary, historical character of the translational code (Świąch 1976). The translation – he noticed – uses a double

code: the general code of the literary target system and also the translational code – a set of norms and conventions regulating translational production. There are in fact translational conventions (sometimes explicit, sometimes implicit) that are not equal to those of the literary system. And the nature of the directives of the translational code is that of an evolving system: they change over time, showing a less prescriptive character in relation to the weaker, peripheral or less canonized, less subject to collective control ... parts of the system (for example a given genre in a given period).

Indeed, again in his study of 1968, Balcerzan focused on the translator's "relationship" with and attitude towards the source text. In this context he also introduced the category of **crypto-translation**, a polemic remake in which the translator criticizes the source text, but in which the relationship with the latter is not explicit (even though its recognition is required) (Balcerzan 1968: 218 and fol.). Thus a form of translation similar to the pastiche, the paraphrase, the parody, etc. According to Balcerzan, all these literary forms shared the same "poetics of reminiscence". The concept of crypto-translation is very interesting as it moved into a territory in which the distinction between "translation" and "original work" is very transient, given that the original works (as the scholar indeed commented) are themselves the result of a collage of citations, and that translations and original works participate in the same intertextual development of literature (Balcerzan 1985: 148 and fol.).

Balcerzan's 1968 study is also one of the very first essays devoted to the problem of "literary bilingualism", the importance of which has only recently been underlined in international translational debate. In this study the scholar observed that, if the bilingual person is defined as a person able to use two language systems, the bilingual writer is a writer able to use equally the norms and conventions of both linguistic and literary and cultural systems. The bilingualism was then defined by Balcerzan as "bi-systemicity" and "bi-culturality" (Balcerzan 1968: 6–10). Research on self-translation highlighted once again the illusory nature of the view of translation as a simple transposition of meanings which remain unchanged in the linguistic re-coding, instead showing how the structure of the translation is heavily conditioned by the directives of the literary system even when the author of the translation is the author of the original (which would seem to guarantee the greatest possible level of "fidelity" to the original).

The case presented by Balcerzan posed another important question: if the self-translation, totally different from the original, in any case possesses the same authority (being produced by the same author), to what extent was it really possible to talk of "original" and "translation"? The problem was developed by Kraskowska, who (in the late 80s) reflected on the consequences the concept of literary bilingualism seems to imply for the stability of a precise criterion of distinction for the concepts of "translation" and "original" (Kraskowska 1985, 1989). Analysing cases in which the author of the source text intervened in the text of the translation, introducing authentic author's variants, or even other cases in which the writing and self-translation of two texts were a contemporary and bidirectional process, she observed that it was not possible to accept the conclusion that of the two variants one is to be considered "more original" than the other. The problem of bilingualism also posed important questions on the concept of "national literature", or of "literary system" intended as a closed set: where should we place self-translations and bilingual writers? Debating with Balcerzan, who offered an analysis and a typolo-



gy of literary bilingualism based exclusively on the literary evaluation of the produced texts, Kraskowska also underlined how the analysis of bilingualism should consider many other aspects (considered by the orthodox structuralism as extra-literary), such as the moments of learning the two languages, the prevalent use of one of the two languages, the author's emotional relationship with the two languages, as well as social factors which may escape any precise systematics, but which are in any case considered pertinent for the interpretation of the work (1989: 22).

As can be seen by these brief overviews, in many cases the research of the Poznań school went far beyond the limits usually attributed to classic structuralism. Many of the innovative elements which came from the research works of the Poznań school are still valid today. Generally speaking, two characteristics appear to be typical of Poznań translation studies, and they seem to derive directly from trends in the Polish structuralist school in the literary theory field. They are:

1) Interest in reception – both at system level (study of the relationship of translation with the target system), and that of the internal structure of the text (for example, study of the model of the receiver projected into the structure of the translation);

2) Interest in the historical (diachronic) aspect – covering research on the relationship between translations and the development of literary genres, the historical development of the very translational norms, as well as studies on **translation series** (in which translated texts are studied in relation to the overall tradition of the translations of an individual work, the conventions characterising the translation of a text, the series structure and its evolution thus being taken into consideration).

The Poznań scholars deserve recognition for having indicated the interpretative nature of translation, as well as the *target oriented* perspective. The analysis of target text performed by these scholars was on the whole micro- and macro-structural, setting out to interpret the transformations undergone by the text in the transition from one semiotic system to another, in relation to the intricate network of system relations.

Certainly their theoretical studies never strayed beyond a specifically literary dimension. We may consider for example the original concept of translation series, which has always been applied to the literary system and has never been developed in an inter-semiotic perspective (for example, by considering audiovisual transpositions based on literary works). This limit actually derives from the specific interest of these scholars who, as mentioned earlier, were literary theorists and historians and not translation theorists as we understand today. However, it should be said that the proposed theoretical model does not exclude the possibility for development in this direction, which is particularly fertile today.

We can also see how the route of the sociological perspective was not pursued by the Poznań scholars (this is rather characteristic of both the structuralist research works in theoretical and literary fields in Poland and of Translation Studies in the West). Also in this case, the semiotic definition did not exclude such possibility (that, indeed, was investigated in 1987 by another Polish scholar, from Wrocław, Wojciech Soliński).

As is typical of structuralism, the research of the Poznań school focused on the study of the mechanisms governing the production of texts, and on the relationship between text and code and between text and receiver. Excluded from the field of investigation remain, as we might say, the “human factor” and the dimension linking the real author



(his emotional, psychological, subjective universe) to the text, as this was impossible to investigate using scientific instruments. It is well known that this dimension was brought to the centre of attention in more recent post-structuralist research works. For example, by cognitive linguistics and stylistics. And here we need to clarify a point that takes us back to the initial question. Although the cognitive perspective is included in the group of post-structuralisms, the use of this label can lead to misunderstandings. The opposition between cognitive stylistics and structuralism, we can see, does not concern, as in the case of many post-structuralisms, the area of presumed objectivity or the possibility to construct a theory based on scientific principles. In fact it concerns the very same founding principles (for which cognitivism offered a radical revision) and the object: on one hand the subjective dimension of the production of texts with a recovery of the mental basis, and on the other the regularity governing the dynamics of attribution and sharing of meaning and values. These are different perspectives, not irreconcilable but rather complementary.

Then why bother to deal with studies based on a theoretical paradigm considered by most scholars to be “in crisis”? The crisis of the structuralist perspective is emphasised today by the use of the term *post-structuralist*, which seems to define the current state of research in the Western world. But in the present post-structuralist phase, we can find methodological orientations that differ greatly from each other, not always in a position of total opposition to structuralism. Similarly the situation of the translation theories seems dominated by a variety of viewpoints.

Distinction must be made in this context between anti-structuralist approaches which, criticising the logocentric perspective of structuralism, in their most extreme relativistic manifestations are incompatible with structuralism, and other approaches, which (despite having underlined certain limits of classical structuralism) develop compatible perspectives (this is the case of sociological or cognitive research). The traditional opposition between *intrinsic* and *extrinsic* methods is today replaced by another: between a logocentric, scientist paradigm and an anti-logocentric, anti-scientist paradigm. In any case, generally speaking, interest has shifted from the code-text relationship to the author-work relationship (thanks to new tools used to investigate the subjective factor in a new non-impressionistic perspective – as in the case of some cognitive and neurocognitive investigations), or to the text-readers, text-contexts or context-context relationship (as in the case of some sociological and cultural investigations). On one hand, some studies are placed in the realm of continuity (those which focus on ideological and sociological factors) or complementarity (cognitive field), and on the other hand, other studies are placed in the field of irreconcilability (those which totally deny the possibility for an objective reading of the translational processes, promoting theoretical relativity).

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## JIŘÍ LEVÝ'S CONTRIBUTIONS TO DRAMA TRANSLATION REVISITED

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### ABSTRACT

Jiří Levý's contributions to drama translation, especially chapter V of his canonical study "The Art of Translation" (1963, the 1969 German and the 1974 Russian versions, respectively) have been remarkably often referred to. They are affirmed, in some points questioned and, first of all, developed further in hosts of translation studies since then. While the similarly canonical article (containing just a few remarks on drama translation) "Translation as a decision process" (1967) "aims at constructing a generative model of translation" (Levý, p. 1182), i.e. clearly envisages a theoretical approach to translation, the explanations dealing with drama translation are, of course, corpus-bound, i.e. they are applicable to so-called text-bound theatre texts of certain historical periods and theatre landscapes only. When revisiting Levý's contributions to drama translation, some positions, e.g. the idea of an "objective meaning" and an "objective centre" of a work of art (1969, p. 48f.; 2012, p. 57f.) have to be dismissed, and other positions have to at least be questioned now.

The paper discusses such "starting points" in Levý's works as the unfortunate catchword "speakability", the tension between stylization and spontaneous oral expression in dialogue, the importance of forms of address (concerning the direction of an utterance, "Sprechrichtung", and the relation of role figures, "Beziehungsdefinition"), rhythm, etc. The discussion will, first of all, rely on several decades of comparative analysis of drama translations, but also refer to a number of scholarly works on the theme.

**Keywords:** Levý's early contributions to drama translation in "The Art" and – indirectly – in "Translation as a decision process"; continuously relevant and problematical positions in drama translation; aspects of historical change: ongoing theoretical insight and change in the make-up of texts for the theatre; starting points and conceptual horizons in Levý's thought on drama translation

### 1.

There is good reason for revisiting Jiří Levý's contributions to drama translation even now, fifty years after the first publication of *The Art of Translation* (*Umění překlada*

1967/2012). Most of these contributions to scholarly research and to translation practice are contained in the fifth chapter of *The Art* (Levý 2012).<sup>1</sup> Some of the other chapters of Levý's canonic study, however, also touch upon aspects of drama translation or discuss translation problems with specific relevance to theatre plays. The article "Translation as a decision process" (Levý 1967), also a classic of translation studies, likewise touches upon problems of specific relevance to texts for the theatre.<sup>2</sup> So this return to the translation scholar Levý will not only concern the chapter devoted to theatre. Considering the fact that *The Art*, at least up to now, has mainly been read and discussed in reference to Walter Schamschula's German translation, *Die literarische Übersetzung* (Levý 1969), this authorized adaption for non-Czech readers (cf. Schultze 2015) will also be consulted.

One of the main objects of revisiting these texts is the fact that Levý was among the first to open up reflections on the specifics of drama translation on a broad scale. There is insight approved of by translation scholars in the decades to come, but there are also assumptions to be questioned or even dismissed from present ways of assessing drama translation. A comprehensive discussion of Levý's observations can probably only be achieved in a book.

The effect of the chapter on drama translation is not to be measured. Suffice it to think of the doctoral dissertations and unpublished M.A. theses having profited from it. The chapter figures in a number of handbooks concerning matters of translation. Several entries in the de Gruyter Encyclopedia *Übersetzung, Translation, Traduction* discuss Levý's contributions to drama translation extensively.<sup>3</sup>

When Levý wrote his chapter on drama translation, this is worthwhile noting, the cultural technique of handling texts for the theatre, at least generally speaking, was not yet as developed as it turned out to be somewhat later. Furthermore, especially from the 1970s and 1980s onwards, hosts of canonic theatre texts have been appearing in careful retranlations, sometimes equipped with commentary concerning translation problems (Schultze 2004: 212). It may likewise be helpful to recall how much change has been going on in the thematical, linguistic and structural make-up of theatre texts since 1963: theatre texts have been opened up for verbalizing and visualizing formerly tabooed topics; the form, function and reciprocal relation of dialogue and didascalia are frequently defined in fundamentally different ways (including the total missing of 'role figures' articulating understandable pieces of dialogue); the acceptability of any kind of deviation from linguistic norms has remarkably grown, at least in many countries. And this includes the acceptability of utterly hybrid language fabric. Hybridity has become a sort of general marker anyway, i.e. the dividing lines between literary genres have been abolished. The same goes for dividing lines between fictional and nonfictional texts. Hybridity also touches on cultural markers. Many texts have a multicultural make-up from the outset. These and further changes since the 1970s and up to now cause astonishment as to the

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<sup>1</sup> Chapter V: "Překládání divadelních her" – "The translation of theatre plays", 146–178. If not indicated otherwise, all translations from Czech, German etc. are mine, B. S.

<sup>2</sup> Possible statements concerning drama translation in further writings by Levý are not taken into account here. If there are any, they seem to be without effect in translation research.

<sup>3</sup> Cf. Greiner, Norbert, Andrew Jenkins (2004) 'Sprachwissenschaftliche Aspekte der Theaterübersetzung' [Linguistic aspects of the translation of plays], in HSK 26.1: 669–675, esp. 672; Greiner, Norbert, Andrew Jenkins (2004) 'Bühnensprache als Übersetzungsproblem' [Language of theatre as a translation problem], in HSK 26.1: 1008–1015, here 1010–1012.

amount of detail assembled in Levý's studies already. Sometimes, brief remarks open up horizons of future development.

These introductory reflections need two more observations of some general kind. While many scholars and theatre people discussing drama translation tend to single out specific linguistic and structural material – deixis, rhythm – as key issues in drama translation, Levý clearly refrains from such oneness.

In the following (paragraph 2) some statements contained in the article on decision making and in passages preceding the chapter on drama translation will be looked into more closely. In the central part of this paper (par. 3), only chapter V of *The Art* will be revisited. The discussion of a choice of Levý's observations will mainly be reflected in connection with the present state of things – between research and theatrical practice.

## 2.

The article concerning translation as a decision process contains one crucial remark with specific relevance to drama translation. Of utmost importance can, indeed, be the different semantic make-up of vocabulary in single languages, i.e. the tendency to either broader or narrower semantic content. Levý's statement runs as follows: "It is a notorious fact that languages differ in the density of lexical segmentation of a given semantic field: the span of time designated by the Russian 'večer' is divided into two segments in German: 'Nachmittag' and 'Abend'. The broader the semantic segmentation in the source language when compared to that of the target language, the greater the DISPERSION OF TRANSLATION VARIANTS becomes" (Levý 1967: 1175).<sup>4</sup> At this point, Levý's statement concerning semantic segmentation has to be enlarged. Segmentation not only consists in changing degrees of semantic dispersion, but also in the coexistence of two or more semantic units on the target side: clearly different semantic content which calls for decision making. A further Russian-German example may illustrate the case. The Russian word 'svet' translates as 'Welt', 'Gesellschaft', 'Erde' ('world', 'society', 'earth') etc. on the one hand and 'Licht' ('light') on the other hand. Decision making may be made easier by context – but not necessarily.

The translation problem only pointed at in Levý's article (this is often the case: one has to go farther), is relevant to a number of central aspects and even paradigms of drama translation. Among others, this concerns repetitive structures as a means of creating dramatic and theatrical sense: especially the coexistence (and sometimes juxtaposition) of information in the exterior and interior systems of communication, i.e. between scenic play and the theatre public on the one hand and among the characters involved in the play on the other hand.

Even the widely accepted understanding of theatrical performance offering or having to offer *tua res agitur*-experience of some kind or other may be affected by different segmentation tendencies of source and target languages. The twofold, exterior and interior, communication and the idea of actualization (of trying to evade 'museum piece') in dra-

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<sup>4</sup> In the second chapter of *Umění* (Levý 2012, II. 3: 65ff.), Levý discusses further aspects of different linguistic make-up of several European languages – Russian, German, English, French and Czech – choosing examples mainly from poetry.

ma translation are, so it seems, not yet fully conceived of in Levý's writings. Since the case of semantic segmentation is especially distinct in translations with English as the target language, Roger W. Phillips' prose version of Michail Lermontov's canonic verse drama in four acts, *Maskarad* (1835) will serve as an example (Lermontov 1973). This is probably the only English translation ever (Schultze 2012: 218f.). To draw a comparison, there are three different Czech translations of this play (Schultze 2011).

*Maskarad* abounds with repetitive structures standing out in single scenes or acts. Many of them ensure coherence throughout the play. Since these verbal patterns are mostly based on identical lexemes, they are likewise a crucial element of the rhythmic structure – hence quite important in the staging of the play. Among the vocabulary thus organizing sense-making are *maskerad* (a variant of the title), *igra/igrat* ('play'/'to play' – 'game'/'to gamble'), *šťastě* ('happiness' – 'luck', 'good luck'), *svet* ('world' – 'society'),<sup>5</sup> *sudba* ('fate' – 'chance'/'coincidence') and many others (Schultze 2011: 219, 221; Schultze 2012: 222–224). Appearing 15 times already in the first act (Lermontov 1935), the lexeme *igr-* is of specific significance. The Russian society of the 1830s portrayed in *Maskarad* is involved in all kinds of plays: card-game, flirting, betting, intrigue etc. Reality, i.e. the social and political reality of the multicultural empire, is faded out. It is replaced by a type of secondary reality, life as masquerade. So this is 'virtual' reality, not unlike virtual life in the media of the 21st century (TV, internet platforms etc.). The keywords *maska/maskerad* are, by the way, repeated 19 times in the first act. This is where theatre experience in the sense of *tua res agitur* comes in. A translation or adaptation might try to come as close as possible to such repetitive structures, i.e. to some of the aesthetic sense of the play. Further central objects of *Maskarad* – likewise largely hinging on vocabulary with less "semantic segmentation" – are questions concerning the source of happiness, unhappiness (misery) in human life (God? fate?), the role of mutual trust and responsibility in human relations and many others.

This case will only be illustrated in connection with the lexeme *igr-* and the noun *šťastě*. In many instances, the translator Phillips cannot but resort to split translation, split transfer respectively (in German "gespaltene Übersetzung", "gespaltener Transfer"). The main character, Evgenij Aleksandrovič Arbenin, tells his wife Nina: "tomu *igra* volnuet krov' ... / Ja stranstvoval, *igral*" (Lermontov 1935: 281). The English translation is: "others [...] get excited about *gambling* ..., I travelled, *gambled*" (Lermontov 1973: 84). The Russian verbal expressions "*vyigryvat* [...] *igrat*" (Lermontov 1935: 254) are translated as "to win [...] play" (Lermontov 1973: 73).<sup>6</sup> Further instances of dispersion of translation variants could be quoted. So the repetitive structures in single pieces of dialogue and the comprehensive pattern based on the key lexeme *igr-* are largely lost in the English translation. This means that part of the content of exterior communication showing (and making audible) life as secondary, virtual reality is remarkably weakened in comparison to the source text. On the other hand, Arbenin's frank confession to his wife ("gambling") is foregrounded. Interior, scenic communication becomes more important.

The same goes for dispersion of translation variants in the case of the Russian word *šťastě*, *nesšťastě*. Here, then, the translator has to decide between 'happiness', i.e. personal

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<sup>5</sup> The meaning 'light' is clearly not actualized in this play.

<sup>6</sup> Cf. Schultze 2012: 226.

fulfillment, and 'luck' ('good chance', 'good coincidence'). When the Baroness Štral' finds Nina's bracelet in the ball-room, she rejoices at such a token for her flirt partner, Prince Zvezdič: "Vot sčaste" (Lermontov 1935: 268). The English translation, quite understandably, is: "This is lucky" (Lermontov 1973: 79). A semantic segment of the Russian noun *sčaste* is installed at the surface of the target text. The new information is totally unambiguous. While this case of decision making cannot be questioned, other cases may cause irritation. E.g., after Arbenin, the experienced, perfect card-player, has regained the stake the young, inexperienced Prince Zvezdič had just lost, he refutes the Prince's hope of finding *sčaste* at card-play: "O, sčastija zdes' net!" (Lermontov 1935: 254).

Considering the fact that Arbenin describes his life with Nina as an experience of unexpected bliss ("mir prekrasnyj / Moim glazam otkrylja" – 'a wonderful world / Appeared before my eyes'; *ibid*: 276), one would expect the noun 'happiness' here. The translator, however, makes Arbenin say: "Oh, there's no *luck* here" (Lermontov 1973: 73). The Prince is being taught that successful card-play does not depend on *luck*, i.e. 'good chance', 'coincidence', but – and this is given as a gap only – extreme expertship and unquestionable self-sacrifice to card-play. This is how Arbenin sees his former role as an outstanding gambler. We have to do with a gap (in German *Leerstelle*) "intended for interior communication".<sup>7</sup> The decision in favour of interior communication implies insult to the Prince who lacks the expertship of a competent card-player. Prince Zvezdič is rebuked by Arbenin even before he mistakes Arbenin's wife Nina for his 'flirt behind the mask', i.e. before the series of intrigues and misunderstandings get started. While, in this instance, the translator might also have opted for the marker of mainly exterior communication, 'happiness', there are also cases calling for the noun 'luck'.<sup>8</sup> So Levý's remark concerning different density of lexical segmentation could be developed further in order to serve as a useful paradigm in drama translation.

While the remark concerning segmentation had to be somewhat extended to reveal its fundamental relevance to drama translation, the first part of *The Art*, especially chapters II and III, contain a number of observations related to translation of theatre texts directly. Only a choice of them will be looked into here. But there are also general statements on translation with specific impact, when applied to drama translation. Considering the fact that comparison with theatrical practice is one of Levý's favorite ways of argumentation,<sup>9</sup> it seems feasible once more to extend remarks meant for prose fiction and poetry to theatre plays. Such operations may lead to gain in favour of drama translation.

Talking about "stereotype solutions" in prose fiction and poetry, Levý draws a comparison to "stereotype solutions", i.e. tried and tested patterns of any type in the history of theatrical performance (Levý 2012: 71f.; Levý 1969: 62). He seems to be unaware of the fact that such "stereotypes" to quite some extent have also influenced drama translation, especially during the 19th century. Instead of figuring out the dramatic and theatrical sense envisaged in every single theatre text, translators tended to render tried and tested patterns. And this goes for the reproduction of pieces of dialogue and all sorts of didascalia alike. The German adaptations of one of Levý's frequent examples, Nikolaj Gogol's

<sup>7</sup> Discussing gaps in exterior and interior communication, Sophia Totzeva (1995: 187) makes it a point that "gaps can be intended for interior or only for exterior communication".

<sup>8</sup> For further examples cf. Schultze 2012: 219f., 222–224, 226–229.

<sup>9</sup> E.g. Levý 2012: 71f., 74; Levý 1969: 62f., 69.



dramatic grotesque *Revizor* (*The Inspector General*), can illustrate the case (Hammer-schmid/Riemekasten 1994: 285–289, 299).

Coming to observations and statements concerning drama translation as such, one is, of course, impressed by the amount of European theatre cultures accessible to Levý.

Among the statements concerning drama translation directly is the somewhat apodictic sentence “the text of a play must also be understandable at first hearing” (“Na první poslech musí být srozumitelný také dramatický text”) (Levý 2012: 49; Levý 1969: 41). Of course, this statement has been questioned, trivialized etc. many a time. Levý might have rephrased it, had he been given a chance to do so. Many scholars rightly point at the role of “disruptions” (“Störungen”) in the aesthetic make-up of theatre texts, i.e. the role of deviations from linguistic norm, obsolete and foreign vocabulary, unfamiliar combinations of sounds in successful staging (Schultze 1987: 14, cf. 12f.). And let us recall: Already in the 1960s, playwrights questioned the idea of understandability of every piece of dialogue on stage. In some plays, dialogue has to be muttered or articulated in a way just to recall human voices. In view of present day theatre practice translators and theatre artists will decide which amount of “disruptions” an audience can take without losing contact with what is going on in a play.

Yet there are other concepts of lasting validity. Discussing a piece of monologue of three Czech translations (by J. Vrchlický, S. Kadlec and E. A. Saudek) of Molière’s *Lavare* (*The miser*) (Levý 2012: 76f.)<sup>10</sup> Levý, indirectly, as it were, touches upon one of the permanent problems of drama translation – reduction and, more effective in the history of drama translations, “expansion” (Totzeva 1995: 248–261) of the amount of words and syllables in comparison to the source text. In this instance, so it seems, Levý was not interested in the scope of his observations for drama translation as such. He, among others, states that Vrchlický, rendering only the “conceptual meaning” of the piece of monologue, reduces the 31 words of the source text to 16 words in Czech. Kadlec, on the other hand, even somewhat enlarges the amount of words. Of course, only careful comparative analysis of larger parts of the translations could show, if Levý detected translatory tendencies or not. After all, deviations leading to a reduction of playing time, additional playing time respectively, eventually also lead to differences in theatrical sense-making.

Up to now, expansion seems to be the by far more effective type of deviation. It may indeed cause additional reading and acting time for the target side (Schultze 1993: 214, 222, 229). Here again, when extended to broader horizons, Levý’s observations may be used in comparative translation analysis and also as an impulse to further research on drama translation.

Of course, comparative translation analysis of texts for the theatre can likewise profit from the host of examples discussed in passages outside of chapter V of *The Art*. Especially in the subchapters III and VI, many historical and systematic aspects of translation are being discussed – the rendering of personal names and titles of rank, playnames, wordplay etc. Among the dramatists serving as suppliers of examples are Shakespeare, Molière, Gogol’, Čechov and many others.<sup>11</sup> The same goes for the examples contained in the second part of *The Art*, i.e. the comparative study of verse and verse translation (Levý

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<sup>10</sup> This example is not contained in the German translation.

<sup>11</sup> E.g. Levý 2012: 94f., 100, 104, 112f., 118–120, 138 passim; Levý 1969: 87–89, 92f., 95f., 181f. passim.



2012: 203–339; Levý 1969: 174–281). In this case, the examples discussed stem from canonic playwrights – Goethe, Shakespeare, Puškin, Calderón and many others.<sup>12</sup> It is important to note the plays quoted in the Czech and German versions of Levý’s classic are only partially identical. So scholars who read Czech and German will profit from using both versions of the text.

### 3.

In chapter V of *The Art*<sup>13</sup> Levý, no doubt, tries to set a standard for *comprehensive* reflections on drama translation: by highlighting several specifics of texts for the theatre and offering a prudent description of the multiple directedness and contextualization of theatre plays.<sup>14</sup> The specifics focussed are: “Speakability and understandability (also: ‘intelligibility’)”<sup>15</sup>, “Stylization of theatrical discourse”, the idea of “Action through words” and others. Considering the state of research on drama translation available in the beginning of the 21st century, one would, of course, expect a number of further comprehensive horizons. E.g., the – to quote Raymond van den Broeck – “*dual* nature of the theatre text”, i.e. the coexistence of “both literary and performance text” (Van den Broeck 1986: 98), is surely to be expected among the specifics exposed in one of the subdivisions. And yet, though not focused, this guideline is already contained in the course of the argument. At the end of the theatre chapter, Levý states: “Theatre translation, as a rule, fulfills two functions: it is *read* [...] and is the basis for *staging*” (Levý 2012: 177; Levý 1969: 158). Of course, there is much more to be said about the dual nature of plays. Levý may still not have been fully aware of the relevance of dual nature: e.g. when theatrical metatext offered in the didascalia cannot be transformed into scenic play, i.e. has to remain reading material. There are hosts of examples in 20th century drama.

A further guideline of general importance, the idea of *tua res agitur*-experience in theatre performance, was obviously not quite as present as it is nowadays. There are, however, casual remarks which might have been developed further later on. E.g. Levý mentions the possibility of “actualization [...] of components of a play” (Levý 2012: 175; Levý 1969: 153). How such a device might be realized, remains open.

As important detail in drama translation, Levý discusses forms of address, adverbs of time and space, conjunctions and further linguistic material. Though he had more access to foreign languages and literatures than most of his fellow scholars and followers, he may not have been fully aware of the extraordinary relevance of specific language pairs and the distribution of certain languages in the role of either source or target language.

In the following, only a small choice of scholarly judgement and observations contained in chapter V will be taken up and looked into more closely. The topics selected can only be subjective, i.e. have to rely on the range of personal experience in comparative translation analysis. Others might revisit completely different matters of interest. The first section of the chapter, “Speakability and understandability” (Levý 2012: 146–150; Levý

<sup>12</sup> Levý 2012: 214f., 276–278, 302–315 passim; Levý 1969: 177f., 180–182, 219f., 238–242, 259f. passim.

<sup>13</sup> Cf. note 1.

<sup>14</sup> Cf. the introduction to chapter V, Levý 2012: 146; Levý 1969: 128.

<sup>15</sup> The German word *Verständlichkeit*, so it seems, has not been discussed in the sense of intelligibility.

1969: 128–132), has been affirmed, but also questioned and trivialized many a time.<sup>16</sup> One should, however, realize that superficial handling of these catchwords, dismissed in translation research long ago, can still be found in theatre practice. A piece of theatre criticism of 2012 may suffice to illustrate the case. In connection with the staging of Kleist's drama *Prinz Friedrich von Homburg* (*Princ Homburský*) on the students' stage "Marta" in Brno, the Slovak critic Ervin Hodulík suggests: "It would have been better, however, to translate the text into the contemporary spoken language in order not to impede the actors' recitation" (Hodulík 2013: 2). The translation Hodulík wishes to have replaced by contemporary spoken Czech is Jindřich Pokorný's competent *Princ* of the late 1970s – mainly based on literary Czech (Schultze 2013: 84, 87, 92). The problem area showing up here was definitely less pressing, when Levý wrote *The Art*. It concerns the dynamic development of spoken Czech and also the growing acceptance of spoken Czech in literature in the last decades, in other words: the Czech language varieties (*spisovná, hovorová, obecná čeština*).<sup>17</sup> Ensuring the type of speakability Hodulík has in mind, might lead to elimination of the unique theatre aesthetics contained in Kleist's plays. This case can clarify the importance of historical context and single languages (literatures respectively) especially in drama translation. It can also show that generalizing concepts may be totally unsuitable in connection with specific playwrights and language pairs.

Among the valuable guidelines for comparative translation analysis are Levý's reflections on "Stylization of theatrical discourse", i.e. reflections and pieces of analysis concerning different traditions and degrees of stylization of oral communication in texts for the theatre (Levý 2012: 150–157; Levý 1969: 135–137). While Levý mainly discusses this complex trait of drama and drama translation in view of the relation of stylization in the dialogue of single characters on the one hand and the dramatist's style on the other hand, scholars of the following generations used to focus a more general horizon.<sup>18</sup> Let us recall: the role of stylization in the history of drama translation becomes evident, whenever translators cannot (dare not?) transfer the set of markers indicating a new era of stylization in European theatre, e.g. in the beginnings of symbolism and expressionism. Or, the other way round, with respect to present day audiences, translators tend to refrain from transferring the whole range of markers of stylization of older theatre epochs, since "audiences will not accept such insistent stylization".<sup>19</sup>

To the guiding concepts equally accepted by translation scholars of the 1980s and thereafter, also belong Levý's phrasings "verbal acting" ("Slovní jednání"; Levý 2012: 163–168; Levý 1969: 141–148)<sup>20</sup> and the "Principle of varying stylization" ("Prin-

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<sup>16</sup> In one of their articles in the de Gruyter Encyclopedia, 'Language of theatre as a translation problem' (2004, 'Bühnensprache als Übersetzungsproblem', in HSK. 26.1: 1008–1015, here 1010f.), Norbert Greiner and Andrew Jenkins report on this detail of translation history quite succinctly. Cf. Schultze 1987: 12–14.

<sup>17</sup> Cf. Bermel, Neil (2000) *Register variation and language standards in Czech*, Munich: LINCOM EUROPA, (LINCOM Studies in Slavic linguistics 13), esp. 3, 5, 12–14, 33.

<sup>18</sup> Referring to Roman Jakobson, Jan Mukařovský and further scholars, Sophia Totzeva (1995: 107–118) highlights the "tension between orality and aestheticism" ("Spannung zwischen Mündlichkeit und Ästhetizität") in drama dialogue.

<sup>19</sup> Andrej Bazilevskij, the Russian translator of most of Witkacy's (Stanisław Ignacy Witkiewicz's) plays, told me he deliberately reduced some of the expressionist stylization in his translations of Witkacy's plays, since theatre audiences of our days would not accept the full range of markers.

<sup>20</sup> Schamschula's translation is "Das Handeln durch Worte".

cip nerovnoměrné stylizace”; Levý 2012: 175–178; Levý 1969: 153–159).<sup>21</sup> Of course, with regard to avant-garde theatre plays already available in the 1960s, acting may be confined to mere articulation of pieces of monologue – with no other “aims” (“cíle”) but selfarticulation or ‘uninterested’ quotations of foreign text by an actor. Concerning the concept of “varying stylization”, one should keep in mind that some theatre texts do not allow for such a device. After all, there are densely structured texts (e.g. Puškin’s *Small tragedies*), in which every single word, punctuation sign and – marked or unmarked – gap are indispensable in the creation of aesthetic sense.

The host of linguistic detail considered especially relevant to drama translation cannot be taken up here. Levý is quite correct in stating that “one might write a special study on how translators translate the English *you*” (Levý 2012: 172, cf. 173f.; Levý 1969: 151, cf. 152). The case of asymmetric forms of address, e.g. *you* vs. *tu/vos*,<sup>22</sup> not only calls for decision making between the second person singular and the second person plural in target texts. Real challenge occurs, when the pronominal system (*tu/vos*) itself is used as aesthetic device in theatre plays. Lermontov’s *Maskarad*, e.g., contains strikingly rich interpersonal drama based on functionalization of the system of pronominal address: Arbenin’s wife Nina abruptly turns from *ty* to *Vy*, when she senses mistrust in her husband’s words; talking from behind her mask, the baroness Štral’ addresses Prince Zvezdič as *ty*; after she has withdrawn this sign of closeness, the Prince stubbornly (seven times) sticks to the *ty*, till he finally goes back to the more distant *Vy* (Schultze 2012: 229). To give another example, deliberate use of the Polish nominal/pronominal system of address confronts English, but also translators of further target languages, with tremendous problems (Schultze 1988: 62, 66–72).

Here then, similarly as in other instances, Levý gives an impulse to further research.

#### 4.

Summarizing it is important to note Levý’s contributions to drama translation clearly go beyond what is contained in chapter V of *The Art*. Furthermore, a number of observations meant for prose fiction and poetry bear specific relevance to texts for the theatre. There is a host of starting-points<sup>23</sup> concerning historical and systematical aspects of drama translation and there are numerous pieces of exemplary analyses of theatre texts. Sometimes, the relevance of these findings can only be demonstrated by developing Levý’s remarks somewhat further.

It is interesting to note Levý already envisages challenge to translation studies stemming from current development in 20th century literature. E.g., he mentions the phenomenon of “dialogization” in fictional prose (Levý 2012: 156; Levý 1969: 137). Of course, this is one out of many markers of far-reaching hybridization in literature and in all arts since the second half of the 20th century. This calls attention to the fact that Levý’s

<sup>21</sup> Cf. Greiner/Jenkins ‘Sprachwissenschaftliche Aspekte’, 672f., cf. note 3.

<sup>22</sup> Cf. Brown, Roger, Albert Gilman (1960) ‘The pronouns of power and solidarity’, in Thomas E. Seboek (ed.) *Style in Language*, Cambridge/Mass., 253–276.

<sup>23</sup> Sophia Totzeva (1995: 27f.) stresses the “extraordinary density” and the amount of “instructive starting-points” (in German “Ansätze”) in the theatre chapter.

and other experts' reflections on drama translation – inevitably – are of 'limited validity': they can cover only certain types and amounts of texts for the theatre. Sometimes, generalizing statements will fulfill the conditions of certain sets of texts (*corpora*), sometimes, they will cover just the personal aesthetics of a few dramatists.<sup>24</sup>

At any rate, in the studies revisited, translation scholars will still find valuable impulse to research on drama translation – but also remarks to be questioned. From the present point of view considering the amount of experience and knowledge gained in this field, this is probably reading for experts much rather than for beginners.

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<sup>24</sup> Fundamental challenge to phrasings of guidelines on drama translation could come from the works of single living dramatists, e.g. from many of Elfriede Jelinek's theatre plays; with plenty of anonymous voices (i.e. no identifiable characters at all), extensive quotation from canonic works of literature and philosophy (i.e., monologue without any signs of stylized orality) etc. Cf. Bönnighausen, Marion (2009) 'Elfriede Jelinek. *Wolken Heim*' [Clouds. Home], in *Kindlers Literatur Lexikon*, 3rd edition, 8, Heinz Ludwig Arnold (ed.), Stuttgart & Weimar: J.B. Metzler Verlag, 355f.; also: *Bambiland*, 340.

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## POLISH STUDIES IN TRANSLATION: RE-MAPPING AN INTERDISCIPLINARY FIELD

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### ABSTRACT

Developing dynamically since the 1950s, contemporary Polish studies in translation have their roots in earlier anthropological and philosophical writings of Bronisław Malinowski and Roman Ingarden. The impact of Structuralism, arguably the most influential paradigm for translation theory in Poland, was decisive in defining its goals, methods and tools as well as in opening new vistas. The interdisciplinary character of the field of Polish translation studies has been visible from very early on; we claim that this factor makes it such a rich and inspiring body of work in the 1960s and later.

Looking at the phases of its development and its relationships with what was going on in translation studies elsewhere, we seek to re-map the established points of view on the nature of translation theories and descriptions developed in Poland. We reassess the importance of the creative dialogues within the field against the background of theoretical discourses these studies both stemmed from and invoked. This lets us see how Polish writings on translation relate to the discourses of today's Translation Studies, especially that in many cases they seem to precede and herald them. We look at the ways in which Polish scholars have entered the area of Translation Studies, the positions they have been theorizing from and the contribution they have been making to the interdisciplinary area of international research in translation. Our paper is centred around a set of texts selected for a reader presenting the highlights of Polish studies in translation we worked on in 2013.

**Keywords:** translation studies; Polish translation studies; structuralism; interdisciplinary research; transdisciplinary research

### The starting point

In the introduction to his study *Staff i Kochanowski: Próba zastosowania teorii informacji w badaniach nad przekładem* (Staff and Kochanowski: An Application of Information Theory in Translation Studies), Jerzy Ziomek (1965: 3) voiced the opinion that Polish studies in translation lack ties to the “general theory of translation” developing abroad.

He also pointed out that the body of work done in Poland is rather modest.<sup>1</sup> When compared with scholarship in Russia, France, the Czech Republic, Slovakia, Germany, or the United States, Polish translation studies in the mid-1960s might not have seemed particularly impressive. Still, it appears that Ziomek did not discern the original input into theorizing translation in the writings of such scholars as the anthropologist Bronisław Malinowski, the philosopher Roman Ingarden, the linguist Zenon Klemensiewicz or the literary scholars Stefan Szuman and Seweryn Pollak.

Ziomek's 1965 book marks the beginning of the structuralist phase in Polish translation studies. Although the structuralist inspirations date back to the pre-war period when the works of the Russian Formalists and the Prague Circle were already influential in Poland (cf. Głowiński 2005: 90; Lewicki 2001: 640–648) it was the 1960s and 70s that witnessed the dynamic growth of interest in this paradigm. It was also then that Polish studies in translation gained momentum, which led to the creation of some of the most valuable and lasting contributions to the field. As a result of the re-organization of the area of translation studies which came together with the new paradigm, priority has been given to research conforming with the structural model of producing knowledge highly influenced by Saussure's linguistics, which brought about an unprecedented development in the field. Together with the new way of theorizing translation, a new research area came into being. This naturally meant that other methods and languages of research tended to be marginalized or overlooked. The interdisciplinary and multidimensional character of the field has been reduced or at least re-modelled under the formative influence of structuralism.

The objective of the present paper is to look at translation studies in Poland as an interdisciplinary field of research with a focus on the role structuralism played in its formation. It will help to better understand the process of the making of the discipline<sup>2</sup>, discuss the main areas and directions of research and, ultimately, assess the consequences and perspectives for its development. The formation of the field involved some interesting processes which are not ideologically and politically neutral, while the legacy of structuralism in the shaping of Polish translation studies is far from unequivocal. Our research to date (de Bończa Bukowski, Heydel 2013) shows that there is a need to redefine

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<sup>1</sup> Citing only Olgierd Wojtasiewicz's *Wstęp do teorii tłumaczenia* ("Introduction to Translation Theory", 1957), a volume *O sztuce przekładu* ("On the Art of Translation", 1955) edited by Michał Rusinek, and an essay by Waław Borowy on Tadeusz Boy-Żelenski, a translator of French literature into Polish (1952).

<sup>2</sup> The institutional status of TS in Poland is still uncertain. According to the regulations of the Ministry of Science and Higher Education translation studies is not a separate discipline; it belongs to the field of humanities as a sub-branch of linguistics, literary studies, cultural studies and theology. (On the other hand there is a separate discipline called family studies.) According to the criteria of the National Science Centre (NCN), a governmental agency for funding basic research, translation studies belongs to the domain of arts, humanities and social sciences where "linguistic translatology" is a subfield of diachronic and text linguistics, while "literary and cultural translation" belongs to literary studies. This situation of translation studies on the map of humanities on the one hand may be seen as a sign of its unclear character and possibly also weakness; on the other though TS is defined by many scholars as an interdisciplinary domain. Edward Balcerzan (1992: 877) places research on translation within the limits of literary studies but claims that "it has all the qualities of interdisciplinary knowledge and draws on the universal achievements of the humanities (philosophy, anthropology, psychology, semiotics, linguistics)", it is methodologically diverse and "allied" with hard sciences: cybernetics and mathematical logic.



the terms with which the field has been described as well as to look critically at Polish discourse on translation. This will allow us to bring to light the relationships between the different approaches and methods of work within the field and, consequently, to re-map this interdisciplinary area of research. A glance at the new work going on in Polish translation studies in the twenty-first century will make it possible to show the continuity of some research paths as well as opening up a new vistas in understanding the notion of interdisciplinarity.

### **Before structuralism – the opening of interdisciplinary research**

In its early phase (1930s to 1950s) the work on translation by Polish scholars was not ascribed to a separate discipline. Researchers theorized translation as an interesting and relevant problem within the framework of anthropology, philosophy, general linguistics and other areas of humanities. While not granting translation and translation studies a special status, this model of research promoted a wide view on what translation is, what area of knowledge its study belongs to and what kind of methodological language to describe it with. In the works of Bronisław Malinowski, Zenon Klemensiewicz and Roman Ingarden there seems not to be any ready-made definition of what translation is, what it does and – most importantly perhaps – what it should or must do. Each of these scholars reflected on translation from the point of view of his own discipline in an attempt to answer questions they saw as important from a wider perspective. Their observations shed light on some less obvious aspects of what we define as translation today.

In the work of Bronisław Malinowski, the question of translation stems from reflections on the position of language in intercultural communication. Malinowski, famous for his method of “participant observation” in ethnology, postulated a deep immersion in the everyday life of the society being studied. The experience of language as the medium for rituals, magic, and daily life is central to his thinking. In his text “The Problem of Meaning in Primitive Languages” (1923), appended to the work *The Meaning of Meaning* by Ogden and Richards, Malinowski couples his own field research with the theory of linguistic meaning laid out by the Cambridge scholars. This allows him to formulate his pragmatic concept of the word as an action (cf. Rakoczy 2012), strongly linked to situational and cultural contexts of communication. He rejects the notion of linguistic meaning as a value contained in a grammatical construction, as if in a box, but sees the emergence of meaning as a result of a number of factors which are non-linguistic in nature. The problem of meaning is seen by Malinowski as a practical issue. In order to understand an utterance (translate it) one has to understand the order of the culture as a whole. The material gathered by an ethnologist is fundamentally untranslatable, and consequently the culture proves to be inaccessible. This difficulty may be overcome by elucidating the conditions of the translation process. For Malinowski, the process of translation does not have the character of an interlingual procedure that can be schematized by designating semantic/grammatical units and a set of rules of correspondence. It is rather a complex process of understanding the Other (cf. Malinowski 2013). The scholar did not create a formalized description of translation as a procedure – in light of

his assumptions, this is neither possible nor productive. Malinowski's translation philosophy is ahead of its time as a harbinger of later concepts of translation as a hermeneutical intercultural practice in which the operative unit is not the word, sentence or text, but culture. His theses anticipate approaches from the fields of anthropology and cultural studies arriving more than half a century later (cf. Brocki 2008).

Zenon Klemensiewicz's analysis, "Przekład jako zagadnienie językoznawstwa" ("Translation as a Linguistic Issue", 1954) although basically linguistic, also sees the problem of translation against a wider panorama of the exchange of products of the human mind in a multilingual and multicultural world. For Klemensiewicz, who had both linguistic and literary expertise, "translation action" is one of the most important factors informing the consciousness of readers. Klemensiewicz views translation as an interaction of two linguistic and stylistic systems, often distanced from each other. He postulates linguistic description of this complex phenomenon, but the main focus of his analysis in this context is on literary language. He claims that "artistic language" (his term) is the most demanding object of translation, a "test" for the translator and translation critic. Klemensiewicz postulates the concept of adequacy in place of an unsustainable faithfulness which had been based on the myth of literality. He underscores that translation is a creative act dependent on one's own original realization of another's thought, which demands a closeness and particular affinity between the author and translator (Klemensiewicz 2013: 65).

The third important early source domain for Polish translation studies was philosophy. Roman Ingarden's remarks on translation stem from his work in literary aesthetics: *Das literarische Kunstwerk* (*The Literary Work of Art*, 1931) and *O poznawaniu dzieła literackiego* (*Cognition of the Literary Work of Art*, 1937). Ingarden studied the problem of understanding in the process of reception of the work of literature and the transfer of its complex meanings into another language. His reflections were also based on his practice as a translator of philosophical texts. According to Ingarden, a work of literature is a multilayered structure, characterized by a formal unity resulting from an internal relationship between the layers of verbal sounds, units of meaning, schematized appearances, and represented objects. It is schematic (contains areas of imprecision) and intentional, demanding substantiation in the act of reception. Finally, it contains artistic qualities and aesthetic values alongside the plurality of aesthetic qualities which leads to their polyphony. Translation introduces change into all layers of the structure, not just the linguistic make-up of the text, so equivalence is not the core question of translation. The fundamental problem is whether the individual identity of the work of literary art is (or can be) retained in translation. This leads the philosopher to a further question: what are the qualities relevant to the individual identity of a given work of literary art? Depending on the type and scope of these changes, the translated work may retain or lose its unique identity. It is in this context that Ingarden defines the difference between a faithful translation of scientific and artistic works. Most important, the translator of scientific works concentrates on an intelligible and understandable way of conveying what the work "conceptually presents" – by way of new verbal sounds. The translator of literary works – on the other hand – tries to make sure that these new sounds do not impinge upon "the polyphonic harmony of [the work's] aesthetically valent qualities in all layers of the work" (Ingarden 2013: 83). Ingarden theorizes translation here as a philosophical

problem concerning the nature of the work of literary art and its understanding. This line of thinking was neglected in later research with a simplified model of the structure of literary work. In this way, Ingarden's analysis complicates the simplistic view of translation as a mechanical process of linguistic substitution.

This varied landscape of translation research, while lacking a solid centre or a unified metalanguage, nevertheless promised multidirectional development for future research. The methodological pluralism of the beginnings of Polish translation studies coupled with its variegated terminology opened up a possible ground for non-dogmatic interdisciplinary dialogue. It would be too much, though, to say that such a dialogue actually took place. In the decades to come, some of these early concepts would be neglected for a long time (Malinowski), some would be developed outside the main current (Ingarden), while some (Klemensiewicz) would be incorporated into what was to become the mainstream of translation studies, with Jerzy Ziomek as one of its main exponents.

### **The new paradigm: structuralism in Polish language and literary studies**

The introduction of structuralism was unarguably the strongest impulse for the development of language and literary research in Poland in the second half of the twentieth century and the one most fraught with consequences for the model of academic discourse in contemporary humanities. In 1958 – a year that marked a turning point – Roman Jakobson visited Poland to give a series of seminars, while Maria Renata Mayenowa also set up an open interdisciplinary seminar on structural linguistics and poetics in Warsaw (Głowiński 2005: 89; Lewicki 2001: 641). The interest in the new paradigm was very lively and many collaborative initiatives were undertaken by linguists and literary scholars (Głowiński 2005: 90). The mainstream of the work done within the new highly influential paradigm were projects in structural semantics and stylistics, as well as in descriptive and historical poetics.

One of the salient features of the new paradigm is the metalanguage which organizes and to a certain extent unifies the field of research. Structuralism created a framework of disciplines for the vast area of literary studies it gradually came to dominate (Sławiński 2002: 10). Going beyond the borders of linguistics, it had a tendency to subordinate a succession of disciplines in the humanities (Głowiński 1988: 211) by introducing its universalized discourse. The analysis of various cultural phenomena was also unified across disciplines on the plane of categories used in different research areas. Semiotics may serve as an example of such a super-discipline. It was supposed to define all human phenomena in terms of signs, thus providing a universal discursive matrix (Piaget 1977: 142–146).

Additionally, communication became a key notion in analysis, and the structural study of language became a model for any analytical procedure in humanities. The broadening of the field of academic exploration was linked to an imposition of a specific academic discourse. It was characterized by the attempt to reach scientific objectivity, precision of terminology, mathematization in some cases, use of formulae and graphs, and the avoidance of any traces of the subjective position. The use of statistics and numerical methods

was to ensure that domains criticized for their intuitive and impressionistic character might achieve a higher level of objectivity.

### **The structural framework for translation studies**

It was in the 1960s that “scientifically” oriented research in translation started in Poland. Its emergence and the early stages of its development were conditioned by a number of factors. Beside the influence of structuralism, which was the main driving force, there was also a political element at work. From the late 1950s into the 1960s, Soviet research in translation played a central inspirational role in the general turn towards “objectivization” and “scientification” of work done in Poland (Balcerzan 1966). The turn towards linguistically centred works was also partly a reaction to the “pre-scientific”/“pre-academic” phase in reflection on translation referred to as “essayistic” or “intuitive”, “impressionistic” and “subjective” (e.g. Wojtasiewicz 1957). These qualifications were imposed on literary criticism of translation (the philological tradition), while linguistically oriented studies were dubbed “scientific”, “objective”, and “modern”. The powerful new paradigm started taking over the field by introducing an opposition which – with its ideological bias – rendered the entire previous phase of research less valuable or even devoid of value.

In his article on Soviet translation studies (1966), Edward Balcerzan emphasized the tension between literary and linguistic research by opposing the work of Korniej Czukowski and Efim Etkind. Balcerzan claimed that a reconciliation between the two lines in translation studies seemed impossible (Balcerzan 1966: 652). He also claimed that the ambition of the new, linguistically informed research was to “mathematize” the description of translation phenomena. The central position was given to the concepts of interlingual translatability and producing equivalence on the level of units of language. Research areas included issues of confrontation between languages, language universals, units of meaning, comparative grammars and comparative stylistics. They all were seen as contributing to the aim of designing translating machines – the great dream of this epoch in Soviet research in translation.

Similar concepts informed the abovementioned book on Staff and Kochanowski by Jerzy Ziomek (1965), who was one of the champions of interdisciplinary research in translation. The idea for this book came into being in 1961 under the direct influence of Soviet research in information theory as well as Pierre Guiraud’s semiotics and linguistic statistics (Wysłouch 2012: 272). The author saw statistical methods as a chance for achieving a level of precision that would help stylistics rise to a position equal to “scientific” disciplines such as linguistics or semiotics. This tendency shows in the work of scholars whose overall interest was rather in literature than linguistics.

Edward Balcerzan, himself a poet and translator, designed his poetics of translation (1968) on the basis of terms from structuralist poetics (cf. Balcerzan 2013: 103–118). In the early 1970s, Stanisław Barańczak – who in the decades to come was to become one of the most important translators of English language poetry and Shakespeare’s plays into Polish – used categories from structural linguistics to discuss poetry translation and the reception of translated verse (Barańczak 1974: 47–74). Many years later, Ziomek would look back at this period in translation research as a phase defined by “the complexes of

humanities scholars, who were overwhelmed by the complication of computers” (Ziomek 2013: 165–166).

Nevertheless, this kind of research in the 1960s and 70s cohered with the structuralist drive towards scientific precision in terminology, objectivity of description and the ambition to create a metalanguage for a “scientific” humanities supplemented with mathematized formulations and diagrams. Research in translation gradually became “a science of translating” whose aim was to produce hard knowledge on the process of translation and its conditions, objective definitions of equivalence, adequacy, invariance, shift, unit of translation, and to formulate a poetics and stylistics of translation. Within the opposition between language and parole, the former was given priority. Language was construed as a system of elements distributed according to a set of rules which controlled their hierarchy. The relations within the system were more important than the actual elements and the structural network of relations did not involve historical or positional dimensions. In their search for objectivity, the theoretical claims tended to be normative rather than descriptive.

### **The interdisciplinary character of translation studies in Poland: achievements and challenges**

The structural and semiotic theory of language has been perceived as a basis for any theorizing of translation and a source of translation theory: without theory of language, theory of translation is impossible – a claim that critics also voice today (cf. Tabakowska 2012: 15–17). In this way, interdisciplinary research in translation has been situated between linguistics and literary studies, and it is these two disciplines that have determined the directions and models of the work done. The new paradigm in linguistics set up a framework for studies in translation. It designed its metalanguage and controlled the coherence of the field. “I believe in the mutual salutary influence of linguistics and philology,” wrote Roman Jakobson (1990: 65), but the direction of influence was clear here: linguistic descriptive categories were imposed on poetics. Translation – which had previously been understood as a genre of literature or a variety of literary practice – underwent a process of re-definition to become a product of interlingual re-coding. Theorizing translation became virtually impossible outside the paradigm of structural linguistics and its related fields (communication and information theory, sign theory) lest it should be considered old-fashioned, pre-scientific, non-objective or intuitive. The language of structural linguistics has become a controlling mechanism for the inner cohesion of the field and the integration of work situated in the area between linguistics and literary studies.

It is important to stress that research conducted within this methodological context has yielded some very interesting results. The most valuable and best unified body of work emerged from the Poznań School of translation studies initiated by Jerzy Ziomek with Edward Balcerzan, Stanisław Barańczak, Anna Legeżyńska and others. Their work in comparative poetics and stylistics constitutes one of the central achievements of Polish translation studies. The problem of style together with related questions of translatability and style-induced untranslatability, especially in “artistic translation”, provided a common ground for linguistic and literary translation research. Another new topic was

intersemiotic translation, which emerged in the context of semiotics (sign as a universal phenomenon) and the structural classification of various kinds of arts.

At the same time, the domination of one powerful paradigm imposed certain limitations on the kind of work conducted, as well as on the idea of what the actual subject of translation studies is. Rather than being a realization of the idea of an interdisciplinary field, translation studies has in fact become another area subordinated by the structuralist paradigm. Moreover, while many scholars have appreciated the interdisciplinary character of translation studies as an opportunity to cross borders towards a wider understanding of various problems, it has also been perceived as a danger to the inner cohesion and identity of the field. In the context of these fears, the domination of the linguistic framework was postulated as a possible integrating factor (Łazarczyk 1978: 70). Linguistically oriented interdisciplinary studies in translation were dubbed “translatorics”, and situated at the crossroads of “linguistics, text studies, psychology and physiology” (Grucza 1981: 13), with linguistics as the integrating element.

This line of research put the main stress on the relations between linguistic systems. This resulted in a limited understanding of translation and translating. Most scholars working within translatorics have been linguists. The main centre for this research has been the Institute for Applied Linguistics in Warsaw. It concentrated its research processes of translation on the level of lexems or grammatical structures, often without any relation to higher structures of textual construction or to extratextual contexts such as cultural and literary traditions, the individual poetics of the author and translator, or historical and social perspectives. This model of research reduced aesthetic categories and defined them according to interlingual rather than intercultural relations (Drzewicka 1967: 177). Consequently, it introduced a very restrictive definition of translation stressing the equivalence of the linguistic message. This led to the situation when certain more problematic forms – including adaptations, re-writings, imitations or intersemiotic translations – were excluded from the field of translation studies. Such an exclusive policy strengthened the division between linguistic (“scientific”) translation research and literary or – later – cultural (“non-scientific”) research.

In this way, the paradigm which was to provide common ground for integrated interdisciplinary research became a criterion of exclusion and restriction. The division into linguistic and literary areas in Polish translation studies is still rather strong (Fast 2012: 213–222). Most scholars ascribe their work to either linguistic or literary perspectives, presenting a linguistic or literary attitude to their subject. The division is also clearly visible in the topics and characters of translation journals and other publications, the conferences organized and university programmes opened. In this landscape there is also a conciliatory line stressing the need to bridge the gap or fill the chasm between the two areas of research (Tabakowska 2012). It seems, though, that it actually has had the opposite effect of stressing the existence of the division and the lack of any true common ground.

In effect, what might seem to be an interdisciplinary field of cooperation becomes a battlefield in a struggle for discursive power between the two disciplines (with some attempts at mediation going on). If interdisciplinarity means establishing common ground, the question arises: who is in charge of it? The main points of disagreement are the following questions:

- Who controls the field of translation studies?
- How is the power distributed, also in the institutional sense?
- Whose competences are crucial for its cultivation and broadening?
- Who organizes the field? Who defines categories and imposes terminology?
- Where is the borderline between the two paradigms? Is there a middle ground?

This situation has been stifling for the development of translation studies in Poland. Its outcome has not only been counterproductive, but also incongruent with the current state of art in translation studies at large, where the centre of attention has moved away from the literary/linguistic area to intercultural communication and media, on the one hand, and to sociology, cultural studies and anthropology, on the other. Hardly any attention has been paid to wider uses of semiotics in the humanities. While the field of translation studies is gradually becoming better defined, as well as more and more open to phenomena and contexts often very far removed from language and literature, thus promising a perspective of transdisciplinary research, the struggle for power continues to close up the space.

### **Towards a change**

The changes in the scope and nature of translation studies came about together with changes in the field of literary studies, where the linguistically inspired structural methods of analysis also experienced a crisis. The definition of the object of literary study, and of the discipline's delimitation, became uncertain, as there were no common method, critical language or research models in operation. The discipline has experienced uncertainty as to its very existence. What has emerged from this unclear landscape is the (largely undefined) field of cultural studies. The "cultural turns" (cf. Bachman-Medick 2012) changed the location of research in literature. The boundaries between disciplines and zones of influence have become blurred, and – even more importantly – they seem not to be of such central significance any more.

In last four decades the domain of translation studies at large has also undergone a gradual shift from the research domain of language and literature (or linguistics and philology) towards the much wider space of (inter)cultural studies. This is clearly visible in the way the concept of translation has been defined in different periods over the development of translation studies. The definitions dating back to the early stage of the discipline's formation are strongly philologically oriented and normative in character (cf. Catford 1965). Later definitions, formulated already within the context of the cultural turn in translation studies, open up the field to encompass a much wider set of phenomena and to adopt a descriptive rather than normative position (cf. Toury 1995: 61). André Lefevere's understanding of translation as a form of refraction or re-writing opens the field of translation research even further to include objects and processes that the language oriented and linguistically controlled methodologies would reject as not belonging to the scope of translation studies at all (Lefevere 2012: 204n).

In her 2006 book Maria Tymoczko took another step and put forth the idea of "enlarging translation" and radically opened up the definition of the concept. Tymoczko



claims that translation is a cross-cultural cluster concept of open and permeable borders, grouped together on the family resemblance principle (Tymoczko 2006: 83–90). According to her, there are three broad “cultural interfaces” or modes within which translation operates: representation, transmission and transculturation (Tymoczko 2006: 107n). This takes us very far from the narrow understanding of translation as a specific and normatively defined type of inter-textual relation. The broad definition of translation reorganizes the scope of translation research, while also changing the types of problems solved. Translation studies as a discipline is no longer limited to local issues of interlingual text transfer, but contributes to wide debates on problems of the humanities and society.

### Re-mapping

In order to introduce Polish translation research into the context of the broadened vision of translation studies, it seems indispensable to view it outside the methodological framework created for it by structural linguistics. The idea is to give visibility to those lines of development which have been neglected or overshadowed by research oriented towards stylistics/equivalence and shaped by structuralism. The propositions discussed at the beginning of this paper – Malinowski’s ethnographic perspective, Ingarden’s philosophical reflections, and Klemensiewicz’s linguistics with a literary emphasis – have laid the foundations for a possible alternative course of the discipline’s development. Today, rediscovered, they can become an inspiring starting point for new research. The last two decades have seen dynamic growth in translation research in Poland, some of which seems related to these earlier propositions, even if there is no proof of a direct relation. In what follows, we provide a tentative list of some of the most interesting tendencies crystallizing in the new Polish translation studies. They are diverse and promise potential lines of development leading in different directions and redefining the scope and nature of translation studies.

The very notion of translation has been broadened – for instance, in descriptive and analytical work by Jadwiga Konieczna-Twardzikowa (2002), Piotr de Bończa Bukowski (2011) and Krystyna Pisarkowa (2012). In a study on *Don Quixote*, Konieczna-Twardzikowa asks about the role of the reader as a subject in the process of translation. Bukowski describes the process of translation of eschatological ideas into the language of special imagery in Miłosz’s poetry. Pisarkowa analyzes religious language (the examination of conscience) in terms of translation. None of these works construes translation as a process limited to what Jakobson saw as translation proper or what structural linguistics turned into the study of equivalence. They all go beyond these limitations to look for new areas that can be interestingly described as translations.

A group of works devoted to the study of creative translation and the interface between original creation and translation in individual oeuvres has also ventured into new territory. One of the interesting works here is Marek Pacukiewicz’s book on analogies between writing and translation in the work of Joseph Conrad (2002). Ewa Rajewska (2007) and Monika Kaczorowska (2011) also look from different perspectives at Stanisław Barańczak’s work as a poet and translator, viewing it as a creative continuum. Similarly,



Arkadiusz Luboń (2013) analyzes the place the idea of translation occupies in the artistic programmes of the 1968 generation of Polish poets. Magda Heydel (2013) studies the role of poetic translation in Czesław Miłosz's oeuvre, taking into consideration the context of his complex multicultural biography. A related field of research has been inspired by the new comparative literature. Books by Tomasz Bilczewski (2010) and Marta Skwara (2011) situate translation at the very centre of the interliterary dialogue, while Andrzej Hejmej (2012) opens the field even further by including an intersemiotic plane in his discussion of literature and music.

Research into intersemiotic translation has been present for at least four decades in Polish translation studies. The Jakobsonian category of transmutation (Jakobson 2012: 127), somewhat neglected in the light of the domination of linguistically oriented equivalence studies, was evident in the work of Maryla Hopfinger (1970: 159–188), who was one of the first to look at the technical conditions of intersemiotic translation in film. She underlines the interpretative work of adaptation and points to the level of cultural meaning as central to intersemiotic transfer. Later this line of research was continued in the 1990s, most notably by Seweryna Wysłouch, who wrote on correspondences between arts and alternative equivalent sense construction in different sign systems (Wysłouch 2013: 189–312). Elżbieta Tabakowska (2009: 37–48), recognized mainly for her work in cognitive linguistics, proposes a method of analysis for translations of visual into verbal signs, based on the claim that translation is an interpretation/reconstruction of image schemas. Other topics in this area include audio-description as translation (Chmiel, Mazur 2011; Jankowska, Szarkowska 2014), translation of pictograms and icons (Tomaszkiewicz 2009), and translation for digital media (Pisarski 2011). The studies mentioned above broaden the field of translation research by either adapting the terms of translation studies to analyze phenomena from beyond the traditionally limited area of translation studies or working out new concepts for the study of translation by incorporating the metalanguages of other disciplines. This is also true of works that examine translation as a social practice. The first Polish contribution to this field – Wojciech Soliński's *Przekład artystyczny a kultura literacka: komunikacja i metakomunikacja* (Artistic Translation and Literary Culture: Communication and Metacommunication) – was published as early as 1987. Soliński attempted to describe the position of translator and translation practice in its social dimension, beyond the limits of literature. More valuable analyses of sociological nature came from Elżbieta Skibińska (1999; 2008; 2009), who looks at translation through the prism of intercultural exchange and its agents: publishing strategies, sociological aspects, book history, paratexts.

History has also proved to be a fertile field of research for translation scholars. Apart from fascinating studies in the history of translation and translation doctrines (Gaszyńska-Magiera 2012; Chrobak 2012; Brzostowska-Tereszkiewicz 2012) – a field not yet quite developed in Poland – we also find works looking at translation in the context of the troubled history of Central Europe (Holocaust studies; migration as translation, Jewishness in translation, representation of violence, post-colonial and post-dependence studies; representations of the multicultural past, memory studies). Eugenia Prokop-Janiec (2013), Hanna Gosk (2008), Małgorzata Tryuk (2011), Tomasz Bilczewski (2010), Magdalena Waligórska (2013) and others have contributed to developing research in this area, which is particularly pertinent to the history of Central European nations, languages and cul-

tures. This seems to be one of the most important directions of interdisciplinary research, where translation studies plays an important role in dialogue, while also learning a lot through the confrontation of its own terms and methods with those from different disciplines.

Another space where translation studies has both contributed and learnt a lot is contemporary critical theory, especially deconstruction. Here translation is theorized outside the context of particular texts or intercultural communication, and is basically seen as a practice of meaning creation and critical interpretation. Much of the research here springs from philosophical inspirations. As early as 1991, Tadeusz Sławek, looked at translation through the prism of Nietzsche's and Derrida's thought, playing interpretatively with Shakespeare's drama and introducing the idea of Calibanism: the situation of the translator being overwhelmed by the richness of the translated literature and his relation with the figure of the author. The instability of the original meanings and the always already different position of the original is one of the main questions for Michał Paweł Markowski in his interpretation of Jacques Derrida's philosophy as translation (1998), as well as in his other works. Adam Lipszyc (2013) makes translation one of the main focuses of his interpretation of Walter Benjamin's oeuvre. These studies, although they seem not to belong in the immediate scope of translation studies, are invaluable in the way they open up the space for research in translation, while simultaneously underscoring the role understanding translation plays in the interdisciplinary space of discourse in the contemporary humanities.

### **Final remarks**

The present paper is a result of research we undertook when working on an anthology of Polish translation studies, which was published in 2013 (de Bońca Bukowski, Heydel 2013). We had embarked on the project of anthologizing the most important ideas in the field with a feeling of uncertainty as to the possible outcome. There was a strong impression that many of the achievements in the field of translation research or translation theory (as it is often referred to in Polish) are of historical interest rather than being inspiring starting points for further research. It turned out that these assumptions were wrong – hence the idea of re-mapping the field. Our conclusions are pretty optimistic and can be summed up in a few points and one postulate.

The first of our conclusions is that translation studies in Poland has a rich and multi-dimensional tradition, and today it is alive and kicking. There is new research going on that is opening up many new areas. It is essential thought though to leave the limited area traditionally associated with research on translation to find the really fascinating studies. The history of Polish research in translation can be construed in more than one way, and it has the potential to open up more than one direction of future development.

Secondly, in retrospect, it is indisputable that the impact of structural thought on the shaping of translation studies has been decisive and that some of the most valuable work has been done within this sphere of influence. Nevertheless, this framework has also imposed certain limitations on the future development of translation studies. The analysis of various linguistic aspects of the process and product of interlingual translation has

become, so to speak, arid and self-centered. The findings of translation scholars have had little relevance for work in the humanities at large. It has become increasingly difficult to create links between research in translation and more general reflections on contemporary culture. This seems not only to be paradoxical but also to go against the very idea of translation as a sphere of (at least attempted) mutual communication between differing realms, especially in the era of globalization.

Thirdly, in spite of the domination of the linguistic paradigm and the discursive struggle for power, the sense of translation research as an interdisciplinary and multidimensional area has been retained. Structuralism – for all the limitations it seems to have imposed on Polish translation studies – can also be seen as an inspiration for interdisciplinary research, and indeed it has clearly opened up possibilities here.

Nevertheless, our fourth conclusion is that the form of interdisciplinarity typical of translation research as modeled in the context of the discursive struggle between linguistics and literary studies is not pertinent to the research being done in translation today. The interdisciplinary nature of translation studies goes far beyond the postulate to create and use common methodological tools in order to study a single object from different perspectives (Pelc 1995: 55–56). According to this conception, an interdiscipline emerges when there is a high level of integration between the participating disciplines. This is not a stable condition. Such a conception of interdisciplinarity, based on an implicit ideal of stability whose basis is a well defined metalanguage, inevitably leads to “territorial” conflicts and power struggles. It is not this kind of “inter” or in-between space that seems to be needed in contemporary translation research.

Finally, our postulate, which is rooted in analysis of selected areas in the discourse of translation studies in Poland, as well as in the discourse of the contemporary humanities, where the notion of translation crops up very often in various contexts. We claim that it is not interdisciplinarity, but transdisciplinarity that would make a suitably large and flexible framework for an enlarged translation studies. It would also be in accordance with the new “network” models of knowledge production and organization (cf. Welsch 1996: 946–947). Interdisciplinary projects where the space for translation research is carved from already limited disciplinary fields seem to be at odds with the nature of the phenomenon analyzed and described by translation studies – with its ubiquity and relevance to so many areas of culture in the context of a globalized world. Transdisciplinary projects, on the other hand, offer wide research areas, not limited by disciplinary borderlines, where many different languages and methods can co-exist in order to look for answers to questions relevant to all. This vision (admittedly, rather vaguely formulated here) makes space for translation studies as an important participant in the dialogue of the contemporary humanities.

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## INDIVIDUAL STYLE IN TRANSLATION

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### ABSTRACT

There have been various approaches to the presence of individual stylistic traits in translation. The paper briefly describes various concepts of individual translator's style as presented in Czech and Slovak translation theories mainly by Jiří Levý, but by other authors as well.

The main point of the paper, though, is to explore whether and how the structuralist ideas are present in modern translation studies. Is the notion of individual translator's style relevant for research in translation and/or for translation criticism? Has a clear and usable definition been formulated? What method should be used for determining the individual style of a translator?

The paper also proposes a method of finding stylistic patterns and tendencies in the translations done by translators who are writers themselves. The method is based on the analysis of the characteristic features of their own poetics, presuming that some of them are present in the translations, too. To illustrate the method, the paper presents partial results of the analysis of the poetry and translations by Jan Zábřana, a significant Czech post-war poet and translator.

**Keywords:** Jan Zábřana; individual translator's style; Czech poetry; beat poetry; poetics; stylistic patterns

In terms of translation research, style is quite a complicated category. Not only there are many various definitions stressing various aspects of using language for creating texts, but there is almost no systematic theory of assessing the style of individual translations and translators. This can be attributed to the fact that, traditionally, translation is considered mostly a derivative activity, rather than a peculiar artistic effort: "A translator cannot have, indeed should not have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original" (Baker 2000: 244).

In the tradition of Prague School, translation is assessed, to put it simply, mainly in terms of shifts the translator makes, both intentionally and not, thus changing the function of the original (Levý 1963). In translation criticism, this means examining to what extent the translator manages to re-create the original, while staying as invisible as possible. In book reviews, for example, if style is mentioned, it is usually in relation to the



source text and the author. Even though we know that the text is somehow mediated, we are supposed to forget this fact and read the translation as original.

Some of the more recent translation theories question the desirability and the feasibility of the translator's invisibility. Theo Hermans (1996) says the notion of translator's invisibility is but an illusion. He names several objective reasons such as the asymmetry of languages, different contexts, intents, functions, and, in fact, the whole communicative situations. Hermans also claims that the translator will inevitably leave a trace in the text, asking: "Exactly whose voice comes to us when we read translated discourse?" (Hermans 1996: 26). This means that the voice of the translator should be posited even if it is not apparent, for instance in what Levý calls *translator style*, indicating the difference between routine and artistic translations (Levý 1955).

Levý himself says that literary translation requires talent, quite different from the talent necessary for writing. According to Levý, a translator does not need compositional, inventional and observational skills, but they need as much stylistic talent as the author, and sometimes even more (Levý 1955). So, if we accept the idea that translation is more than a mere reproduction and an attempt of approaching the quality of the original, we should think about the style of translation in the same way we think about the style of the original. We should be able to characterize the style of a translator, just like we are able to describe the style of an author. Paradoxically enough, many such descriptions we come across, mainly in newspaper and magazine articles and reviews, are based solely on the reading of translations.

Nevertheless, describing a translator's individual style poses several potential obstacles. Firstly, how do we distinguish between the author's and translator's voices? Is there any 'standard' translation, theoretically showing no translator's intervention? We have partly answered this question before. Geoffrey Leech and Michael Short (1981) present the opposition of monist and dualist perspectives in approach to style, claiming that the dualist perspective allows us to focus only on the form, regardless of the content. Thus we can assess the stylistic variants more easily. The dualist approach also implies that it is possible to write and translate in a *neutral* style. However, in translation research and criticism it would still be stylistically relevant to examine why the translator decided to use such equivalent (Leech and Short 1981: 18).

What Leech and Short describe as monist perspective is quite close to the main idea of structuralism – form is inseparable from content, meaning that any change to the form inevitably means a change to the content. In Leech and Short's point of view, monism denies the possibility of paraphrase and translation. As a solution, Leech and Short offer a *pluralist* approach, as they call it, based on Halliday's functional theory of language. According to Halliday (1971), language has three functions: ideational (the relation of language to reality), interpersonal (the relation of language and listeners/readers) and textual (enabling the language to create text). This functional approach to stylistics is also quite similar to the approach of Prague School, namely Roman Jakobson (Levý 1955).

Another solution can be found in the works of Jan Mukařovský, one of the co-founders of the Prague Linguistic Circle. Mukařovský was very much aware of the fact that the options for defining the uniqueness of a poem or a poet are limited and he believed that a clue for defining this uniqueness can be found in what he called *individual style*. The individual style, in his view, unifies the constituents of the text, thus overcoming the tra-



ditional dualism of content and form. According to Mukařovský (1982), meaning of a text is dynamic and can be characterised as a *current* which, in a poem or any text, is captured in a form so that it is perceivable for the readers who, in their minds, put the current in motion again. Later on, he developed a concept of *semantic gesture*, which can be understood as the organizing principle of a text. However, an organizing principle itself is of a semantic nature, which means that semantic gesture is also a unifying semantic tendency.

In its nature, the concept of semantic gesture somehow defines the main problems of research in stylistics, presenting a paradox of a gesture which is indeterminate but, on the other hand, establishes the semantic unity of the text. This means that it is very difficult to characterize what makes a text unique and the only instrument is one's stylistic competence which, according to Leech and Short, is "an ability which different people possess in different measures" (Leech and Short 1981: 49).

This brings us to the issue of stylistic relevance. What is stylistically relevant? Geoffrey Leech and Michael Short claim that every work of fiction contains certain departures or deviations from the norm, characterizing such deviance as "the difference between the normal frequency of a feature, and its frequency in the text or corpus" (Leech and Short 1981: 48). This idea is very closely connected to the Prague School's notion of foregrounding, indicating an artistically motivated deviation. One must bear in mind that the fact that a feature is foregrounded does not necessarily mean it is stylistically relevant. These deviations from the norm have to form a certain pattern, thus creating what František Miko calls *unity of style* (Miko 1977: 41).

So, is there a workable definition of the individual translator's style? Has there been any research into this field of translation studies? There are several studies and articles on the topic of individual style in translation. The first translation theorist to apply the notion of style specifically to translation was probably Mona Baker (2000) in her article *Towards a Methodology for Investigating the Style of a Literary Translator* published in *Target*. In her opinion, style is a sort of "thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features" (Baker 2000: 245). By non-linguistic features she means such issues as "the translator's choice of the type of material to translate", and also the translator's "consistent use of specific strategies", including prefaces, afterwords, footnotes, or glossing (Baker 2000: 245). She claims that mainly repeating of preferred patterns in the translator's linguistic behaviour should be investigated.

Another view of individual style in translation is presented by Gabriela Saldanha. In her study called *Style of Translation: An exploration of stylistic patterns in the translations of Margaret Jull Costa and Peter Bush* she tries to "identify and explore typical stylistic traits in the work of two translators, using a corpus-based, data-driven methodology" (Saldanha 2005: 1). Her qualitative analysis is based on the data drawn from a bi-directional parallel corpus of English and Portuguese narrative, focusing on features such as emphatic italics, use of source language words etc. Saldanha defines the translator's style as "involving a consistent pattern of choices that distinguishes the work of one translator from that of others" (Saldanha 2005: 1).

In original texts, patterns and tendencies we find can be attributed only to the author or authors. In translation, however, this is more complicated, since the resulting text is a joint work of two creative minds (assuming there was one author and one translator and leaving out the editor and other people and factors engaged in the process). How do we distin-

guish the author's voice from the translator's input? To what extent the translator influences the result? And, again, whose voice is it that comes to us when we read a translation?

My own research focuses on translators who were themselves authors. The analysis of their own writings is used to find some of the patterns in translations more easily, the hypothesis being that similar tendencies can be found in translations, too. Since, in case of authors such as Jan Zábřana, Jiří Kolář, Jiřina Hauková, Kamil Bednář and others, translating is perceived as a secondary activity and very little attention has been paid to it in secondary literature, it is important to put translations in the contexts of the authors' work. What was their motivation for choosing texts for translation? Does the fact that the translator is primarily a writer influence the nature of the resulting translation? Does it in any way reflect the strategies the writer uses in their own, original work? Is a translation of poetry done by a poet in fact an adaptation? What is the position of translated texts in the context of the writer's canon?

Jan Zábřana was one of the most influential Czech translators and poets of the second half of the 20th Century. As an author, Zábřana was obsessed with rewriting his texts. For him, a poem was never complete, never finished. A text was meant to be rewritten and reconstructed over and over again, not to reach the only perfect form but treating it as a living organism. This means that most of his poems exist in several variants – manuscript, the samizdat version, the official version and the one from Zábřana's collected works, published in the early 1990s. The variants of his poems from the samizdat almanac *Life is Everywhere*, published in 1956, and from the 'official' collections, published approximately ten years later, were compared. The comparison revealed certain prevalent tendencies. The first and probably most prominent is a tendency towards more natural use of language so that it doesn't attract too much attention. This is achieved mainly through lexical changes – a more colloquial expression for a poetic one – and also syntactic changes. In such cases participle phrases are replaced with looser syntactic structures so that the text is more like a narration than a poem.

There are many changes to the semantic level, too. Some verses are intensified using for example idiomatic expressions. In some cases, the changes to the semantic level result in more consistency or a better coherence. On the other hand, Zábřana often makes the meaning more complex and less easily decipherable.

Although there are poems that were completely rewritten, most changes only concern individual words or phrases. If the changes go beyond a single verse they usually tend to adjust the strophic structure.

In general we can say that what Zábřana wants to achieve is as natural use of language as possible and coherent and clear (but not necessarily simple) expression. As the changes to the texts were done some time between 1956 and 1965 we can assume that similar tendencies and strategies can be found in Zábřana's translations of American poetry, and especially the poetry of the Beat Generation.

Since Jan Zábřana wrote many essays and studies on the authors he translated we have quite a lot of information to answer the question why he chose the Beat poetry. It was not only their defiance of the society and establishment but also their concept of poetry as something that should be read aloud. What Jan Zábřana and beat poets had in common was that for them a poem was an organic structure not finalised by writing it down. Although there is a difference – changes in beat poetry were often caused by

the fact that it was read aloud and included a certain amount of improvisation, whereas Zábřana rewrote his verses intentionally, as a result of his developing poetic vision. So, in this case we can say that Zábřana chose beat poetry because it was very close to what he was trying to achieve.

To answer the question whether Zábřana's own poetics influence his decisions while translating, I will use the results of my analysis. I chose Allen Ginsberg's *Howl*, Lawrence Ferlinghetti's *A Coney Island of the Mind* and *Starting from San Francisco*, Gregory Corso's poems from the collection *The Happy Birthday of Death* and also a selection of Kenneth Patchen's verses.

When reading Zábřana's translations and comparing them to the original, it is very clear that Zábřana tries to convey as many specific features of the poems and their authors as possible. Ferlinghetti's poems retain their "open form" and frequent alliterations and irregular rhyme scheme. However, the semantic aspect is always at the forefront, so Zábřana often prefers a clear expression over an exact equivalent, even though the beat poetry is based mainly on sequences of concrete motives so the translation can be quite literal. On the other hand, these motives are often very closely related to the source culture which, for the translator, presents another difficulty.

He comments on this in one of his essays:

If unusual language element is used in the original, the translator is obliged to use them, too (if they fulfil the same function as in the original). He is obliged to find them or make them, or, to be more precise, create them, sentence after sentence, because this difficult work is a matter of constantly reopened, unwearied confrontation and oscillation between the 'original' and the 'new original', the tension of creative act. To put it simply, it is a key and if no key matches you have to become a locksmith and file one out (Zábřana 1989: 375).

The analysis was carried out on each language level separately with regard to relevant factors on other levels as well. For example, on the morphological level, Zábřana often replaces participles, a characteristic structural element of Ginsberg's *Howl*, for instance, with present or past tenses. This brings a certain level of concretization, because in Czech, finite verb form implicitly expresses person, number and tense.

The main link between Zábřana and the beat generation is the effort to depoetize poetry. A poem, according to them, should not be an autotelic expression of the poet's aesthetics but an integral part of life experience. Hence the train of concrete motives resembling diary entries, quite close to the poetics of Lawrence Ferlinghetti.

In Zábřana's translations and changes to his poems, the depoetization tendency is probably most apparent in his attempts for as much speakability as possible. In his opinion, language should not attract too much attention, which is why he often adjusted expressions that obscured the meaning rather than pointing it out in an original and apt manner. This is something we can see in his translations, too. He often decides for a clearer, more natural solution instead of one that would imitate the original, but to the detriment of understanding. This is, for example, the case of Allen Ginsberg's *Howl* or Gregory Corso's *Hair*.

We can conclude that there are certain tendencies traceable both in Zábřana's own poetry and his translations of beat poets. These tendencies and patterns characterize his style both as a poet and a translator. In case of authors who were also translators, the

research of their individual style helps putting translating into the context of their work. In general, it helps characterizing individual translators, provides methods for translation assessment and can even help promoting the position of translators.

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## INVESTIGATING INTERVENTIONIST INTERPRETING VIA MIKHAIL BAKHTIN

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### ABSTRACT

The paper presents assertive queer-feminist strategies in simultaneous interpretation and argues that these are not only feasible but compliant with basic tenets of Structuralism. In particular, I will use three aspects from Mikhail Bakhtin's work: firstly, organic versus intentional language change (hybridity), secondly, the concept of the act as an answerable, participatory action ("postupok"), and thirdly, the idea of a distant addressee with presumed absolute and responsive understanding (the loophole reader). These concepts will be read against work in translation studies on decision processes (Jiri Levy, Justa Holz-Mänttari, Cecilia Wadensjö). The paper suggests that while translators' decisions are influenced by norms, habitus and other factors, they are autonomous at the moment of action. The call for empowerment becomes a call for responsible agency.

**Keywords:** Interpreters' agency; interpreting as intervention; queer-feminist interpreting strategies; postupok – heteroglossia – the omniscient reader (Bakhtin)

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### Interpreting frameworks: guidelines, myths and realities

Interpreting is one of the oldest professions in the world. Guidelines express what was and still is generally perceived as interpreters' tasks. A Finnish resource, for example, says:

The interpreter's task is to faithfully and accurately interpret the message from one language to another. The interpreter must not give advice, express his or her opinions to the parties of the interpreting situation or voice his or her views on the matter being interpreted. The interpreter's role is solely that of a messenger (Interpretation in the asylum process – guide for interpreters, Refugee Advice Centre, AT-Julkaisutoimisto Oy, Helsinki 2010).

Cecilja Wadensjö renders this typical advice for fledgling interpreters: "translate what is said and translate everything that is said" (Wadensjö 1998: 285). Even the self-percep-

tion of interpreters, be it lay interpreters at the community level or top professionals in high-ranking political settings in the international arena, coincides: they assert that they are mere channels and express their main aim to be to become invisible (Wadensjö 1998; Barnard 2007).

The messenger and conduit model of interpreting is pervasive. However, it is not borne out by reality checks. Sonja Pöllabauer's overview of actual interpreting situations in asylum hearings is revealing in this respect (Pöllabauer 2005: 81ff.).

- Myth: Interpreters convey all that is said. – Reality: Certain statements are voiced and directed at the interpreter but are not meant to be interpreted. These 'internal' remarks may be comments, 'we-discourse', thinking aloud, such as "I don't think she ...". Such utterances are not audible to the claimant and are not interpreted. 'External' communication, conversely, takes the form of direct address "When did you ...?".
- Myth: Interpreters only relate what is said. – Reality: Whole sequences of the interview may be handed over to the interpreter's care as a summative request: "Ask for the route she took."
- Myth: Interpreters stay faithful to what has been said. – Reality: Breakdowns in communication or dead ends in the hearing result in re-formulations and second attempts, with the interpreters trying to extol a more acceptable answer.
- Myth: Interpreters stay outside to the content of the hearing. – Reality: Interpreters are claimed by both parties as 'their' ally and are thus either seen as not trustworthy by the authorities if they seem to side with the claimant or as hostile and repressive when they do not.

Moreover, interpreting situations are often complex. In asylum hearings, for example, a multitude of agencies are involved and the interpreters are subjected to and torn between various, often conflicting interests. Moira Inghilleri (2007) has mapped the fields of interest:

#### Asylum Seekers

##### Relational Fields

<u>Legal Field</u>	<u>Political Field</u>	<u>Educational Field</u>
Geneva Convention	National Sovereignty	Training and Qualification
European Human Rights Law	Foreign Policy	Models of Interpreting
Legal Services Legislation	Immigration Policy	Theories of Language/Culture
Rights to an Interpreter	Representations of Asylum Seekers	

##### Interpreter Provision

##### Sites of Interpreting Activity

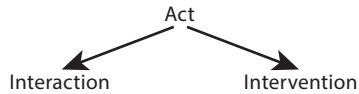
- clinical/social service
- solicitors/legal reps
- Home Office
- Immigration Appellate Authority

#### Social and Biological Trajectory of Interpreters

Source: Moira Inghilleri (2007)

## Interpreting as act, interaction and intervention

We will look at interpreting as an act, as an ongoing interaction and as an essentially interventionist activity.



Act

Acts presuppose intention, decision-taking and autonomy (Holz-Mänttari 1984; Wadensjö 1998). Bakhtin (1993) adds a moral component and conceives of the act as a participatory and intentional deed, which makes every person – including interpreters – answerable in all his or her deeds. The literal meaning of his key term ‘postupok’ is ‘the step taken’. Bakhtin writes:

Every thought of mine, along with its content, is an act or deed that I perform – my own individually answerable act or deed [postupok]. It is one of all those acts which make up my whole once-occurrent life as an uninterrupted performing of acts [postuplenie]. For my entire life as a whole can be considered as a single complex act or deed that I perform: I act, i.e., perform acts, with my whole life, and every particular act and lived-experience is a constituent moment of my life – of the continuous performing of acts [postuplenie] (Bakhtin 1993: 3).

The concept of every one of us being individually answerable for our deeds is at conflict with the ‘messenger’ role for interpreters from the guidelines. In fact, the ‘channel’ metaphor does not only absolve interpreters from all individual responsibility for the content of the message but also admonishes strictly against interfering with the message. So are interpreters exempt from this answerability?

Bakhtin denies this. He maintains that there is a ‘non-alibi in Being’ for all of us:

The world in which an act or deed actually proceeds, in which it is actually accomplished, is a unitary and unique world that is experienced concretely: it is a world that is seen, heard, touched, and thought, a world permeated in its entirety with the emotional-volitional tones of the affirmed validity of values. The unitary uniqueness of this world [...] is guaranteed for actuality by the acknowledgment of my unique participation in that world, by my non-alibi in it. The acknowledged participation of mine produces a concrete ought – the ought to realize the whole uniqueness, as the utterly irreplaceable uniqueness of being, in relation to every constituent moment of this being; and that means that my participation transforms every manifestation of myself (feeling, desire, mood, thought) into my own actively answerable deed (Bakhtin 1993: 56–57).

According to Bakhtin, nobody can be exempted from their “unique participation”. Hence in interpreting, too, “every manifestation” becomes an “actively answerable deed” of the interpreter as a person. Far from being messengers without a stake in or responsibility for content and wording of the message, interpreters need to fulfil their ‘postupok’.

## Interaction

Interaction presupposes agency. This calls for acknowledging the interpreters' subjective social embeddedness, possible agenda and personal language use. With the rise of interpreting studies as an academic field the awareness has grown that in interpreting processes the parties interact and that this interaction involves three parties: the two partners in the dialogue and the interpreter (Pöchhacker 1994; Wadensjö 1998). Conceiving of interpreting as interaction and therefore as a social event considers potential but inevitable conflicts of loyalty and affiliation. Disregarding this, asylum hearings, court trials, medicals and political talks rely in their verdicts fully and solely on the words of the interpreters and treat them as indisputable fact.

## Intervention

Interpreting is always and inevitably an intervention. For a start, having a third, audible voice in a dialogue manifests an intervention. In addition, prosodic features like gaze, vocal pitch and gestures remind of the interpreter's physical presence.

Moreover, the interventionist nature of interpreting resides in metaphorical uses of 'voice'. The second use of 'voice' refers to the stylistic choices made when either 'replaying' or 'displaying' the writer's tone of voice (Mossop 2007: 23). The last meaning of 'voice' refers to representations of ideological viewpoints (23–24).

For Bakhtin (1981), the presence of several voices in every utterance, heteroglossia, is an inherent feature of all language use because and inevitable in language change. Double-voicing words and expressions makes them assume a different, second meaning which then, over time, becomes common practice. These hybrids are what drives language on: either in an undetectable manner (organic hybrids) or openly (intentional hybrids). Organic hybrids are used naturally without drawing attention, whereas intentional hybrids unsettle, because speakers double-voice available discourses and de-naturalize or ambiguify them (Bakhtin 1981: 360).

This language change through hybridization is subject to two opposed gravitational forces: on the one hand, the desire to keep language constant and unitary and, on the other, hybridization efforts that unsettle and disrupt it:

Alongside the centripetal forces, the centrifugal forces of language carry on their uninterrupted work; alongside verbal-ideological centralization and unification, the uninterrupted processes of decentralization and disunification go forward.

Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear. [...] Every utterance participates in the "unitary language" (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces) (Bakhtin 1981: 272).

Interpreters are speaking subjects. They have an audible voice. But they also, and inevitably, have a voice in stylistic terms because as speaking subjects they cannot produce unitary language – as much as they (and their clients) may wish this to be the case. The dialogic nature of language use, which accounts for the evolution in language, makes



intervention unavoidable. But, more importantly, it allows interpreters to use heteroglossia consciously and thus make their acts 'postupki'.

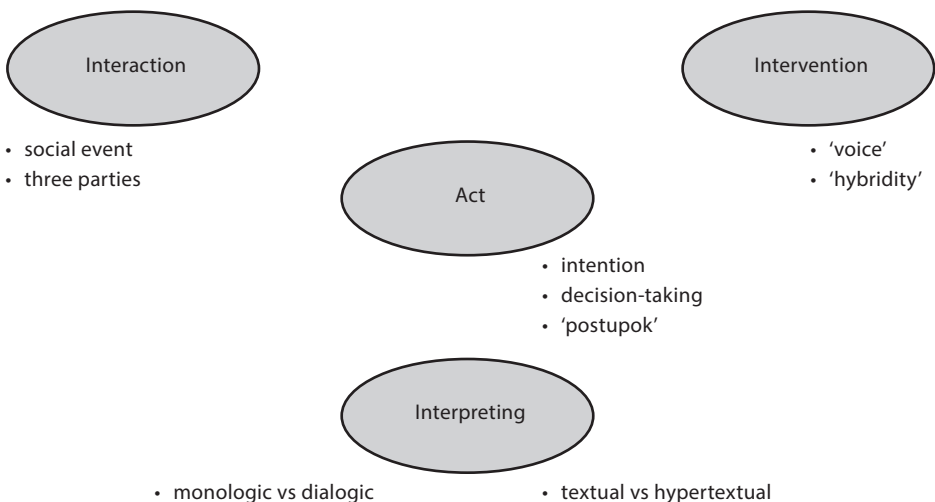
### The object of analysis: only text or also hypertext?

A final remark concerns the object of analysis itself. What does the interpreting act actually comprise: the spoken word only, that is the text, or also surrounding features, that is the hypertextual situation?

Interpreting Studies has long vouched for taking hypertextual aspects of concrete interpreting situations, such as preparation, setting, use of media, etc into account. Similar to para- and peritextual analysis in translation studies, it has emphasized how crucial and influential the hypertextual settings and strategies often are (Pöchhacker 1994: 49–62).

Moreover, analysing only text evidence has several drawbacks. To begin with, it disregards all prosodic elements in interpreting, such as gestures or pitch. In addition, it homogenizes and flattens all details and disruptions of the interpreting process – all interaction is presented as if occurring at the same level. But most importantly, analysing transcripts de-personifies language use and shifts responsibility for verbal choices from the subject, the language user, to the object, the language itself (Wadensjö 1998: 44). It is then the language that cannot say it and not the interpreter who forfeits his or her 'postupok'. It is then the language that stays unitary and unchanging and not the interpreter who does not permit its hybridity. The textual analysis of interpreters' acts thus undermines the idea of the 'ought' (what they should do) and glosses over their responsibility and answerability, their 'non-alibi in Being'.

### The interpreting framework: key terms in overview



After the theoretical framework for interpreting outlined above, let us look at the strategies that are really employed in actual interpreting situations at different levels of talks and, secondly, at strategies of intervention that are already being used in other forms of language transfer, that is interventionist translation.

### **Strategies employed in real-life interpreting**

Interpreters at all levels have to deal with different speaking voices, rivalling claims to their loyalty from both parties and linguistic and cultural impasses. They also feel a fundamental responsibility for maintaining the communication. For our purposes, three sources will suffice to have cursory overview of what goes on in actual interpreting settings. The settings come from asylum hearings, medical interviews, court procedures and international talks.

#### **Asylum hearings**

Pöllabauer (2005) analysed strategies they resort to in face of such difficulties. Her findings are based on transcripts of some 20 hours of asylum hearings. She identified an astonishing 25 strategic devices that went beyond the messenger role:

1. cultural brokering; 2. acting as conciliator and mediator; 3. rhetorical techniques to protect their own authority; 4. conducting additional dialogue with one or the other party; 5. using code switching as an instrument, for instance switching to formal language; 6. negotiating an answer through various ways of asking; 7. assuming the role of the interviewer; 8. uninvited re-phrasing and re-formulating; 9. autonomous coordination of the conversation; 10. acting as a deputy sheriff by commenting on the quality of information offered; 11. additional, self-commissioned efforts to elicit the truth; 12. re-assuring the interviewers; 13. switching interpreting mode (first person to third person); 14. using protocol language to create a distance; 15. giving additional explanation; 16. taking up the role of coordinator or mediator in the case of stalled communication; 17. voicing alignment through register and voice; 18. assuming responsibility for the outcome of the hearing; 19. making meta comments; 20. negotiating relevant information; 21. choosing selective rendition of conversation; 22. filtering lengthy statements; 23. mellowing through politeness and other de-escalation strategies; 24. offering cultural and linguistic explanation in case of misunderstandings (Pöllabauer 2005: 80 ff).

#### **Medical settings**

Wadensjö analysed transcripts of medical discourse (Wadensjö 1998: 248–271). Interpreters initiated side exchanges with one or the other primary party (248); they performed pronoun shifts resulting in blurred identification of who is speaking (250); timing and speaking volume interrupted, overrode and stopped narrative discourse or resulted in changed turn-taking (252); they simplified and downplayed discourse (256); they switched to formal and stricter register (256); they switched code through gaze and intonation (258); they used personal pronouns to align with one side (259); they

counteracted anger, impatience and embarrassment through more reserved tone (260); they de-emotionalized discourse (263); they corrected and smoothed out fragmented or ungrammatical discourse (262); they repeated and re-phrased parts of the text (266); they reacted to changes in status and power balance between the two parties (270).

### Top-level settings

The last set of strategies comes from interviews with top-level interpreters. Strategies named are: self-initiated eliciting of information (“Less officially, but with permission, his job was to startle, harry and trick the accused into admitting what they had done”, *The Economist*); mellowing and mediating potentially hostile or aggressive discourse (Barnard 2007); choosing to uphold balanced tone and posture in face of tension among interlocutors (Barnard 2007); aligning with one side – voiced frequently and seen as an indication of an interpreter’s professionalism and trustworthiness (Barnard 2007); removing oneself physically from the scene (Barnard 2007); refusing to interpret (Barnard 2007; *The Economist* 2009); reacting upon hypertextual clues like facial expressions, body posture (Barnard 2007); omitting information (Barnard 2007); failing to translate (Barnard 2007); interacting directly with one of the parties (Barnard 2007; *The Economist* 2009).

These protocols show that interpreters move outside their messenger role at all levels of interpreting settings. They display agency in asylum hearings as well as medical settings, in court trials as well as in the international arena. Their strategies can be grouped into three types.

First: direct interferences with the text. These include adding or eliminating information. Secondly: hypertextual strategies. Examples are side remarks, agreements on interpreting procedures and the use of prosodic features.

Thirdly: manipulating the conversation. These include all code-switching strategies and affiliation tactics.

These strategies, however, are no ‘postupki’. What is missing is the open intentionality of agency and the acknowledgment of individual answerability. The interpreters’ agency happens to them, as it were. The paradoxical finding from these readings is that the interpreters are candid about what they did but, at the same time, they insist they are channels and invisible messengers without agency. This is different in examples of openly assertive interventionist translation.

### Interventionist strategies in translation

A well-documented area of overtly interventionist strategies is feminist translation. Flotow (1992) described three strategies in Canadian feminist translation: supplementing, footnoting/prefacing and hijacking. In supplementing, the translator “recoups certain losses by intervening in, and supplementing another part of the text” (Flotow 1992: 75). In the second strategy, the translator flaunts his or her presence and agenda in

footnotes and prefaces (77). The ‘hijacking’ intervention goes even further: the translator uses “every possible translation strategy to make the feminine visible in language” (de Lotbinière-Harwood in Flotow 1992: 79).

### **Classifying real-life interpreting strategies against categories in interventionist translation**

These strategies from feminist translation can be matched against those actually employed by interpreters. Interestingly, even though they may be employed subconsciously or even “occur” against the proclaimed intentions of the interpreters, in the final analysis, they fall into the same categories and amount to the same effect: agency and intervention.

- offering additional information, negotiating interpreting modes – **footnoting/prefacing**
- meta comments – **supplementing**
- code-switching and assuming various roles in the communication – **hijacking**

Interpreters in fact ‘hijack’ the text when they assume the role of an interrogator in an asylum hearing or court (Pöllabauer 2005; Sonnenfeldt in *The Economist* 2009) or that of an assistant doctor (Wadensjö 1998) or when they resort to protocol language to de-escalate a situation of growing tension (Barnard 2007). ‘Footnoting’ occurs in every single instance when interpreters interrupt to give additional information. This is a pervasive practice in the asylum hearings or medical conversations documented by Pöllabauer (2005) and Wadensjö (1998). Similarly, agreements upon modes of interpreting, such as turn-taking procedures and pauses, amount to ‘prefacing’ (Wadensjö; Pöllabauer). Instances of ‘supplementing’ are all situations where interpreters explain puns or linguistic intricacies or else try to make up for inevitable loss of information or flavour. When narrative stretches of emotional or ungrammatical language are rendered in a more formal or correct register, the interpreter also hijacks the text: instead of replaying the narrative, she switches ‘genre’ and maintains ‘her’ personal/professional agenda. That this is something clients appreciate and expect is illustrated by an example where the interpreter chose to reproduce the ungrammatical language (“translate what is being said” – the court burst out in laughter). Last but not least, guidelines themselves actually encourage ‘prefacing’ when interpreters are recommended “to inform participants beforehand, and if necessary, remind them during the process” of their strategies (Wadensjö 1998: 241).

### **Catalogue of simultaneous queer-feminist interpreting strategies**

Jo Schmitz in her diploma thesis adopted the assertive strategies from the early Canadian feminist translators for current trends in Gender Studies and simultaneous interpreting. The following catalogue is based on her work.

Three basic propositions should be mentioned in advance:

1. Emphasis on the ‘cooperation principle’, in which translators and clients are indispensable mutual partners in achieving successful communication (Holz-Mänttari 1984: 41–43).
2. Emphasis on processes before the commission, organisational dimensions, the venue, the composition of the audience, preparational and post-interpreting revision work, dress code, etc. (Schmitz 2009: 29).
3. The catalogue is explicitly not restricted to gender binaries. Emphasis is on queer-feminist language use, which includes all disadvantaged and de-privileged identities and perspectives.<sup>1</sup>

The catalogue seeks to give discursive visibility to low status groups and disenfranchised people and aims to give a voice to what remains ‘unmentioned’, i.e. the categories, identities or perspectives omitted from discourse. Key strategies are ‘de-hierarchization’, ‘de-normalization’ and ‘ambiguification’, commonly this is achieved in German, for example, by using the under\_score, the ast\*erisk or forming new pronoun or person designations. All these strategies comply with Bakhtin’s concepts of language change, the dialogic nature of the word and the ultimate understanding through an implied distant reader.

The catalogue uses the categories of ‘footnoting/prefacing’, ‘supplementing’ and ‘hijacking’.

1. queer-feminist simultaneous **footnoting/prefacing** (Schmitz 2009: 57–59)
  - a. marking one’s own position (and demarcation from speaker’s position)
    - i. switching from 1st person to 3rd person to show distance; i.e. from identifying to referencing interpreting
    - ii. accompanying such switches by commentary and announcements (to mark it as an intentional act)
    - iii. accompanying such switches with changes in gestures, pitch and other paralingual signs
    - iv. in whisper interpreting: using eye contact and facial expression to make distance clear
    - v. in whisper interpreting: adding information and explanation
    - vi. using *décalage* (time delay) actively to indicate distance to spoken text through prolonged pauses (reminding audience of interpreter’s presence/‘voice’)
  - b. hypertextual level
    - i. using homepage to inform about one’s position and interpreting strategies
    - ii. providing links to and examples of inclusive language use

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<sup>1</sup> The language use follows the Hamburg Institute for Queer Feminist Studies: “The Institute for Queer Theory aims at denaturalizing and deprivileging the sex/gender binary and heterosexuality. In accordance with queer approaches it furthermore seeks to challenge normalizations, hierarchies, and relations of domination and violence in all areas of culture and society. It strives to develop forms of acknowledging difference without fixing categories or norms, which in turn are criticized for affirming processes of exclusion or coercive inclusion. Therefore, in a more specific sense, the Institute for Queer Theory fosters the heterogeneity of gendered, sexed and sexual ways of existence, while in a wider sense it proposes the socio-political perspective of a controversial and agonistic pluralism” (Institute for Queer Theory Hamburg, homepage 2013, concept/aim).

- iii. using pre-interpreting contact to inform clients
  - iv. using pauses after turns to comment upon, contextualize and clarify positions
2. queer-feminist simultaneous **supplementing** (Schmitz 2009: 53–56)
- a. in cases of interpreting impasses (puns, jokes, neologisms etc.)
    - i. remark that there has just been a pun, joke, creative language use etc. that is impossible to translate
    - ii. clarifying language use beforehand with speaker (email or telephone)
    - iii. switching interpretation mode: from simultaneous to consecutive interpreting example:
      - poetry slam video clip during workshop Critical Whiteness: simultaneous whisper interpreting: presenter/moderator of workshop announced beforehand that there would be such a clip and that the interpreter would be given time to translate or explain
  - b. in cases of gender-neutralizing, de-normalizing, active ambiguification in the source text (if written text is available beforehand and uses devices like understroke, asterisk, internal capitalization, i.e. German “BinnenI”)
    - i. supplementing interpretation with handouts, visual aids, slides, etc. (employing cooperation principle with author of source text employing the guttural stop)
    - ii. problem in spoken language: guttural stop used both for understroke and internal capitalization (BinnenI), which may result in accidentally “feminizing” – requires pre-interpreting consultation with speaker
3. queer-feminist simultaneous **hijacking** (Schmitz 2009: 59–63)
- a. textual
    - i. making subtle linguistic discrimination strategies explicit (confrontational strategy)
    - ii. eliminating linguistic discrimination and privileging (corrective strategy) problems:
      - a. may gloss over racisms and sexism
      - b. may rob listeners of chance to criticize and notice racisms and sexism
    - iii. using footnoting/prefacing strategies and hijacking in combination: giving first an explanation, then using corrective interpreting strategies) examples:
      - a. ‘illegal immigration’ – ‘illegalisierte Einwanderung’ (illegalized immigration)
      - b. generic masculine
        - i. ambiguifying personal pronouns: (generic ‘er’ in German becomes: ‘ihre-seine’ – ‘sihne-eire’ – ‘siehne’)
        - ii. de-privileging: using alternately ‘he’, ‘she’ and ‘they’
  - b. hypertextual
    - 1. introducing speakers to and urging them to use linguistic alternatives (soft hijacking)
    - 2. pre-interpreting ambiguifying and de-privileging work on speaker’s text
  - c. using confrontational hijacking (Schmitz 2009: 61–63)

- i. exposing discriminatory language use by
  - ii. flaunting silencing and censoring: refusing to translate plus commenting upon reasons  
example:  
insults: interpreter refuses to translate insult, gives explanation that there was insulting language use and that interpreter chooses not to repeat the insult (limits when translating subtly discriminatory texts that work through structural discrimination)
  - iii. translating discriminatory terms upon first occurrence, subsequently substituting with first letters (plus commenting upon language use)
  - iv. refusing to accept commission: carefully weighing pros and cons
4. **general considerations** (Schmitz 2009: 63–65)
- i. Who is being talked about? Who is excluded from communication? Who talks to whom? Who has the largest share in the communication? Who can be allies?
  - ii. Options:
    1. influencing turn-taking and right of speaking
    2. counter-acting one-sided interruptions and overriding in communication
    3. helping through changes in seating order
    4. discussing with clients in pre-interpreting situations whether and when intervention is wished
    5. changes through sensitizing prior to interpreting
    6. transparent censoring – using only initials, acronyms (plus explanation before, during or right after interpretation)
    7. ‘ally’ – approach: siding with the weaker party to redress imbalance in power, known from sign interpreting
    8. post-colonial interpreting: giving the ‘subaltern’ a voice, needs to be discussed with clients beforehand (problematic shifts and ambivalences if interpreter is speaking from a ‘white’ perspective)
    9. clarifying where loyalties are – who the client is (author of source text, speaker, addressee)

These strategies were mostly developed on the occasion of a workshop on queer-feminist language use in practice. Many of them have been tried out in interpreting situations and found feasible; others are still mere suggestions.

### **Concluding remarks and outlook**

The concepts of answerability and responsibility in interpreting are in conflict with the self-effacing neutrality that is desired and demanded in the guidelines and preserved in interpreters’ self-perception. Real-life interpreting protocols and accounts, however, reveal that neutrality is a myth. The strategies that are found to be employed by interpreters from all walks of the profession coincide with the key interventionist moves known from feminist translation. Bringing concepts from Bakhtin’s work (the moral conception

of the act as an answerable participatory deed, the tenet of language change through inevitable and ever-present hybridization and the knowledge that communication occurs on the basic assumption that a third distant reader exists who will naturalize the hybrid words) together with what is actually done by interpreters anyway allows us to state that assertive interpreting is possible, warranted and requisite. The catalogue suggested for simultaneous interpreting shows how it may be done.

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## HOW MANY FUNCTIONALISMS ARE THERE IN TRANSLATION STUDIES?

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### ABSTRACT

Slavic translation studies as a whole is an uncharted territory almost missing on the international map of the discipline. At the same time, Western digests, overviews and encyclopaedias often reduce functionalism to the Skopos theory. There are several reasons for this *status quo* in the discipline. Jiří Levý, sometimes referred to as a Russian formalist, is taken here as an example of Eastern functionalism and compared to Western functionalisms. It is hoped that recent tendencies in TS will result in the integration of Eastern TS into the mainstream and in the extension of the functionalist family membership, along with the reassessment of what functionalism is.

**Keywords:** translation studies; translation theory; functionalism; functional translation; equivalence; Czech translation theory; Slavic translation studies; norms; teleology; communication; sociosemiotics; structuralism; historiography; misinterpretation; Levý; Gentzler

### Introduction

One of the memes circulated in current mainstream Translation Studies has been the rather narrow concept of functionalism. This seems to go hand in hand with Western paradigmatic changes in the humanities: Western theories produced before the pragmatic/linguistic turn in the 1970s are assumed to be prescriptive, source-text oriented, non-holistic and de-contextualised. Due to the linguistic inaccessibility of some TS sources, scholars often rely on indirect sources, or on one article only, and this is the way memes are most readily replicated. Such is the case of Eastern functionalisms. For example, Jiří Levý, who developed his theory during the 1950s–1960s, is a genuine functionalist, and so are e.g. Popovič (1968) and Balcerzan (1968) with their focus on communicative and other functions.

## Western functionalisms

Christiane Nord (2012: 30) complains that some representations of the Skopos theory in general introductions to Translation Studies are distorted because their authors cannot read the German texts by Reiss and Vermeer, and had to draw on second- or even third-hand sources. However, the following presentations do justice to the Skopos; some of them present it as virtually the only existing functionalist theory of translation. In his entry on *Communicative/Functional Approaches* in the Routledge Encyclopaedia of Translation Studies (2005) Mason says that these represent:

A view which refuses to divorce the act of translating from its context, insisting upon the real-world situational factors which are prime determinants of meaning and interpretation of meaning. [...] The function of a translated text is a crucial determinant of translators' decisions.

He distinguishes three main strands:

(a) British functionalist linguistics to Catford; (b) Dell Hymes's communicative competence; (c) a tradition stemming from Karl Bühler, which sees judgements about the communicative purpose/scopos (Reiss and Vermeer) or set of functions (Nord) of the act of translating.

In the Handbook of Translation Studies (vol. 3, 2013; *Common grounds in translation and interpreting studies*) Wolf and Grbič claim that the functionalist approach was developed in Germany in the 1970s and 1980s and that it is precisely in T/I training that it is popular.

The Handbook of Translation Studies (vol. 2, 2012; *Theory of Translatorial Action/Functionalist Approaches*) posits a similar claim:

The 1970s saw the development of functionalist approaches to translation. The prime aim of translation is its purpose for the addressees. Translation is a form of human action between cultures in context. [...] Functionalist approaches were initiated and further elaborated in Germany (Reiss, Vermeer, Nord, Hönig, Kussmaul).

In the 1st Volume of the Handbook (2010; *Functional Approaches*), Nord claims that “functionalist approaches to translation are derived from a general theory called Skopos-theorie, brought forward by the German scholar Hans J. Vermeer in the late 1970s and early 1980s”, and that it became a didactic theory in Germany (Mainz, Germersheim).

Earlier, on the back cover of Nord's *Translation as a Purposeful Activity. Functional Approaches Explained* (1997) Pym, as St. Jerome's editor of the *Translation Theories Explained Series*, notes that there are two functionalist approaches that revolutionised German-language approaches to translation: the theory of actions (*Handlungstheorie*) and the theory of a translation's goal or purpose (*Skopostheorie*). He considers them “functionalist as they liberate translators from servitude to the source text, seeing translation as a new communicative act that must be purposeful with the request to the translator's client and readership”.

Nord's *Introduction* (1997: 1–3) may be the primary source of this particular conception of functionalism. Although she admits that “functionalism is a broad term for various theories that approach translation in this way [focusing on the function or functions of texts and translations]”, Nord claims that Skopostheorie has played a major role in the development of this trend. She intends to “look at functionalism as a broad approach” because all human activity has a purpose/aim and is carried out by individual agents, in the case of translation by means of translated texts aimed at the receivers: other roles are played by the translator and, in professional settings, the third party – the commissioner or initiator who has a communicative purpose of their own. For her, functionalisms account for norms and evaluation (i.e. values) as they are the precondition of functioning.

However, in her *Historical Overview* (1997: 4–14) Nord refutes all preceding and concurrent (Western) translation theories, ending up with Skopostheorie and Handlungstheorie as the only two legitimate functionalist candidates, arguing that translation theories before the pragmatic and cultural turns were SLT oriented and saw translation as a code-switching operation disregarding cultural differences and communicative needs.<sup>1</sup> The quintessence of the claim here and throughout the book is that previous theories: (a) were focused on partial linguistic (functional) translation equivalents regardless of the function of the whole text, and that (b) they accounted neither for the purpose of translation nor for (c) the possibility of different function/s of the text in the receiving culture, nor for (d) the people involved, especially the receiver and the initiator, in another culture.

Vermeer (2000: 223–224), in his response to criticisms, points out that unlike retrospectively oriented theories based on transcoding, Skopostheorie is prospectively oriented, i.e. focused on the target culture, admitting, however, that a certain skopos may require transcoding, or e.g. “fidelity” which is often the case in literary translation. He insists that the translator should be aware of the effect of the translation and how much it will differ from the effect of the original. For Vermeer (2000: 224) the Skopos is (a) the goal of the process, (b) the function of the translation and (c) the intention of the translation mode. He (2000: 229) defines commission as “the instruction, given by oneself or by someone else, to carry out a given action”. For Hönig (1998: 13) it is the translator who defines the skopos and the strategies in order to meet the receiver's requirements. Nord (2003: 111) adds that these decisions are guided by ideological criteria.

According to Schäffner (1998), the functionalist approach has shifted the focus from linguistic equivalence to functional appropriateness of the translation in its context of use and on the communicative act as a process determined by the expectations and needs of recipients, which frees the translator from the narrowly defined concept of loyalty in terms of linguistic equivalence.

In opposition to unnamed German particularistic and source text oriented linguistic translation theories, the prospectively and holistically oriented Skopos theory is based on the communication model – the act of communication taking place in the receiving culture, with the established purpose of communication to be achieved at the receiver's end. The theory explains why (a) one source text may be translated in different ways depending on the purpose and the receiver, and (b) that the overall function of the origi-

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<sup>1</sup> This interpretation is obviously not true for Nida.

nal may either be preserved or changed in translation depending on the purpose. A translation should be adequate to the purpose, but may be functionally equivalent only if the function of the text remains the same. Such an *equifunctional* translation preserves the original's overall function (after Bühler – referential, expressive or appellative; Nord added Jakobson's phatic function).

Although this is a unique theoretical contribution by the Skopos, as Nord (2013) suggests, it may not be the reason for disqualifying other communication-based theories from the functionalist family, especially because the Skopos model lacks the dimension of historicism: the history of translation has seen a more extensive variety of functions and effects of translation in the receiving cultures and on higher intercultural levels, at times with no tangible “commissioner” on the scene. This may be the reason why Tymoczko (2007) combines the Skopos and Polysystem (DTS) models to introduce the cultural-historical dimension.

### **Western equivalence versus function**

The developments in Western translation theory regarding the opposition between equivalence and function are interpreted by Pym (2009):

Equivalence has thus been used in at least three different ways: to conceptualize cultural adaptation ('dynamic equivalence'), to refer to reproduction of different 'natural' source text levels and functions (where the term does indeed recuperate the millennial discourse of 'fidelity'), and to think about the different choices facing the translator. The result is a complex paradigm, too often reduced to some of its more naïve formulations. Underlying *all* these conceptualizations is the common idea that the way one translates depends, in the last instance, on the nature of the *source* text, since that is what a translation is equivalent to. That is the point on which the late twentieth century challenged the basic concept of equivalence.

From the perspective of purpose/aim oriented Skopos theory Pym (2009) adds:

Translations are generally seen as fulfilling functions quite different to those of source texts, since they are for a fundamentally different audience, in a new cultural situation. The same text can therefore be translated in different ways, to suit different purposes. The translator must first decide, in consultation with the client, what the purpose is to be, then act accordingly. This theory does not abolish equivalence by any means – it simply makes equivalence a special case, to be sought in situations where 'functional consistency' is required between the source and target situations.

Looking at the other end of the current western functionalist spectrum – the DTS, Pym (2009) notes that descriptivism made equivalence a “banal presupposition” because all translations are supposed to be equivalent to their sources, however DTS aspired to empirically establish the functions of translation, although the scope of interest was on the interaction between the systems of domestic and translated literatures. Pym (2009) concludes that, while none of the two theories tackled the issue of meaning indetermi-

cy, Vermeer focused on the narrow communicative act and was speculative, while Toury worked on the level of entire cultural systems and was positivist:

Vermeer refers to 'function' in terms of the role given to a piece of language in an action, whereas Toury's functionalism refers to what translations do in an entire cultural system; Vermeer does not require empirical justification (theoretical reflection is enough), whereas Toury has always actively sought it.

The concept of translation norms, introduced in the West by Toury, was meant to be a descriptive and explanatory tool linked to functionality. In other words, although the Polysystem and DTS are labelled as target-oriented, they see the dichotomy between source and target orientedness as a norm-dependent socio-historical variable attached to culture needs. From this perspective the Skopos seems to lack the historical dimension.

There are also regimes, like for example, fanslation or volunteer- and crowdslation. While the former is based on self-commissioning, the latter is commissioned to whoever volunteers, but in both cases the translator is probably not the 'expert' in the sense attributed to this agent by the Skopos theory. On the market, there are also substandard translations (inadequate in terms of Skopos) – they represent deviations from ideal models, or at least from current norms.

During the 1990s Chesterman (1993, 1997, 1999) proposed the integration of normativity as a bridge and as a means of introducing axiology and human agency, a bridge between what a translation is and what it ought to be, a bridge between descriptivism and prescriptivism. He was also careful to distinguish between a translation act, a translation task and a translation event. Chesterman also suggested a taxonomy of norms and pointed out the concept of value related to function. His proposal seems to have remained a 'solitary call', probably because he was ahead of the western methodological 'clock' in Translation Studies.

Perhaps the most universalist and up-to-date Western functionalist model proposed by Lefevere has been left aside, except for Hermans (1999) who ranks Manipulation theory as the most advanced, and except for empiricists, like e.g. Pokorn (2012), who finds it the best foundation for her investigation into the history of translation, allowing, at the same time, for the bird's eye view on communicative acts and events in translation linked to their historical contexts.

While in Germany the Skopos may be the only functionalist/communicative theory and model, in Western TS taken as a whole there are more members in the functionalist/communicative family: Catford, Nida, Newmark, Chesterman, the Polysystem, the Manipulation, and Tymoczko who has combined the Polysystem and Skopos models.

### **Eastern functionalisms exemplified**

According to Jiří Levý (1963, 1969, 1983, 2011) the basic function of a translation is to represent the inaccessible source message as its communicative substitute in the secondary communication act which takes place in the receiving culture (no matter what the structural relationships are between the original and its translation). Translation as

an act of communication is therefore both retrospectively and prospectively oriented on a dialectical scale, with the ratio depending on the period translation norm (basically deriving from the needs and expectations) and other factors, including the translator with his dispositions. This has been illustrated by Levý on the extremes of the French classicist translation versus the German romanticist translation. He also identified other methods, e.g. the formalist and the naturalist.

This sociosemiotic conception of translation is based on Prague School structural semiotics (or theory of literary communication), as well as on Levý's empirical research into the history of translation. Czech semiotics builds, *inter alia*, on the theory of function, with norms and values inextricably attached to it. Its basic model is the act of communication conceived as a goal-oriented (teleological) human inter/action in a communicative situation embedded in the culture.

What matters to Czech structuralism is the function/s of the whole message as well as of its constituent parts on different hierarchical structural levels. Some functions, levels and their elements are dominant in the message, in which both the content and form constitute its semantics. The message exists only when received, therefore 'text' is not an appropriate denomination as it rather implies the material object. The conditions of functioning are the intersubjective norms that meet expectations and values and "needs" of the recipients (in other words that the message has a utility value in providing access to the inaccessible original, facilitating its consumption by and effect on a group of individuals with their world views, tastes, beliefs etc.). The precondition of functioning and reception is intelligibility.

However, some forms or content in translation may, unlike their SLT, acquire an additional function in translation, e.g. adding local or historical colour, and thus may become dominant elements. This depends on the prospective function of a translation and the translator's pre/conception of it.

Messages, designed to fulfill intended communicative functions, become part of a diachrony in the evolution of a particular genre or discourse; they can either reinforce the period models or bring in some innovation. Some may even initiate a new genre, or on the other hand they may challenge or even hamper domestic production. So they do possess the potential of carrying the 'evolutionary function'. Here Levý (2011: 180–182) transcends the level of individual culture systems as he points to the role of translation in the globalization process of the evolution of world literature. For him translation is a mediating factor in this type of mass communication through which the author and his work are inevitably deprived of some specific traits, which leads to uniformity. However, within individual cultures, retranslations provide numerous variants, therefore translation is a factor resulting in both more variety and more uniformity.

Levý suggested several models of translation. The most fundamental of them is the communicative processual model where the primary communication act is linked with the secondary one taking place in different socio-historical circumstances (contexts) and being the result of three interpretations: (1) the author's interpretation of the reality, (2) the translator's interpretation of the message and (3) the reader's interpretation of the translation. Indeterminacy of meaning is resolved through interpretation based on Ingarden's phenomenology, further developed by Vodička in Prague into a reception theory on the culture level. This conception is integrated with another processual model, which might

be called a 'Zoom-in 1'. Here translation is performed in three stages: (a) understanding, (b) interpretation ending in a concretization of the original and in the production of a conception of the translation, all this followed by (c) re-stylization. The process also involves ideology, especially in the stage of interpretation, reader sociology especially in the stage of re-stylization, and the dispositions of the translator in all the stages.

Stage (c) is integrated into a third, linear model, which might be called a 'Zoom-in 2'. Here the translator proceeds in a linear manner, unit by unit, but it does not mean anything like word-for-word or literal translation, nor does it necessarily preclude it. Because the conception of translation, whose establishment also derives from the translation norm and the goal of translation, among other factors, also determines the global method or strategy with respect to the function of the whole and its constituent parts. What is also important here is that the process is incremental, reflecting the time-line of reading linked to (a) predictability and (b) predetermination vs. accident. This decision-making process, its accompanying minimax strategy, the translator's idiolect and tendencies, as well as the receiver's sociology, are known from Levý's articles (1967, 1971/2008).

Although Levý's communicative model may seem to lack commission and the commissioner who is supposed to be the 'trigger' in the Skopos theory, this is not so. Theories and models should be open and elegant. The Czech semiotic model features agentive positions that may be shared by diverse participants occupying differentiated roles in the communicative act: sender – message – receiver. One agentive position may involve multiple participant roles of agents (e.g. the slot of the translator may be occupied by roles such as initiator, commissioner, publisher, translator editor, proofreader, sender). The message produced by the translator may be a preliminary product (received by the processor/s), while what is finally circulated and received is another message.

Levý's translator has a communicative intention/goal that may come from anywhere, and the crucial point is the translation's value derived from its function. However, in his model of translation as a decision process (1971: 73) Levý added a footnote that the primary decision, usually by-passed in translation theory, is the selection of works to be translated – a complex strategy, usually in the hands of publishers, a topic for the sociology of literature. Having mapped the history of Czech translation and its practice in the European context, Levý (1957/1996) pointed out the socio-historical links between function, norm and value not only on the canvas of a culture and its systems, but also on the canvas of societal group interests, individual initiatives and dispositions within their contexts.

Among other things, Levý (2011: 19) introduced the category of noetic compatibility, distinguishing the polarity between illusionism and anti-illusionism, which is also perceived as a measure of translativity, depending on the translation norm and derived from the hybrid nature of translation (2011: 70).

On normativity, i.e. on matching a translation to the period norm of translation, Levý notes:

If we say that a translation is a reproduction and that translating is an original creative process, we define translation normatively, declaring what a translation should be like. Such a normative definition would entail an ideal translation. The poorer the translation, the further removed it is from this defined norm (Levý 2011: 59).



Levý integrates the future lower-level Skopos and the upper-level Polysystem, focusing on semiotics, communication, individual agency, reception and cultural effects. He designed a partial theory of literary translation, but his models are generally applicable to any type of human translation as goal-oriented verbal inter/action.

### Gaps in the translation studies map

Mainstream historiography of Translation Studies is typically sparse regarding Eastern traditions; some representations are taken from secondary sources and/or based on one article alone, some traditions are missing. The main cause may be linguistic inaccessibility. For example, Jiří Levý has been widely presented as the author of translation as a decision process (his article was published in English in 1967); Anton Popovič has been presented as the author of shifts (his article was published in English in 1970), and his colleague František Miko has been presented as the author of changes of expression (based on his French article published in 1970).

Their articles were published in collective volumes or conference proceedings by western publishers. With the bulk of their work remaining mostly unknown and unread outside their own countries, it is not surprising that their functionalist theories have remained unknown. There were individual exceptions when western scholars, developing their theories back in the 1970s and 1980s, were inspired by the Czech and Slovak sources – namely the Holmes group. For example, Gideon Toury, considered to be the first theorist to introduce the concept of translation norm, was inspired by Levý (Toury, in Delabastita et al. 2009).

In respect of norm-related functions of translation, the Czechs and Slovaks distinguished between communicative and evolutionary functions: the boundary between target vs. source orientedness does not hold here as translation is a socio-historical fact oscillating between the poles of target and source orientedness.

The communication-based Skopos drives communicative target-orientedness to the extreme whereby the boundary between translation and other types of mediated communication disappear. The polysystem, on the other hand, seems to favour the evolutionary aspect.

A common historiography of Central and East European translation studies is still missing, but some national ‘maps’ already exist (e.g. Klaudy et al. 2006, Costantino 2010). Although the post-socialist countries are mostly Slavic (except the DDR, Hungary and Romania), there is no reason to subsume their scholarships under Russian formalism as Gentzler (2001) and Tymoczko (2007) have done. For example, Czech structuralists were functionalists, anti-formalists and anti-positivists (see Jettmarová 2010); even the well-known Russian formalist Roman Jakobson, when he left their country after almost 20 years (1920–1939), was a functionalist ‘convert’. Many of his famous ideas about translation (Jakobson 1959, 1960) had originated in this country, for example his concept of *creative transposition* (now perhaps transdaptation or transcreation) is a substitute for the Czech concept *přebásnění* (transversification) standing for a translation method in poetry based on substitution – the method was widely discussed from the late 1800s and was anchored in the substitution theory proposed in 1913 by Mathesius.



## Conclusion

Historiography can never be absolutely objective, but the first move to help enhance objectivity is to communicate the Eastern tradition in a lingua franca. Therefore Pokorn's recent call for establishing Post-Socialist TS is in place (Pokorn 2012: 4–5). She suggests research should focus on the influence of the communist regime on translations, translation practices and theories, and that major theoretical conceptions should be presented to the international public. This may eliminate the risk of second-hand misinterpretations and represent the first step on the way to an integrated discipline and its historiography, including the reconsideration of functionalism.

There have been some recent initiatives regarding Eastern TS. Levý has been published in English (2008, 2011), Portuguese (2012) and Spanish (2013); after his Italian translation (2006) by Osimo, Popovič's English translation is underway also thanks to the support of the EST; Cracow intends to publish a Polish anthology both in Polish and English. Brian Baer (Kent State University, US) has been planning an anthology of Eastern TS. Specific platforms will be provided by the Bologna conference on Slavic TS in May 2014 and the Vienna conference "Going East" scheduled for December 2014. A bridging conference is the Antwerp "Transferring Translation Studies" (November 2013).

Let us wait and see how many members the functionalist family actually has.

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## TRANSLATABILITY OF INTERTEXTUAL MARKERS: VERIFYING A PARADIGM

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### ABSTRACT

The paper locates research on intertextuality in poetry translation within the paradigms set in 1957 by Olgierd Wojtasiewicz, the founder of Polish TS, who paid attention to what he called “erudite allusions” in translation a decade before the very term “intertextuality” was coined and adopted in Western Europe. The author tests one of Wojtasiewicz’s tenets: that the level of translatability of allusions depends on the recognizability of the source of allusion, understood in terms of cultural closeness. Thus, within European culture translatability of references to the Bible or to the Western canon could be assumed, while allusions to exotic cultures should be difficult to transpose. In the paper these assumptions are verified on the poetry of the Polish modernist Bolesław Leśmian and its translations into English, Russian and Czech. Examples have been selected from several intertextual domains – references to the Bible, to Indian culture, Slavonic mythology and Polish literature – so that varying cultural distance between the interacting texts can be observed. Wojtasiewicz’s paradigm is only partly confirmed, as favourable conditions do not necessarily correlate with successful re-creation of intertexts. The verification complicates the theoretical model, underscoring the importance of the human factor in translation and of empirical surveys in TS.

**Keywords:** poetry translation; intertextuality; Bolesław Leśmian; Olgierd Wojtasiewicz; recognizability; cultural domains; Biblical, Hindu, Slavonic, Polish references

### Aims and assumptions

The aim of the paper is to locate the research on intertextuality in translation within a paradigm set by Olgierd Wojtasiewicz, who, with his book *Wstęp do teorii tłumaczenia* (1957, *Introduction to the Theory of Translation*) can be considered the founder of the Polish Translation Studies.<sup>1</sup> The book has been enjoying a renewed interest since 1992 when

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<sup>1</sup> Indeed, the semicentennial of the book’s publication was celebrated as marking fifty years of the discipline in the Polish academia (Hejwowski et al. 2009).

it was first republished (then reissued several more times). In the preface to the second edition Tomasz Krzeszowski (1992: 7–9) emphasizes that the study is far from outdated, on the contrary – Wojtasiewicz was much ahead of his times and had discovered many points and perspectives long before they were generally embraced. Krzeszowski mainly contrasts his approach with generative grammar and looks for parallels with cognitive linguistics, but Wojtasiewicz can be seen as a forerunner of contemporary research in many respects.

From my point of view it is important that the author, although starting from a formal linguistic perspective, came to realize that the centre of gravity for translation was in the cultural issues (thus anticipating the Cultural Turn). Interestingly, over a decade before the very term **intertextuality** was coined by Julia Kristeva and adopted in Western Europe, Wojtasiewicz paid attention to what he called **erudite allusions** in translation. For him it was a notion as capacious as intertextuality is in modern understanding: including references to literature, to other arts, to historical facts and potentially – to any extratextual phenomena (1957: 77). He found allusions one of the central translation difficulties, so much so that a genre intertextual *per excellence* – parody – was in his view essentially untranslatable. Wojtasiewicz divided allusions according to the level of translatability. He stressed that the decisive factor here is the (varying) recognizability in the target culture. The scope of the domain for which some ‘key texts’ or references are common differs from case to case: it may be all the Western and Central Europe, or only Scandinavia, only Iberian countries, or peoples’ democracies, and so forth (1957: 80). The range of recognizability depends not necessarily on geographical location but rather on cultural proximity: Wojtasiewicz assumes e.g. that classical allusions will resonate more with Italian recipients than with their Albanian neighbours (1957: 80). On the whole, within European culture translatability of references to the Bible or to the Western canon could be presumed, while allusions to exotic cultures should be difficult to transpose.

My aim is to test whether – as Wojtasiewicz suggests – the level of translatability of intertextual markers depends on the recognizability of the source of allusion, understood in terms of cultural closeness. The material chosen is the poetry of the Polish modernist Bolesław Leśmian (1877–1937) and its translations: into English and Russian (comprehensive corpora of texts) and into other languages, used selectively, to broaden intercultural comparison (limited to Czech and Ukrainian in the current paper).

While Wojtasiewicz does not propose a specific model, in my study Leśmian’s references are systematized according to the presumed decreasing range of recognizability of the archetext: from those which are supposed to be widely known and easiest to translate, to less and less known spheres, where the difficulty would increase. Thus, in the material the following domains of reference can be distinguished:

1. The Bible, Biblical legends and prayers originating from the Bible.
2. Antiquity and classical mythology.
3. Western literary canon – references to Goethe, Victor Hugo, Ossian, the figures of Don Juan and Don Quixote.
4. Literary fairy tale – from *Sleeping Beauty* to *Arabian Nights*.
5. Literature, culture and beliefs of India – e.g. the ruler Asoka.
6. Western philosophy – Nietzsche, Kant, Berkeley, negative theology.

7. Slavonic mythology – borrowing fantastic creatures, their attributes, protective measures against them; folk-motivated anthroponyms.
8. Polish literature – references to authors translated into foreign languages (Jan Kochanowski, Adam Mickiewicz), and not known internationally (Franciszek Karpiński, Tadeusz Miciński).
9. Polish folklore – travesty folk songs, borrowing characteristic motifs, expressions, rhythms.
10. Self-references – self-quotations and recurring neologisms.

In the present survey intertextuality is understood as a functional relation: one when a link with another text significantly contributes to a poem's semantics or is necessary for the understanding of it. Stylistic reminiscences are not taken into consideration. The elements which refer to some previous texts are called **intertextual signals** or **markers**, for short – **intertexts**. The texts that are being referred to are called **archetexts** or **pre-texts**. It should also be stressed that Leśmian is notoriously difficult to translate for his linguistic experimentation on the level of word-formation and syntax, for combining fantastic plots and creatures with philosophical content and for employing traditional metrical forms. The gloss translations and retellings of the content do not do justice to the complexity and finesse of the poems.

Due to the volume of the corpus, only several examples from selected domains will be presented in the current paper. The references analysed will be to diverse pre-texts, so that varying cultural distance between the interacting texts can be observed. A comprehensive survey based on the whole of the corpus is available in Kaźmierczak 2012.

### Biblical references

Let us begin with references to the Scriptures. Wojtasiewicz's assumption of high level of translatability is shared by other scholars. For instance, when Ritva Leppihalme concedes that "Sometimes, of course, allusions present no particular translation problems", she illustrates this with biblical ones: *slaughtering the fatted calf* for the prodigal son, and the *good shepherd* and his flock (Leppihalme 1997: ix).

However, in the analyzed corpus, Biblical references are not always successfully re-created in the translations. Certain reductions or distortions may result from the fact that intertextual signals are scattered in the text and/or significantly modified by the author himself. This can be said of Leśmian's masterpiece, the long poem *Łąka* (*The Meadow*), where biblical allusions and elevated vocabulary connoting religion conspire to present the Meadow as a female deity and meeting of man with her as a rite. In the first part the Meadow awakens to consciousness and receives the same gifts as the newborn Christ did according to the Gospel:

Przyszły pszczoły z kadzidłem i myrrą, i złotem (*Łąka*, part I, Leśmian 2000a: 303).  
[There came bees with frankincense, and myrrh, and gold.]<sup>2</sup>

<sup>2</sup> Unless otherwise noted, philological translations are mine – M. K. When available, glosses from Rochelle Stone's 1976 monograph on Leśmian are used. Boldface is occasionally added in the quotations to highlight the words or phrases under discussion.

The translator into English, Sandra Celt, closely follows the formulation from the Gospel,<sup>3</sup> restoring the order in the enumeration, changed by Leśmian:

With gold and frankincense and myrrh the bees arrived (Leśmian 1987: 49).

They saw the young child with Mary his mother, and fell down, and worshipped him: and [...], they presented unto him gifts; **gold, and frankincense, and myrrh** (Matt. 2.11, *King James Version*).

According to the *Russian Synodal Bible*, what the Magi brought were *золото, ладан и смирна*. In Sergei Shorgin's translation of *Łąka* the concept has been retained, but the phrasing changed. None of the lexemes has been borrowed from the biblical source:

После – пчёлы с кадиллом, и миррой, и златом (Лесьмян/Lesmjan 2006: 167).

*Кадило* means censer, not incense,<sup>4</sup> unless in its obsolete use (cf. Сорокин/Sorokin 1997: 190); so it is at best metonymic. *Злато* is an Old Church Slavonic form for *золото*, gold, and therefore rather solemn, whereas *мирра* is much more intelligible for a modern audience than *смирна*.<sup>5</sup> The reference is **re-created on the conceptual level** (denotation), but the 'standard' phrasing is replaced with occasional one: the very combination of words is apparently unprecedented in the Russian language.<sup>6</sup> The change can also be motivated by the rhythmical factor, since the exact biblical phrase would not fit the adopted metre, whereas the position of word-stresses in the nouns chosen by Shorgin enables the creation of an anapaestic line.

The Czech versions of the Scriptures<sup>7</sup> have *zlato, kadidlo a myrhu (mirru – Bible Kralicka)*. In Leśmian's poem Jan Pilař only retains one of these elements, the myrrh:

a přišly zlaté včely s **myrhou** a vůněmi (Leśmian 1972: 25).

Incense is replaced by the less specific *vůně* – 'scents' or 'perfumes.' Perhaps the noun *vůně* (when combined with the oriental myrrh) introduces some biblical flavour, since it appears in the recurring scriptural phrase "vůně spokojující Hospodyna" – "a sweet savour unto the LORD" (esp. in Leviticus and Numbers). Nonetheless, the specific reference to a deity being born onto the world is lost. If a biblical context is sensed by the recipients, the associations will be shifted from the New towards the Old Testament, where burnt offerings are repeatedly mentioned (e.g. Exod. 29.41: "aby byla vůně příjemná, obět ohnivá Hospodinu"). Most of all, however, it looks as if the translator

<sup>3</sup> In the analysis I refer to translations of the Bible seminal for the respective languages and cultures: *King James Version*, *Russian Synodal Bible* and the *Czech Kralice Bible*; details of the editions are placed in reference list.

<sup>4</sup> An explanatory sentence in a modern dictionary makes a point of this: "От кадила идет запах ладана и угля" (Кузнецов/Kuznetsov 2004: 408).

<sup>5</sup> The latter is absent from Кузнецов/Kuznetsov 2004, while in Ushakov's dictionary marked as 'historic' (2004).

<sup>6</sup> Cf. search results: <www.google.pl/#hl=pl&q=кадило%2C+мирра+и+злато&lr=&aq=&oq=&fp=8127ca82c4efa5a4>, DOA 20th Sept. 2013.

<sup>7</sup> Comparison conducted at: *Unbound Bible*, <unbound.biola.edu>, DOA 20th Sept. 2013.

aimed at rationalizing the image: the bees do not bring gold, they are of golden colour themselves (*zlaté včely*) and apparently they carry sweet nectar.

The subtle biblical context was not re-created in any of the translations in the next case. In the Polish poem the use of the verb *nawiedzać* in its archaic or literary sense of 'to visit' brings to mind *Nawiedzenie* – the Visitation of Elisabeth by Mary (cf. Luke 1.39–56).

Zwilżysz miedzę w tym ruczaju,  
Co wie o mnie, że **trawą** brzeg jego **nawiedzę** (part I, Leśmian 2000a: 303).  
[Moisten the bank in the brook / that knows of me that with grass I shall visit its bank.]

The verb is complemented in a highly non-standard way. 'I shall visit the bank with grass', says the Meadow, where *trawa* (grass) is in the instrumental case. Sandra Celt was apparently only aware of the modern meaning of the word – visitation by calamities or bouts of illness (cf. Szymczak 2002); she created an infelicitous neologism:

Let the Brook the bank beshower,  
His banks I'll **green-infest**, that's what he knows of me (Leśmian 1987: 49).

Infesting implies overrunning in dangerous numbers or by pests, which is contrary to the original projection of the Meadow's coming as a festivity and epiphany. Shorgin, in turn, has reformulated the whole stanza, to the exclusion of the lexeme under discussion (Лесьмян/Lesmyan 2006: 167). Pilař conveys the denotation: the Meadow will cause the grass to grow on the bank: "u bystrřiny, / co vř, že její břehy **pokryji** trávnikem" (Leśmian 1972: 25). Despite the brook remaining personified (*bystrřina vř* – it 'knows'), the image becomes more conventional: the Meadow, some kind of embodied natural force, brings about changes in nature.

Suppression of intertextuality may result from an **individual interpretation** of the translated text, or at least be interconnected with it. Shorgin, the only translator to have rendered all parts of the poem, makes some of the references more explicit, but tones down some others. By obliterating certain intertextual markers, the Russian translator partly divests the Meadow of divinity, supplanting it with magical qualities and abilities. For instance, as the birth of Jesus was announced to the shepherds by angels shining with glory and singing (Luke 2.8–20), so the appearance of the Meadow draws the village folk by voices on high and a green light (*światłość* strongly connotes religion):

I zdawało się wszystkim, że coś w niebie woła,  
A zielona się światłość jarzyła dokoła (part V, Leśmian 2000a: 311).  
[And it seemed to everybody that something was calling in the sky/heaven,  
And a green (holy) light was glowing all around.]

Shorgin retains the image and makes the voices from heaven explicitly sing (*Что-то ... пело*). The light, however, is no longer holy, it becomes a 'magical', though radiant, greenness – *волшебная зелень*:

Что-то с неба, казалось, и пело, и звало,  
И волшебная зелень повсюду сияла (Лесьмян/Lesmyan 2006: 172).



A similar shift can be observed in the final section of the poem. The Meadow is presented as the one who grants whatever people ask of her, which echoes Christ's promise:

Czegokolwiek zażądacie,  
To się zjawi w waszej chacie  
(part VI, *Leśmian* 2000a: 314).  
[Whatever you demand,  
shall appear in your hut.]

Ask, and it shall be given you; [...]  
For every one that asketh receiveth;  
(*KJV*, Matt. 7.70–8; cf. Luke 11.10).

Shorgin, however, substitutes the allusion in these lines with a literary expression for having enough and to spare:

И в согласье с волей вашей,  
Дом ваш будет **полной чашей** (*Лесьмян/Lesmyan* 2006: 173).  
[And according to your will,  
you shall live in plenty.]

That the above translation shifts are strategic rather than accidental is evidenced in the second stanza of the VI part of the poem. In a formulation not motivated by the original the Meadow is called a charmer or a sorceress: “Луговина – **чаровница**” (*Лесьмян/Lesmyan* 2006: 173). Thus, all told, Shorgin's Meadow is a supernatural but not necessarily a divine being.

The Bible has been a key text for the whole European culture, universally translated and influencing the stocks of most languages and literatures. Therefore, intercultural differences in the level of translatability of biblical intertexts are not expected. Nevertheless, in the corpus under discussion there is a certain disproportion in the number of poems with biblical references translated: they are more often represented in Russian. It is only partly accounted for by the fact that the Russian renditions outnumber other sets of translated texts. The opportune situation of transferring the allusions into English, where the Bible has had a central position in the culture, has not been fully taken advantage of. It is manifest in the selections, but also in some local solutions, e.g. when Sandra Celt refrains from using the capital letter in the epithet “the lord of snowbound distant cause” (“Pan ośnieżonej w dal przyczyny”), originally modelled on “the Lord of Hosts” (‘Bałwan ze śniegu’, *Leśmian* 2000a: 359; ‘The Snow Idol’, *Leśmian* 1987: 75). The reductions of Biblical intertextual markers are systematic in Jan Pilař's versions, as further evidenced in the poem ‘Alcabon’ (*Leśmian* 1972: 104–105). Perhaps the influence of (self)censorship can be sensed in *Zelená hodina*, the volume published in the communist Czechoslovakia. To compare, Russian renditions of the Soviet period (*Лесьмян/Lesmyan* 1971) do not show signs of repressing religious elements (In that context it should also be remembered that Lesmyan's poetry is not pious but metaphysical, often contrary to orthodox Christian beliefs).

Let us sum up the current section. The initial assumption has been a high level of translatability of biblical intertexts and the diagnosis of the discussed cases confirms ostensibly opportune circumstances for translation. The findings, however, show relatively numerous cases of reduction of intertextual markers in the renditions, the main expla-



nations being the translators' overlooking implicit and dispersed signals, or interpretive shifts. Additional constraints may include metrical-rhythmical reasons and, perhaps, suppression of religious elements.

### Hindu intertexts

Let us move to intertextual markers connected with the culture and beliefs of India. This domain is exotic from European perspective, nevertheless it is one with which Europeans are partly, if superficially, acquainted. George Steiner noticed that some perceptions of Asian cultures may even turn into clichés afflicting translations (1975/1998: 333). The colonial history of India naturally contributed to the exceptional wealth of writing on it in English, but the figure of Buddha, or the concept of *samsara*, the endless cycle of death and rebirth, are not unknown in other European countries, nor in Russia. Meanwhile the poems by Leśmian that refer to them do not have any translations in the collected corpus.

A poem that has, indeed, generated two renditions is 'Džananda' (2000a: 352–354). The episode told in it has apparently been invented by Leśmian, yet it reads like a credible extension of Indian mythological stories. Explicit intertextuality consists in borrowing a character from the Hindu pantheon, that of Indra, god of the sky, thunder and war. In the poem Indra takes on himself the form of a peacock<sup>8</sup> and flirts with a girl, who is then accidentally killed with an arrow aimed by envious Džananda at the peacock. The translation of intertextuality almost boils down to transferring the name of the deity. Yet also the philosophical tension between time, timelessness and eternity is – implicitly – intertextual, drawing on the concept of Atman (Trznadel 1964: 107).

The English rendition by Janek Langer ('Jananda', Leśmian 2000b: 16–18) does contain the name *Indra*, but the intertextuality is blurred on the linguistic level, by awkward formulations and use of syntax. The parallel structure of *above her – inside* suggests that it is the girl who is the incarnation of Indra:

Leżała, dłużąc w trawie swój dreszcz jednolity.  
Paw z nią gruchał, a w pawiu tkwił Indra ukryty.  
Porzucił praistnienia zjesieniałość górną,  
By się nasnuć jej w oczy tak barwno i piórno! (Leśmian 2000a: 352).

[She was lying, elongating in the grass her uniform shiver.  
A peacock was cooing with her, and in the peacock Indra was stuck hidden – M. K.]  
[He abandoned the lofty autumnedness of primeval existence, / To spin and spin before her eyes, so colorful and feathery! (Stone 1976: 226, American spelling retained)]

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<sup>8</sup> There is a traditional story about the peacock hiding Indra: "The peacock's beautiful and distinctive colouring is said to be a gift from the god, Indra. One day the King of Gods was doing battle with Ravana, the Demon King. The peacock, which in those days resembled his plain brown hen, took pity on Indra and raised its tail to form a blind or screen behind which Indra could hide himself. As a reward for this act of compassion, the bird was honored with the jewel-like blue-green plumage that it bears to this day" ('Peacock', *Khandro Net*, <[www.khandro.net/animal\\_bird\\_peacock.htm](http://www.khandro.net/animal_bird_peacock.htm)>, DOA 20th Sept. 2013).

She lay in the grass stretching her shivering body,  
Above her a cooing peacock, – inside hidden Indra;  
God abandoned his distinguish[ed] but elderly looks,  
To appear in those decorative feathers and colour (Leśmian 2000b: 16).

In the next two lines the confusion clears up, but an element incongruent with Indra's image in the Hindu beliefs is introduced: *elderly looks*. Both in literature and in visual arts of India, Indra is a young warrior (Wałkowska 1988: xviii, even called eternally young – cf. Frédéric 1998: 379) or at least a man in his prime. Most probably it was Leśmian's innovative noun of quality, *zjesieniałość* ('having become like autumn'), that suggested the translational solution.

There is another distortion of Indra's image. Indra reproaches Dżananda for the senseless attempt to kill a god (if incarnated): "Boga chciałeś zmóc w ptaku?" (Leśmian 2000a: 353). Langer cuts short 'god in the bird' to *bird-god*: "Wanted to defeat the bird-god?" (Leśmian 2000b: 17). The use of a compound suggests that the peacock is Indra's typical incarnation, while in the original poem it is an occasional one, so that the image is not in conflict with the traditional concept of this anthropomorphic deity. In the Hindu mythology there is a bird-god indeed, the eagle Garuda, mount of Vishnu and the king of birds (cf. Frédéric 1998: 293), hence the translational shift is the more harmful.

The Russian translation by Gennady Zeldovich does not contain any inconsistencies in the image of the Vedic deity. For instance, the peacock (*павлин*) is unambiguously the bearer of god's image (*образ Божий*) and Indra abandons the 'autumn of primaevial existence' (*прабытную осень*):

Ворковал ей **павлин**, в коем **образ** был **Божий**.  
Это **Индра** покинул **прабытную осень** (Лесьмян/Lesmyan 2004: 134).

Moreover, the translator succeeds in creating an atmosphere of timelessness adequate to Leśmian's intertextual presentation of time. In the couplet below Zeldovich reproduces the stagnation in which eternity is short of breath (*Задыхается вечность*) as well as the morphological and semantic opposition of two worlds – here and beyond (*świat* vs. *zaświat* – *мир* vs. *замирье*):

Tchu nie stało wieczności! Nie drgnęły upały.  
Świat i zaświat tym samym snem nieruchomiały (Leśmian 2000a: 352).  
[Eternity was breathless! The heat never stirred.  
The world and the world-beyond were standstill in the same slumber.]

**Задыхается вечность!** Все пусто пред глазом!  
**И замирье и мир** обездвижели разом (Лесьмян/Lesmyan 2004: 134).

The impression of Indian spirituality is enhanced by lexical and syntactical innovations parallel to Leśmian's, like *сбледнел в безграницье* (Лесьмян/Lesmyan 2004: 135) – 'he paled in/into boundlessness', where the noun itself is an occasional one. This is even more mysterious than Indra's 'paling in timelessness' in Polish (*i pobladł w bezczasie*, Leśmian 2000a: 353). Zeldovich also plays with grammatical properties of the text, e.g.

investing with temporality some originally neutral phrases, as in the already quoted line introducing the girl lying in the grass (Polish cited and glossed above). In the source text the verb *dłużyć*, used in a non-standard way, apparently has spatial meaning, whereas in the Russian translation the sense of continuing in time is prominent:

Leżała, **dłużąc** w trawie swój dreszcz jednolity (Leśmian 2000a: 353).

Она **длила** в траве неразымные дрожи (Лесьмян/Lesmyan 2004: 134).

The contrasting samples are characteristic not of intercultural differences in the translatability of references but of the two translators' respective achievements. The example of Langer proves that intertextual signals posing no special difficulties may be deformed due to translators' inattention or lack of competence. For Zeldovich intertextuality is not necessarily his priority: it is Leśmian's unusual language that he strives to re-create. True, he is the only translator to have paid attention to this section of Leśmian's oeuvre but he retains or obliterates intertexts at will: out of his three renditions of 'Hindu poems' one is heavily stylized as folksy and larded with dialectal vocabulary ('Pururawa i Urwasi' – 'Пурурава и Урваси'; Лесьмян/Lesmyan 2005).

As for the paradigm under scrutiny: we have assumed a relatively lower yet manageable level of translatability, but in Leśmian's case the texts referring to Indian culture prove unpopular with translators. Moreover, the case analyzed exemplifies how a fairly uncomplicated intertextual task – alluding by means of a major mythological figure – can be failed due to linguistic imperfection. Also translational prioritising proves a crucial determinant of whether intertextual signals will be retained or not.

### References to Slavonic mythology

Slavonic mythology is an archetext of a much narrower range of recognizability in the European culture. Old beliefs of central and Eastern Europe are little known in the western part of the continent (unlike many Celtic myths that gained more than local currency). Even in the field of modern Slavonic cultures the references will not be universally recognized; some beliefs and imaginary figures were common to West Slavs, some – known to East and South Slavs only.

Leśmian's poetry abounds with creatures whose origin, directly or indirectly, is Slavonic mythology: *boginiak*, *planetnik*, *rusalka*, *południca*, *dusiótek*. Some 'generic' names of those creatures, e.g. *rusalka* (Slavonic water nymph), have been discussed as untranslatable (Bałuk-Ulewiczowa 2004: 103). However, the folksy-but-metaphysical ballads form the core of Leśmian's writing. Accordingly, they are numerously represented in the corpus of translations, despite the difficulties to face.

When confronted with intertextuality from this domain, translators resort to a full spectrum of strategies. The translators into Slavonic languages prove to be at an advantage. Some expect from the secondary recipients to be to a certain extent bicultural, some adapt the names of the creatures or circumstances, shifting within the Slavic culture. Ukrainian translator, Viktor Koptilov tends to transform the markers so that they associ-

ate with the target culture: he sets one ballad on a steppe (Лесьмян/Lesmyan 1979: 29), while in another poem he replaces Leśmian's *Майка* (Leśmian 2000a: 174) with the – mostly Galician – *Мавка* (Mavka), and suggests her relation to *Польовик* (Polyovik), a field spirit known to East Slavs (Лесьмян/Lesmyan 1979: 32). Sergei Petrov, in turn, inserts Ukrainian elements into the Russian text (Лесьмян/Lesmyan 2006: 115–118). In both cases the intertextual address is shifted, but the associations evoked remain within the Slavonic domain.

English renditions of poems with Slavonic intertexts are few: two by Celt, one by Ryszard Reisner, none in Langer's collection (plus Rochelle Stone's fragmentary gloss versions). The translators do not dare to transfer the designations of the Slavonic spirits, there are no attempts at finding functional replacements in the 'repertory' of English folklore and there is no fortunate coinage. The only inventive creation has been a tongue-in-cheek Celtic re-intertextualization by Internet users (Leśmian 2008). Admittedly, sometimes the difficulty or failure in translating the name of a creature may be compensated by conveying carefully its appearance, attributes, the way it interacts with humans or the means with which to fight it. For instance *Południca*, a demon who assaults and fatigues people in the fields, was believed to appear at noon (hence the name – Lady Midday, *daemon meridianus*), in the shape of a woman dressed in white (the poet makes her pale). In Leśmian's ballad 'Świdryga i Midryga' (2000a: 203–205) all these elements are employed as secondary intertextual markers. When they are carried into Sandra Celt's English rendition, they become markers on which intertextuality primarily relies, and they compensate for the clumsy and self-contradictory nomination *vampire-nymph* (Leśmian 1987: 25). It also redresses the fact that such a demon is not known to the target recipients.

Some texts seem to have been left untranslated on moral rather than linguistic or cultural grounds. Two ballads ('Mak' and 'Strój', Leśmian 2000a: 206–207; 220–222) with the motif of supernatural beings entering into sexual relationships with humans (cf. Gieysztor 1982: 221) do not have renditions into either English or Russian. The possible claim for their untranslatability on account of the names of the personages – *boginiak*, *planetnicy* – is disproved by the existence of Czech versions of both poems ('Mák', 'Šaty', Leśmian 1972: 85–86; 89–91). In general, Jan Pilař shows a penchant for the ballads with Slavonic contexts and he deftly inserts in-text guidance for the readers in an unobtrusive way. In 'Strój' ('Attire'), the beautiful dress draws to a maiden a host of demons known to South Slavs and to the inhabitants of Małopolska (Little Poland):

Zbiegło się na te dziwy aż stu **planetników**, [...]<sup>9</sup>  
 Podawali ją sobie z rąk do rąk, jak czarę:  
 „Pójmy duszę tym miodem, co ma oczy kare!”  
 Podawali ją sobie z ust do ust na zmiany:  
 „Słodko wargą potłoczyć taki krzew róžany!”  
 Porywali ją naraz w stu pieszczot zawieję:  
 „Dziej się w tobie to samo, co i w nas się dzieje!”  
 Dwojgiem piersi ust głodnych karmiła secinę:  
 „Nikt tak słodko nie ginął, jak ja teraz ginę!”  
 Szła pieszczota koleją, dreszcz z dreszczem się mijał,  
 Nim jeden wypił do dna – już drugi nadpijał  
 (Leśmian 2000a: 220).

Sběhlo se na te divy sto **duchů planetníků**, [...]
 A podávali si ji jak číši z dlaně v dlaň.  
 „Napojme duši medem, který má oči vran!“  
 A podávali si ji z úst do úst všichni muži.  
 „Sladké je vtiskat ústa na keř takových růží!“  
 Naráz ji strhávali do mazlivého reje.  
 „Děj se v tobě to samé, co uvnitř nás se děje!“  
 Krmila dvěma prsy ta ústa hladová.  
 „Tak sladce neumíral nikdo, jak mřu teď já!“  
 Jeden za druhým s ní se mazlil a vášní chvěl,  
 než do dna vypil jeden – druhý už upíjel  
 (Šaty, Leśmian 1972: 89–90).

It is of little consequence for the plot of the ballad that *planetnicy* were personifications of weather phenomena (Gieysztor 1982: 232). What counts is that caresses of supernatural beings (the phrasing *duchů planetníků* is clear in that regard) bring disgrace on the protagonist and, in consequence, death. In lieu of an equivalent, the marker can be substituted and is not in itself a sufficient cause of untranslatability.

To recapitulate: the assumption of low translatability of allusions to local mythology into languages of Western Europe was confirmed by the English translators' reluctance to accept the challenge and by their helplessness with the markers. The conjectured obstacles accompanying the translation into related languages, in turn, proved far from insurmountable: we observe numerous renditions, inventiveness and exploiting the possibilities of shifts within the Slavonic culture. Among the external constraints disinclination to handle potentially scandalizing content has been revealed.

### Polish literature as archetext

Polish literature is relatively little known internationally, perhaps with the exception of 20th-century poetry, which gained certain renown. Even when translated into foreign languages, the classics of Polish literature have little chance of penetrating into the world canon or foreign local canons (exceptions prove the rule). References to Polish literature can thus well epitomize translation problems consisting in the fact that the intertextual signal does not resonate with the readers.

Leśmian's signals of a dialogue with Polish literary tradition mostly disappear, regardless of the direction of translation. They are usually implicit or covert and in many cases the renditions indicate that the translators have not been aware of intertextuality. Certain similarities to (a translated version of) a pre-text that can still be observed are most probably unintentional and result from a translator's closely following Leśmian's phrasing

<sup>9</sup> To see these wonders a hundred planetniks flocked – trans. M. K. / They passed her round from hand to hand, like a goblet: / “Let us ply the soul with this mead, that has black eyes!” (Stone 1976: 276) / They passed her round from mouth to mouth, taking turns, / “It's sweet to press on one's lips such a rosebush!” / They carried her away all at once in a blizzard of caresses: / “Let the same happen in you that happens in us!” / With a pair of breasts she fed a hundred hungry mouths: / “No one has died so sweetly as I do die now!” / The caress went in turns, shivers passing one another, / Before one drank up – another was already tasting of the drink – M. K.

or Leśmian's imagery. It is also interesting that the central position of the pre-text in the source culture is not helpful: even intertextual links with Mickiewicz's *Pan Tadeusz* have been missed (cf. Kaźmierczak 2012: 194–196).

In the further parts of the poem *Łąka, The Meadow* – available only in two Russian renditions – there are hidden references to poems by Franciszek Karpiński and Cyprian Kamil Norwid, which vanish in the target versions. The last part of *The Meadow* is an appeal to love and the phrase “A opaszcie świat cały ścisłym korowodem” refers to lines from Adam Mickiewicz's 1820 ‘Ode to Youth’: “Hej! ramię do ramienia! spólnymi łańcuchy / Opaszmy ziemskie kolisko!” (Mickiewicz 1983: 15). If this intertextual address is recognized, other elements echoing the ‘Ode’ will be discovered in the near context (cf. Trznadel 1964: 241). The phrasings that coincide are bolded:

*Łąka*, part. VI. (Leśmian 2000a: 313–314)

Nawołujcie się ludzie, pod jasnym **lazurem**,<sup>10</sup>  
Chórem w światy spojrzycie, zatrwożcie się  
[chórem!  
**Miłość**, **wichrem** rozpędzona,  
Wszystko **złamię** i pokona,  
Zaś tych, co się sprzeciwia, w śnie **skrępuje**  
[sznurem!

A **opaszcie świat cały ścisłym korowodem**,

Aby wam się nie wymknął, schwytny  
[niewodem...  
Zapłąsajcie, zaśpiewajcie,  
Pieśnią siebie wspomagajcie,  
Toć wejdziemy w świat – próżnią, aby wyjść –  
[ogrodem!  
[...]

Dla mnie – rosa, dla mnie – **zieleń**,

Dla was – nagłość **rozweselen**,

A kto pieśń wysłuchał – niech mi poda dłonie!

*Oda do młodości* (Mickiewicz 1983: 15–16)

Serca niebieskie poi **wesele** [...]  
Razem, młodzi przyjaciele! ... [...]

Hej! ramię do **ramienia!** spólnymi łańcuchy

**Opaszmy ziemskie kolisko!**

Zestrzelmy myśli w jedno ognisko  
I w jedno ognisko duchy! ...  
Dalej, bryło, z posad świata!  
Nowymi cię pchniemy tory,  
Aż opleśniałej zbywszy się kory,  
**Zielone** przypomnisz lata. [...]

Szumia **wichry**, cieką głębie,  
A gwiazdy  **błękit** rozjaśnia – [...]

Oto **miłość** ogniem zionie,

Wyjdzie z zamętu świat ducha.

When translating into Russian Leśmian's image of the happy pageant *girding* the Earth, Leonid Martynov (Лесьмян/Lesmyan 1971: 148–150) uses the same verb that appears in Pavel Antokolsky's translation from Mickiewicz: *опоясать* (Мицкевич/Mitskevich 1979: 29). There are also other lexical coincidences (bolded in the table). Nonetheless, the links are too subtle for a foreign reader to notice the dialogue between the poems without the help of a paratext – which is not provided (cf. notes, Лесьмян/Lesmyan 1971: 263–264).

<sup>10</sup> Gather together, o people, beneath the bright **blue**, / In unison turn your eyes to the worlds, in unison take alarm! / **Love**, sped by the **whirlwind**, / Shall break and conquer all, / While those who will resist, it shall bind with a rope in their sleep! // But **encircle the whole world** in a closed ring-dance, / So that, caught in your net, it should not slip your grasp ... / Begin the dance, strike up a song, / Sustain one another with a song, / For we come into the world – through a void, to exit – through a garden! (Stone 1976: 178). // For me – the dew, for me – the **green**, / For you – the suddenness of **cheer**, / And you who have heard the song – give me your hands! – M. K.

Лужок, Лесьмян/Lesmyan 1971: 149–150

Так скликайтесь, о люди, по вольным  
[просторам  
Хором видеть миры, петь  
[взволнованным хором.  
Ведь **Любовь**, как буйный **ветер**,  
Одолеет все на свете,  
А противников **свяжет**, наперекор им!

**Опоьящите весь свет хороводов рядами,**  
[...]

Пусть **лазурь** ваших душ, зноем  
[действий согрета [...].  
Для меня – роса и **зелье**,  
Вам – нежданное **веселье**!  
Дайте руку! А песню мы ту не забудем!

*Ода к молодости*, Мицкевич/Mitskevich  
1979: 28–29

Так лейся же, опьяняй **весельем**, [...]  
Друзья молодые! Вставайте разом! [...]  
Други, в бой! И строим согласным  
**Всю планету вокруг опояшем!**  
Пусть пылает в единстве нашем  
Мысль и сердце пламенем ясным!  
Сдвинься, твердь, с орбиты бывалой,  
С нами ринься на путь окрыленный,  
Ты припомнишь возраст **зеленый**,

С кожей расставшись завялой.[...]  
Вражда стихий пировала **бурно**, [...]  
Запели **вихри**, помчались воды,  
Возникли звезды в тверди **лазурной**, [...]  
Чтобы **любовь** благая воскресла.

There are few instances of attempts to overcome the objective difficulties entailed by translating references to the Polish literature. The obligatory link between Leśmian's 'Urszula Kochanowska' and Jan Kochanowski's *Laments* is the only intertextual relation in the corpus explicated in the paratext – in some of the seven existing editions (the ballad has four English, one Russian, and two Ukrainian versions). Surprisingly, there were instances of implicitation used in the translation of this ballad, thus weakening instead of strengthening the signals of the intertextual dialogue.

Awareness of the barrier to conveying source-culture intertextuality may lead to the decision to **re-intertextualize** the work in a way oriented on the target context. Sergei Shorgin's rendition of *The Meadow* does not exhibit affinities with the Russian version of 'Ode to Youth'. However, in the same last part, the translator *adds* an intertextual marker, one connected with the target culture:

Nie grążyłem ja w niebie ni steru, ni wiosła,  
Lecz mnie radość swym prądem zmiotła i uniosła (Leśmian 2000a: 313).  
[I never plunged in the sky neither rudder, nor oars,  
It was joy that swept me and took with its current.]

**Без руля** был небесный мой путь, **без ветрила**;  
Мы летели [...] (Лесьмян/Lesmyan 2006: 173).

The inserted intertext, a phrase split and slightly modified, is "Без руля и без ветрил", a well-known quotation from Mikhail Lermontov's poem *Демон* (*Demon*, part 1, stanza 15):

На воздушном океане,  
Без руля и без ветрил,  
Тихо плавают в тумане  
Хоры стройные светил (Лермонтов/Lermontov 1983: 53).



In the Russian culture this phrase, meaning ‘with no rudder nor sails’ has become winged, and lost dependence on its initial context. It signifies acting ‘without any sense of purpose’ (cf. Кузнецов/Kuznetsov 2004), and thus reflects the intention of the passage of Leśmian’s text. Also, insofar as Leśmian enters into a dialogue with the Romantic tradition, a hidden quotation from the Russian romantic may partly compensate for the lost references to Norwid and Mickiewicz.

An opposite reaction to difficulties may be renouncing the translation of certain texts. Sandra Celt’s decision to translate only the first part of *The Meadow* (Leśmian 1987: 49, 51) illustrates her tendency not to tackle poems with pronounced intertextuality. She does include ‘Urszula Kochanowska’, but evades the question of the rendition of the protagonist’s name by not placing any title over the translation in her bilingual edition (Leśmian 1987: 82–83).

To sum up the section, the assumption of low translatability of references to Polish literature is strengthened in the case diagnosis by the fact that references to these pre-texts are usually covert. The findings corroborate the hypothesis: the hidden intertexts have become obliterated (neither the status of the pre-text in the source culture nor the existence of its translation prove helpful), while the remaining markers seem incidental. Only obligatory intertextuality is retained (to varying degrees) and sometimes additionally explained. In the face of the obstacles, translation may be given up altogether; however, a referential quality of the text can be suggested by means of a substituted or added intertext. Although the difficulties manifest themselves differently, low recognizability proves to be an actual barrier to conveying references to Polish literature into both cultures considered, Russian and English.

## Conclusion

Wojtasiewicz’s assumptions have been only partly validated by the survey. It can be said that the expected areas of difficulty indeed proved to pose problems for translation. The expected facilitations, however, were not confirmed. Many references to widely known texts and texts of culture – exemplified here by the Bible – have been omitted or mistranslated, favourable circumstances notwithstanding. However, also in the two last domains discussed, where difficulty increased, examples of fortunate solutions can be found, evidencing the possibility and the translators’ will to overcome the cultural barriers by various means, including re-contextualization.

Thus, empirical translatability of intertextual signals depends only partly on the range of recognizability of allusions. Crucial factors here turned out to be intertextual competence of the translators and their attitude towards the phenomenon of intertextuality: the markers may either go unnoticed, or not be deemed important enough to retain. Some reductions of intertextuality dovetail with transformations re-interpreting the poem, as Shorgin’s shift towards Meadow-the charmer. Czech versions, in turn, show that a translator may attach more importance to some intertextual domains and not reproduce others. When the reductions of Biblical references are re-visited after the survey of the Slavonic motifs, it becomes apparent that Pilař’s renditions are skewed in favour of the latter domain. His *Meadow* shifts from the original hierophany towards folkloric beliefs.



The examination also shows that certain additional constraints may hinder the transfer of otherwise easily-translatable signals: in poetry the linguistic form of intertextual markers may collide with the demands of versification. In some cases language innovation proves an impediment or ideological – political or moral – constraints play a part.

The partially positive verification does not disqualify the model, it complicates it. Theoretically speaking, the analysis of the contexts often bears out the assumption of conditions conducive to translation. The renditions can be imperfect *despite* the opportune translational circumstances, i.e. theoretical translatability does not necessarily correlate with an existing successful rendition, or with the existence of a translation at all. This only makes one realize the weight of one of the basic premises of Wojtasiewicz's theory: the fact that he assumed an ideal translator (cf. Wojtasiewicz 1957: 8). The tension between the adopted paradigm and the findings underscores the necessity of a close alliance between theory (idealized models) and empirical surveys (of imperfect facts) in Translation Studies.

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## CULTURAL IDENTITY VS. CULTURAL ADAPTATION IN CHILDREN'S LITERATURE TRANSLATED INTO BASQUE

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### ABSTRACT

Children's literature is usually addressed to a receiver who has a limited knowledge of the world and limited literary competence. For this reason, trends in children's literature translation have been focused on adapting to the target culture.

However, migration arising as a result of globalization and the necessary integration of children of different races, cultures and religions, make a double educational and literary perspective essential. On one hand, the literature that shows the values of the local culture in order to integrate immigrant children; on the other hand, the translation of works that show the cultural values of the countries immigrant children come from is necessary; so they can be understood and accepted by local children. Some examples will be given from children's literature translated into Basque.

This new perspective requires a rethinking of strategies for translation of children's literature, beyond mere adaptation to the target culture. Some proposals related to these new challenging goals will be considered later.

**Keywords:** Children's literature; Literary Translation; Domestication; Foreignization; Adaptation; Basque Literature

### Introduction. Basque language and literature

In order to describe the literature of a culture, it is essential to mention its defining elements and situations, with particular emphasis if produced by a minority population.

The Basque language or *euskara* is the minority language of the Basque Country, which is located in an area around the Bay of Biscay, shared by the Spanish and French states, and so it lives alongside these two important languages. The estimated number of speakers is close to 800,000, around 25% of the population of the country.

Basque is an isolated language and despite the fact that it has been linked to many "relatives" such as Berber or Caucasian throughout history, the most accurate theory states that it had already existed in Aquitania before Roman conquering. In other words,

it is a Pre-Indo European language surrounded by Romance languages and is hardly comprehensible by those who are unfamiliar with it. Basque is an *obscure* language for those who do not speak it.

Due to these unique characteristics, the isolation of the Basque culture has been even more significant, not only outside the Basque Country but also within. Written Basque literature was late in appearing, with the first printed work dating from 1545. It has only been 40 years since written Basque became standardized, which means that all texts produced prior to 1969 had been written in different variations or dialects, leading to clear discrepancies in Basque literature. There is evidence of some authors writing their works exclusively for the inhabitants of a specific area.

The second half of the 20th century was the period that saw the greatest development in Basque literature, both in terms of quantity and quality.

### **Polysystem view of literary translation**

The first author who studied children's literature from the polysystem point of view was Zohar Shavit (1981, 1986). Based on Even-Zohar's proposals, Shavit states that translations of children's literature are integrated into the periphery of the system by changing outdated literary canonical models according to several conditions. In general literature, such conditions have to do with the market, in order to obtain the best potential sales. However, in children's literature, the changes are done by following the educational and moral rules established in each age.

Since children's literature is in a peripheral position within the system, translators feel free to manipulate text in various ways. According to Shavit, historically manipulations have been done under the following rules: affiliation to existing models, not respecting the text's integrality, ideological or evaluative adaptation according to the rules of each age, and adapting stylistic norms.

A very accurate metaphor is the one which says that Children's Literature is, at the same time, a mirror and a window. A mirror to understand and see themselves reflected in the stories they read, and a window to peek at the outside world and indirectly experience other cultures.

On one hand, children's knowledge of the world is limited, thus running the risk of not being able to understand certain cultural habits different from theirs. In this case, the translator deals with cultural context adaptation: the most obvious is the language, but also anthroponyms and place names, customs, dining, etc.

On the other hand, when the translator (or publisher) believes that the reader has a certain degree of maturity to assimilate different worlds, cultural adaptation is much lower, and sometimes disappears almost completely. Then other languages, religions, folklore, customs, gender roles, clothing, etc are shown.

The first mentioned way of manipulation has been called *domestication*. Using the terminology created by Gideon Toury, it is called *acceptability* (when "the operational linguistics and literary norms of the target system are triggered and set into full operation" (Toury 1980: 55)). The second way has been known as *foreignization*, and in the Toury's polysystem context it is known as *adequacy*, i.e., when "the translation tends to adhere to

the norms of the original work, and through them – as well – to the norms of SL and/or the source literary polysystem as a whole” (ibidem).

### **Some supporters of adequacy**

Thirty years have passed since the Swedish researcher Göte Klingberg (1918–2006) clearly rejected any cultural context adaptation in children’s literature, stating that: “Localization of cultural elements, simplification, and substitution by cultural elements belonging to the context of the target language are not to be recommended. When such methods are chosen, the source text is violated” (Klingberg 1986: 18–19).

In Klingberg’s opinion, the translation must respect the ST, since the source text keeps several values: child literariness, lexical and syntactic level chosen by the author for his readers, children’s interests and experiences, historical and cultural values, etc. Thus, Klingberg does not accept almost any modification, except what he calls *degree of adaptation*. He doubts whether it should be made a contextual adaptation: on the one hand, he considers it necessary to keep the level of adaptation of the ST, but on the other hand, he considers it incompatible with mutual knowledge among young people of the world, given by means of children’s literature.

It is clear that Klingberg rejected these practices because they were widespread. In fact, this very Klingberg made an interesting classification of cultural context adaptations.

In reference to literary translation in general, the American professor Lawrence Venuti (1995) is a strong defender of the trend towards the S(ource)T(ext). In his opinion, the adaptation of the text into the target culture is synonymous with defending the hegemonic cultural values; in his own words, it is an “ethnocentric violence”. By contrast, the defence of the ST is a challenge for those hegemonic aesthetics and also involves receiving ideas, genres and cultural values from abroad. Unlike Klingberg’s pedagogical approach, behind Venuti’s proposals anti imperialist intentions are perceived, because he does not accept that works coming from peripheral cultures should be adapted to the US parameters of culture.

### **In favour of translator’s intervention**

One of the defenders of the translator’s visibility is the Finnish professor Riitta Oittinen. On the basis on the concept of *dialogism* by Bakhtin, Oittinen proposes a dialogue between text and illustrations (herself being an illustrator). Moreover, with regard to translation, Oittinen defends that translator’s dialogue should be threefold: with the author, with the readers of the translation and with his inner child. In that sense, her programme is not univocal, as far as she defends translator’s freedom, so that each translator could make a different translation based on the experiences of his dialogues (Oittinen 2000).

The Spanish professor Isabel Pascua Febles also defends the visibility of the translator, against the classical invisibility. According to Pascua, translators, to the extent that they are mediators between two languages and cultures, should follow the same path that ran

the authors when they wrote their works. In this sense, translators are re-creators of the work, with all their subjective contributions. For these reasons, she proposes a discussion of several terms like acceptability, dialogue, visibility and intervention of the translator (Pascua 2002).

With regard to acceptability, Pascua argues that the translator must make all changes that are necessary to the text to be accepted by the reader of the target language. The techniques proposed for that goal are expanding, concretion, substitution, explanation, and, sometimes, elimination.

Regarding visibility and the intervention of the translator, Pascua believes that it is time for translators to hold freedom to make their own voice heard. Thus, the goal of acceptability will be achieved through the translator's re-creation.

The problem is where the limits of the translator's intervention are. The solution, according to Pascua, is dialogue: the only limit is the dialogue between the translator and the text, since "el traductor no puede ignorarse, olvidarse de sí mismo y autodestruirse" [the translator can not ignore, forget himself and self-destruct]<sup>1</sup> (Pascua & Marcelo 2000: 34).

On Pascua's proposals, the influence of her mentor Riitta Oittinen is clear regarding dialogism. She has also been clearly influenced by postcolonial theories, especially by the extremist proposals of Brazilian Haroldo de Campos, who proposed the term "cannibalism" as a metaphor for the practice of translation. In his opinion, instead of rejecting colonizing literature, what you have to do is devour and digest it, so its "blood" becomes enriching to the target culture. Therefore, Campos proposes a free and liberating translation:

The use of the text one is translating as a source of nourishment for one's theorization gives a further cannibalistic dimension to the Campos' work (...) while also calling attention to the number of expressions used throughout the text to exemplify the satanic feature of the translator's task: "luciferian translation", "a satanic enterprise" (Bassnet & Trivedi 1999: 109).

According to Gillian Lathey (2006: 3–6), the precursor of cultural context adaptations was the Englishwoman Mary Wollstonecraft, in her translation *Elements of Morality for the Use of Children* (1790) of the work of German G. Z. Salzmann's *Elementarbuch Moralisches* (1785). This is what she stated in the preface of her translation:

I have made some additions, and altered many parts of it, not only to give it the spirit of an original, but to avoid introducing any German customs or local opinions (...) I did not wish to puzzle children by pointing out modifications of manners, when the grand principles of morality were to be fixed on a broad basis (Wollstonecraft, in Lathey, op. cit., 5).

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<sup>1</sup> All translations are by J. M. López Gaseni

## Some cultural context adaptations in the Basque system

As for cultural adaptations in children's literature translated into Basque, the striking case of translation of some stories of Brothers Grimm Tales by Y. A. Larrakoetxea *Legoaldi: Grimm Anayen Ipuñak* (1929) can be mentioned. This is a volume containing fifty tales belonging to the Brothers Grimm collection, translated into the variety of Basque from Arratia Valley (Bizkaia). Names of people and places in these stories are totally changed and adapted to the Basque context of the time. For example, we find titles like "Durango'ko erri-abeslariak" [The popular Durango singers] for ("Die Bremer Stadtmusikanten") or "Yulitxo eta Libetxo" for ("Hänsel und Gretel"). Kings and queens, princes and princesses also disappear and are replaced by *masters* of a certain village or territory ("Urdin-Zubiko Nagusia" [Lord of Urdin-zubi], "Urdin-Zubiko etxanderea" [Lady of Urdin-zubi]).

Cultural context adaptation is also reflected in the drawings that accompany the text: on the front cover of the book, Little Red Riding Hood and her mother are dressed in the traditional Basque way. Also, in the tale "Snow White", the Seven Dwarfs are wearing a Basque beret on their heads, while carrying the glass coffin.

In any case, textual integrity is respected and it can be said that the text remain loyal to the original version.

However, in the same year of 1929 another Basque translation of the Brothers Grimm Tales was published, this time by Joseba Altuna. This translation is a very balanced one, with a certain tendency towards the pole of adequacy.

This shows that different translation trends can coexist at the same time, especially when it comes to a system, such as Basque, which was young and weak.

In my opinion, the most comprehensive adaptation in Basque Children's Literature has been *Abereeneko Iraultza* (1981) [The Revolution of animals] from *Animal Farm* (1945), by George Orwell. This Basque version was published in San Sebastian and was conducted by a translator called Imanol Unzurrunzaga. Upon opening the book, the prologue tells us what we will find:

George Orwell-ek Internazionala eta Ingalaterrako langileri mugimenduaren abestiak hartu zituen eredu gisa, Animal Farm-eko abere matxinoen abestiak prestatzerakoan; euskal egokipenaren egileak, berriz, 1976 inguruetan Amnistiaren aldeko kanpainak zabaldu eta ezagutarazi zituen errebindikazio abestiak aukeratu ditu eginkizun bererako [When preparing the animals rebellion songs for *Animal Farm*, George Orwell took as a model the well known socialist song "The Internationale" along with other songs from the English labour movement. The author of the Basque version, meanwhile, has chosen the same protest songs that became popular in the pro-amnesty campaigns that took place around 1976, the last years of the dictatorship of Franco] (Unzurrunzaga 1981: 8).

Clearly, this was a fusion of the cultural and ideological elements, as far as the wording of the whole translation is concerned, it is the political language of the time. Of course, for this language to be believable, placing the action in the Basque Country was necessary: Mr Jones, Mr Foxwood and Mr. Whymper became Xeledon, Agerre and Jon Ander.



The dogs Bluebell, Jessie and Pincher became Pintto, Beltxa and Lagun. Boxer and Clover (horses) turned into Noble and Gorri. Even Mr Jones' drunkenness in the "Red Lion" tavern in the original text was moved in time and space to a little village in Bizkaia.

A further piece of manipulation, which refers to the songs mentioned in the prologue, is the adaptation of the song "Beasts of England", and a parody of "The Internationale", that was replaced in turn by a parody of "Batasuna", a very known revolutionary Basque song.

## Conclusion

To sum up, on one hand I can say that the manipulation of the target text, whether voluntary or involuntary, is more striking when the target literary system is weak or young, as it has been seen in the cases of children's literature translated into Basque. This is due to the need to adapt the text to young readers who belong to a system with a more limited literary repertoire, and have a lower reading experience.

On the other hand, the level of manipulation also depends on the trend of the Institution (publishers, critics, educational institutions ...) leans towards psychological introspection in the target culture or towards the acceptance of other cultures.

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**JIŘÍ LEVÝ'S CONTRIBUTION TO TRANSLATION  
STUDIES AS REPRESENTED IN THE DE GRUYTER  
ENCYCLOPEDIA *ÜBERSETZUNG, TRANSLATION,  
TRADUCTION***

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**ABSTRACT**

About fifty entries in the Index of Names (HSK. 26.3: 2728) assign Levý to a relatively small number (little more than a dozen) of most frequently quoted and discussed translation scholars. It is important to note that, out of Levý's works, only two titles are referred to – “The Art of Translation” and “Translation as a decision process”. Both titles are exclusively quoted either in German (1969) or in Russian (1974), in English (1967) or in German (1981), respectively. The total absence of contributions written in Czech is due to the fact that the editors of the encyclopaedia did not succeed in acquiring Czech and/or Slovak contributors to the handbook. In some entries, Levý is seen as a forerunner within the history of translation studies. In most entries, however, he is seen as an integral part of the discipline and actual discussions. Sometimes, it is regretted that his contributions to the field are not looked into well enough. While the methodological (structuralist) and ideological context of his works is only mentioned, a host of concrete linguistic and literary problems (the idea of decision making, ways of handling proper names, aspects of drama translation) are referred to or discussed at some length. The paper presents the results of an evaluation and looks more thoroughly into some especially relevant questions raised.

**Keywords:** Levý as pioneering translation scholar; the de Gruyter “International Encyclopedia of Translation Studies”; presentation of Czech structuralism in the “Encyclopedia”; Roman Jakobson; Schamschula's German version of the “Art of Translation”; Morgenstern's “Aesthetic weasel” as recurrent case in point in translation argument

**1.**

This paper endeavours to ascertain Jiří Levý's (1926–1967) role as a translation scholar through the prism of the de Gruyter Encyclopedia (Kittel et al. 2004–2011, = HSK. 26.1–3) – one of the largest handbooks on translation studies ever. About fifty entries in the Index of names at the end of the three volumes of the Encyclopedia (HSK. 26.3: 2728) assign Levý to a relatively small group of most frequently quoted and discussed experts.

The group of philologists referred to in fifty and more entries amounts to about fifteen names, among them Armin Paul Frank (HSK. 26.3: 2705), Roman Jakobson (HSK. 26.3: 2719), José Lambert (HSK. 26.3: 2726), Gideon Toury (HSK. 26.3: 2763) and others. Jakobson's name shows that next to Levý's contribution to translation studies, Czech structuralism will also have to be observed – at least to some extent. The fifty entries connected with Levý, however, will be the focal point of the following evaluation. It is important to note that in some instances, e.g. in cases of more detailed discussion of translation problems found in Levý's studies, the name appears on three and more pages running. This means Levý is quite present in scholarly argument of the 21st century.

At the outset, to render the following observations understandable, the Encyclopedia has to be characterized in some of its main traits. The de Gruyter *International Encyclopedia of Translation Studies* originated in the context of the former Göttingen University's Research Centre in Literary Translation (Sonderforschungsbereich 309 *Die Literarische Übersetzung*).<sup>1</sup> Each of the 284 entries – written mainly in German but also in English and French, occasionally also translated from other languages, e.g. from Russian – is followed by a "Selected bibliography". Some of these bibliographies, in accordance with guidelines for the authors, not only contain literature referred to in the entry, but also additional literature concerning the topic at hand or translation as such. In some instances, then, Levý's name only figures in the "Selected bibliography": so to speak as a name which must not be left out. Next to the conception of an open bibliography, the idea of a specifically detailed index of subject is also relevant to the evaluation of Levý's 'portrait of a scholar'. There are more than 100 pages of Subject Index (HSK. 26.3: 2773–2883). This Index is not only meant to lead to the host of subject matter contained in the single entries; it is also meant as a research tool. Users of the Encyclopedia should be encouraged to go through a given passage of the Index as if it were a text, i.e. envisage further systematic and historical aspects of the topic of interest. To give an example: starting from the phenomenon of "indirect translation", by the way already shortly touched upon in *The Art of Translation* (Levý 2012: 98, 182f.),<sup>2</sup> users may open up for themselves a whole area of research still full of blind spots.

This makes us consider the historical distance between Levý's contributions to translation studies and the coming into being of the Encyclopedia. When the de Gruyter Encyclopedia was being conceived of, i.e. in the second half of the 1990s, and even more when the handbook appeared, between 2004 and 2011, about five decades of international research had been going on. Linguists, literary historians, specialists in comparative literature and experts in cultural studies (often with several competences assembled in one scholar) had probed their ways and specific, 'discipline-bound' gain in and for translation studies. Moreover, many of the scholars of the younger generations had the chance of profiting from the ongoing evolution of the discipline in cooperation with research teams all over the world. In 1957, i.e. when Levý published his first larger study on literary translation (*České teorie překladu – Czech theory of translation*),<sup>3</sup> and even when his

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<sup>1</sup> Cf. Harald Kittel's information in the 'Preface' (HSK. 26.1: VIII), the German and French versions respectively (ibid.: V, XI).

<sup>2</sup> Cf. Schultze (2014).

<sup>3</sup> Cf. Levý, Jiří (1957) *České teorie překladu*, Prague: Státní nakladatelství krásné literatury a umění.

classic (*Umění překladau – The Art of Translation*)<sup>4</sup> appeared for the first time, in 1963, the potential philological discipline “Translation studies” was only in the process of gaining shape. From this perspective, Levý appears as a pioneer who – within extremely short time – equipped the new discipline with tremendous insight into many facets of this field of research and also with impulse to further research. Among the guiding questions in evaluating Levý as a translation scholar, then, has to be, if he is rather seen as a precursor of the present state of things (e.g. of the way the discipline is inclined to see itself) or as an authority to turn to even now.

This leads to further preliminary reflections. Levý’s contributions to translation studies, it is known, contain some assumptions and statements which, partly for political (ideological) reasons, have not been acceptable. There are certain onesided, maybe short-sighted, statements Levý probably never had the time to reconsider. He may have corrected himself had he been given a chance to do so. A Marxist position, so it seems, made him again and again claim “objective reality” in a work of art, i.e. “objective reality” which is “reworked/remodeled” “subjectively” by the artist (Levý 2012: 43–44).<sup>5</sup> Of course, we doubt there are such things as “objective reality” and “objective sense of a work of art”.<sup>6</sup> Suffice it to recall works of art rendering ‘possible worlds’ instead of “reality” or cases of selfreferential poetic function as it is discussed in Mukařovský’s writings. And suffice it to recall works of art which contain – in subtext, between the lines – traces of personal life and thought which have been deciphered only long after the coming into being of the respective text. Božena Němcová’s novel *Babička* (*Grandmother*) with plenty of deep structures deciphered only during the last decades, may serve as an example.

In the following (paragraph 2), the choice of Levý’s contributions to translation studies quoted in the Encyclopedia, will be shown as a component of the presentation of Czech structuralism in the handbook. For, of course, next to the already mentioned founding father of the Prague school, Roman Jakobson, further representatives of Czech structuralism, e.g. Jan Mukařovský, also figure in the handbook. The central part of this report (par. 3) will concentrate on the set of entries naming Levý as a translation scholar. Starting out with a number of general observations, the evaluation will turn to examples of more extensive quotations of Levý’s studies and also to cases of specific affirmation or rejection of positions found in the studies. Final considerations (par. 4) will concern the visibility of the translation scholar Jiří Levý in publications of the last years, i.e. around 2010.

## 2.

In view of the guiding theme of the conference, it may be worthwhile noting there is one entry concerning Prague structuralism as such (HSK. 26.3: 2846). In his article “Translating for the theatre: dramatic conventions and traditions”, Wolfgang Ranke

<sup>4</sup> Levý, Jiří (1963) *Umění překladau*, Prague: Československý spisovatel. – It should be mentioned that the title “The art of translation” had already been applied to translation studies before 1963, e.g. by Th. H. Savory (*The art of translation*, London 1957 ff.), cf. Gero von Wilpert (2001) “Übersetzung” [Translation], in *Sachwörterbuch der Literatur*, 8th edition, Stuttgart: Alfred Kröner, 857–860, here 859.

<sup>5</sup> If not indicated otherwise, all translations from German, Czech etc. into English are mine, B. S.

<sup>6</sup> The phrasing is “objektivní smysl díla”, e.g. Levý (2012: 58). Of course, readers of Levý’s writings have to be attentive. Sometimes, the word “objective” just means ‘verifiable’.

mentions the “influence of Prague structuralism” – together with theatre semiotics of the 1970s and the 1980s on a series of attempts at describing the specifics of theatre translation.<sup>7</sup> A further entry on “literary structuralism” (HSK. 26.3: 2846) also leads to Prague traditions, in fact to Květoslav Chvatík’s study concerning “Czechoslovak structuralism”.<sup>8</sup> This means that the Index of subjects, which is, in fact, not quite complete in matters of Czech structuralism, at least contains traces of this great tradition. The Index of names, on the other hand, offers plenty of context for Levý’s contributions to translation studies (Levý 1967). Though Trubeckoj’s name is missing, the beginning of the Prague school is brought into mind by 51 entries concerning Jakobson’s works (HSK. 26.3: 2719). Of course, many of these entries refer to studies written when Jakobson was already living in the USA. Five entries concern writings by Jan Mukařovský (HSK. 26.3: 2738), 15 lead to Anton Popovič as a translation scholar (HSK. 26.3: 2746) etc. Jakobson’s article “On Linguistic Aspects of Translation” (published in 1967) (HSK. 26.1: 61, 67, 274 passim) appears to have become a classic – similarly to Schamschula’s translation of Levý’s *The Art*.

Coming to Levý’s writings contained in the Encyclopedia, it is important to note only two titles are being referred to – *The Art of Translation* and *Translation as a decision process*. Furthermore, both titles are quoted either – and this goes for *The Art* – in German or Russian (Levý 1969; from the Russian translation resp.) or in English or German. This goes for the article on decision making translated by Wolfram Wilss (Levý 1981). The total absence of Czech titles is probably due to the fact that the editors of the Encyclopedia did not succeed in winning Czech and/or Slovak contributors to the handbook. So up to now, Schamschula’s translation has been used by translation scholars in Poland, Sweden and other countries – provided they had enough reading knowledge of German.

One ought to take into consideration that Schamschula’s translation which was printed only once, in 1969, is a sort of special version for Non-Czechs. And the adaption was done by Levý himself. The same goes for the Russian translation which appeared only in 1974. In the preface to his translation, Schamschula makes it a point that the translation came into being in close cooperation with the author himself: “for this German and for a Russian translation” Jiří Levý had largely reworked *The Art of Translation*. “Whereby”, Schamschula writes, the “necessity” of creating an “adaption for German and Russian readers” ensued from the fact that some of the texts referred to were likely to be “incomprehensible to the foreign language sphere” and “the problem of translation appears different in countries with different cultural traditions”.<sup>9</sup> Schamschula mentions that the German translation of *The Art* was the last project Levý was able to finish before his death. And, this is important for users – Levý helped in coining adequate terms for the German version of his book.<sup>10</sup>

<sup>7</sup> Ranke, Wolfgang (2004) ‘Übersetzen für das Theater: Dramatische Konventionen und Traditionen’, in HSK. 26.1: 1015–1027, here 1016.

<sup>8</sup> Schultze, Brigitte (2004) ‘Kontexte in der literarischen Übersetzung’ [Contexts in literary translation], in HSK. 26.1: 860–869, here 862. (Chvatík’s explanations concerning “context” are quoted at quite some length.)

<sup>9</sup> Cf. Walter Schamschula (1969) ‘Vorwort’ [Preface], in Levý (1969: 11); comp. Jettmarová, Zuzana (2012) ‘Předmluva ke čtvrtému vydání’ [Preface to the fourth edition], in Levý (2012: 9).

<sup>10</sup> Schamschula, Walter (1969) ‘Vorwort’ [Preface], cf. note 9.

This means we have to do with an authorized variant of Levý's Czech study. It seems worthwhile to mention that the scholars making use of either the German or the Russian translations – as a rule – take their sources for fully reliable.

### 3.

Coming to the Levý entries in the Encyclopedia, it is important to note that 45 entries are to be found in volume I, i.e. in the part dealing with general (if not fundamental) questions as e.g. the role of translation in history and at the present, the range of theoretical and methodical problems in linguistic, literary and cultural studies' approach to translation, differences in translations of aesthetically organized texts (poetry, fictional prose, theatre texts) on the one hand and nonfictional prose of all kinds on the other hand.<sup>11</sup> Taken together, the entries, at least to some extent, mirror the horizons and many-sidedness of Levý's contribution to translation studies. Wordings with ideological background are, by the way, mostly just ignored. Levý's structuralist context, however, is mentioned repeatedly. A few examples may be quite instructive. Dealing with "The language of theatre as a translation problem", Norbert Greiner and Andrew Jenkins put certain shortcomings in Levý's chapter on drama translation down to a "structuralist understanding of literature": "Starting from a structuralist understanding of literature, his 'Theory of Translation' takes structuralism as a basis for interpreting texts. Such thoughts [...] still reveal a perspective largely referring to the original, a perspective leading to the expectation of achieving a degree as high as possible of mirror image between original and translation."<sup>12</sup> Greiner and Jenkins discuss Levý's contribution to drama translation at quite some length. They make it a point that Levý's approach "reaches beyond an exclusively literary way of handling drama translation".<sup>13</sup> In this instance, Levý's (by the way, together with Mounin's) pioneering role for translation studies is being stressed. Theo Hermans who sees Levý as a pioneer in historical-descriptive translation research, likewise points at the structuralist context: "The idea began to be put into practice in the 1960s by literary researchers working along structuralist lines. The Czech scholar Jiří Levý (1967), who tried to conceptualize the translator's activity by viewing translating as a decision making process, sought to account for particular forms of translation as expression of differences in poetics between national traditions or literary periods."<sup>14</sup> Carrying on, Hermans characterizes František Miko's and Anton Popovič's contribution to translation studies.<sup>15</sup> The conceptualization of translation as a decision making process is one of the achievements most frequently mentioned in the entries. So this aspect will have to be taken up again.

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<sup>11</sup> Cf. Kittel, Harald, et al. (2004) 'Conceptual outline', in HSK. 26.1: XXVII–XXIX; German and French versions respectively (ibid.: XVIII–XX, XXXVI–XXXIX).

<sup>12</sup> Greiner, Norbert, Andrew Jenkins (2004) 'Bühnensprache als Übersetzungsproblem', in HSK. 26.1: 1008–1015, here 1010.

<sup>13</sup> Greiner/Jenkins (ibid.), comp. 1011f.

<sup>14</sup> Hermans, Theo (2004) 'Translation as an object of reflection in modern literary and cultural studies: Historical-descriptive translation research', in HSK. 26.1: 200–211, here 201.

<sup>15</sup> Hermans (ibid.: 201f.).

It should be emphasized that Levý is mainly seen as one of the most important precursors of actual translation studies. Sometimes, such views are given very briefly. Discussing historical and terminological problems of “translation procedures”, Käthe Henschelmann mentions “strategies of optimal ways of compliance with rules following principles of usefulness and economy”. She indicates: “zuvor (i.e. ‘before’/‘beforehand’) Levý, 1981”.<sup>16</sup> Similarly as in Henschelmann’s observations, other contributors to the Encyclopedia affirm the validity of many of Levý’s reflections and observations concerning translation up to now. Greiner and Jenkins, who – by the way – frequently mention the year of publication of *The Art*, 1963, together with the publication of the German translation, 1969, make it a point that Levý discusses some aspects of drama translation “in more detail” than many other scholars. And they regret some of Levý’s suggestions, e.g. the idea of “closer cooperation of theatre specialists and linguists” in the case of relations between “phonetic make up and mimic utterance” in theatre texts, “have remained unnoticed”.<sup>17</sup>

Of course, the contributors to the Encyclopedia occasionally also object to arguments put forward in Levý’s studies, first of all in *The Art*. Starting from controversial opinions about untranslatability, Armin Paul Frank pinpoints the fatal missing of some of the essence of art in Marxist argument: “Jiří Levý, employing a Marxist variant of dialectics, defines literary translation as the rendering of a work’s unity of content and form in the material of a different language [...]. Due to the distinction between *form* and language considered as material, it is clear that Levý uses *form* in the sense of *internal form* (‘pattern’ [...]). [...] his notion that language is, as a rule, inert material [...] certainly does not hold true of a perfect work of literary art, whether in prose or verse.”<sup>18</sup> Some of Levý’s phrasings – the Schamschula translation used by Armin Paul Frank is quite correct (“v jeho jednotě obsahu a formy”, “jiným jazykovým materiálem”; Levý 2012: 109) – may sound embarrassing to readers familiar with aesthetically organized texts. It is certainly to be welcomed that such traces of ideological shortsightedness (after all, a part of academic history in Europe) are not entirely concealed in the handbook.

As mentioned above, decision making as one of the basic concepts in literary translation is referred to in many entries. These entries show, however, that the usability of the concept and term in scholarly discussion is not overestimated. In his article “Metaphor and image in the discourse on translation: A historical survey”, Theo Hermans states that “Several approaches [...] operate under the aegis of metaphorical expression”, e.g. “Translation as a decision-making (Levý 1967)”.<sup>19</sup>

Next to such general systematic and/or historical aspects of translation studies, the entries naming Levý concern a host of questions either directed at one of the literary genres, mainly drama and poetry, or at specific ‘points of observation’ (in German “Beobachtungsorte”) in literary translations, e.g. style (HSK. 26.1: 477, 672, 877, 888 *passim*), humor and irony (which, of course, often overlap with aspects of style) (HSK. 26.1: 877f., 880f.), different branches of metrics (HSK. 26.1: 967; HSK. 26.2: 1103), language variants

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<sup>16</sup> Henschelmann, Käthe (2004) ‘Übersetzungsverfahren’, in HSK. 26.1: 388–406, here 389.

<sup>17</sup> Greiner, Norbert, Andrew Jenkins (2004) ‘Sprachwissenschaftliche Aspekte der Theaterübersetzung’ [Linguistic aspects of drama translation], in HSK. 26.1: 669–675, here 672.

<sup>18</sup> Frank, Armin Paul (2004) ‘Literary translation as art’, in: HSK. 26.1: 852–859, here 857.

<sup>19</sup> Hermans, Theo (2004) ‘Metaphor and image in the discourse on translation: A historical survey’, in HSK. 26.1: 118–128, here 124.

(HSK. 26.1: 902) and many others. Language variants, again, may likewise be looked upon in connection with style. In his reflections on “Literary style in translation: Language variants”, Norbert Greiner makes it a point that Levý “in his structuralistic approach” “most likely does justice to the fundamental meaning of elements of style in translating. Through the [...] distinction between the general and the specific of a text, however, all variants are ascribed to the specific and obtain only secondary expressive value (Levý 1969, 105) in the sense of atmosphere [colour].”<sup>20</sup> At this point, Greiner is referring to one of the most effective examples in all of Levý’s writings – Morgenstern’s poem *Das ästhetische Wiesel* (*The aesthetic weasel*). Levý himself makes use of this poem in both *The Art and Translation as a decision process* (Levý 1969: 103–105; Levý 1967: 1178f.). In this case, of course, style hinges on word play, specifically on corny pun (in German *Kalauer*). All this has nothing to do with the Czech language varieties (in German *Sprachvarietäten*). When Levý wrote his classic, in 1963, he could probably not foresee the translation problems and also the academic challenge connected with these varieties in Czech literature of the decades to come.<sup>21</sup>

Morgenstern’s *Aesthetic weasel* is a real ‘hit’ in the Encyclopedia. Several scholars adopt the *Weasel* – so to speak, as an ideal example. Using the Russian translation of *The Art*, A. D. Švejcer in his article on “Possibilities and limitations of linguistic approaches to translation” quotes from the *Weasel* to illustrate that “poetic function” is “far more important than the referential situation”.<sup>22</sup> *The Weasel* is likewise welcome in Švejcer’s reflections on “Translatability with reference to different levels of linguistic description”.<sup>23</sup> Other scholars find this example just as convincing.<sup>24</sup>

A number of entries not quoted in this paper certainly also deserve being looked into more closely. Further attention should be turned to several entries discussing different topics in Levý’s chapter on drama translation.<sup>25</sup>

#### 4.

Throwing a glance at recent contributions to translation studies, i.e. contributions of the last four or five years, the question of Levý’s visibility or invisibility is hard to answer. Evidently, there are large differences in respect to single countries. In countries with long and lasting traditions of quoting Levý as a translation scholar, e.g. Poland and Germany,

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<sup>20</sup> Greiner, Norbert (2004) ‘Stil als Übersetzungsproblem: Sprachvarietäten’, in HSK. 26.1: 899–907, here 902.

<sup>21</sup> A study best to consult on the varieties (i.e. Standard or Literary Czech [*spisovná čeština*], Colloquial Czech [*hovorová čeština*] and Common Czech [*obecná čeština*]) is: Bermel, Neil (2000) *Register variation and language standards in Czech*, Munich: LINCOM EUROPA, (LINCOM Studies in Slavic Linguistics 13). See esp. 3, 5, 12–14, 33.

<sup>22</sup> Švejcer, A. D. (2004) ‘Possibilities and limitations of linguistic approaches to translation’, in HSK. 26.1: 236–242, here 240.

<sup>23</sup> Švejcer, A. D. (2004) ‘Translatability with reference to different levels of linguistic description’, in HSK. 26.1: 376–387, here 384.

<sup>24</sup> E.g. Schwalm (HSK. 26.1: 477) and the team Greiner/Jenkins (HSK. 26.1: 670), cf. note 17.

<sup>25</sup> Cf. Schultze, Brigitte (2014) ‘Jiří Levý’s contributions to drama translation revisited’, in *Czech, Slovak and Polish structuralist traditions in the translation studies paradigm today*.



he is still quite present.<sup>26</sup> In other countries, e.g. several romance countries, his name is rather absent. It cannot be excluded that the availability of an English translation of *The Art* since 2011<sup>27</sup> will lead to some form of belated reception in some places.

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<sup>26</sup> Lukas, Katarzyna (2009) *Das Weltbild und die literarische Konvention als Übersetzungsdeterminanten. Adam Mickiewicz in deutschsprachigen Übertragungen* [Conception of the world and literary conventions as determinants of translation. Adam Mickiewicz in German rendering], Berlin: Frank und Timme, (TRANSÜD 26), 23, 37f., 47f. passim. (There are 11 entries all counted.); Krysztofiak, Maria (2013) *Einführung in die Übersetzungskultur* [Introduction into Translation Culture], Frankfurt am Main: Peter Lang, 15–19, 40, 96.

<sup>27</sup> Cf. Levý, Jiří (2011) *The Art of Translation*, Transl. by Patrick Corness, ed. by Zuzana Jettmarová, Amsterdam & Philadelphia: John Benjamins.



**POLISH TRANSLATION STUDIES AT THE TURN  
OF CENTURIES:  
COMMENTS FROM THE SCIENTOMETRIC  
PERSPECTIVE  
(On the Basis of *Między Oryginałem a Przekładem*  
[*Between Original and Translation*] Series)**

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**ABSTRACT**

The political transformation of 1989 brought, among other things, an increased need for translation as a practical activity – but also raised interest in translation as a subject of research. This is reflected in a growing number of texts whose authors situate themselves in translation studies. This study seeks to chart Polish translation studies by analyzing the inventory of works quoted by authors working in this area. I focus on the corpus of texts collected in the series *Między Oryginałem a Przekładem* (volumes 1–15). Proceeding on the assumption that the most quoted texts are referred to because they identify important questions or provide functional tools, I seek to establish the most influential researchers and findings in Polish translation studies at the beginning of the 21st century. The usefulness of this approach is confirmed by the research of Gile 2006: observing who quotes whom and how often allows to “measure” the significance and contribution of certain works and certain authors in a given period of time.

**Keywords:** Polish translation studies; translation revues; translation researchers; scientometric approach

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**0 Introduction**

**0.1 The status of translation studies in Poland**

In October 2007, the University of Warsaw hosted the conference titled “50 years of Polish translation studies”.<sup>1</sup> The outcomes of this conference, grouped in a lengthy volume (Hejwowski, Szczęsny, Topczewska (eds.) 2009), which includes articles about

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<sup>1</sup> The conference organizers and the editors of the volume regard the year of the publication of *Wstęp do teorii tłumaczenia* [Introduction to translation theory] by Olgierd Wojtasiewicz (1957) as the date of

different translation-related phenomena, presented from various angles and different methods, show the wealth and diversification of Polish reflection on translation. At the same time, they bring to light the indeterminacy or vagueness of the status of translation studies as a new field of interest within the humanities. This is already manifested in the terms used to refer to this discipline; we speak about translation theory (*teoria przekładu*), translatology (*translatoryka, translatologia*), traductology (*traduktologia*), (general) translation studies (*przekładoznawstwo (ogólne)*), translation science (*nauka o przekładzie*) or translation knowledge (*wiedza o przekładzie*) ... This terminological variety is explicitly addressed by Lorenzo Constantino who – in his study included in the volume – sketches the development of Polish translation studies (Constantino 2009: 67).<sup>2</sup> Here, I wish to stress that “officially” (e.g. in the list of academic disciplines and fields of study, within which doctoral and post-doctoral, i.e. habilitation, degrees are conferred) translation studies are still considered to be part of (applied) linguistics or (comparative) literary studies. The list of 25 panels (of disciplines or groups of disciplines) adopted by the Scientific Board of the National Science Centre for the needs of classifying and assessing research projects differentiates comparative studies as well as literary and cultural translatology (*translatologia literacko-kulturowa*) from textology and linguistic translatology (*translatologia lingwistyczna*). This reminds of the postulate that “translation studies oriented towards linguistics only” and “translatology whose tasks would be the analysis of literary texts” should be differentiated (Żmudzki 2009: 45). It is also worth noting that apart from the Chair for Translation Studies and Intercultural Communication (UNESCO Chair until 2015) at the Jagiellonian University, there are no separate university units which would exclusively deal with translation studies and educate translation scholars (as well as translators) although many institutes and chairs of modern languages offer educational specialisations preparing students for the translator’s profession and have departments of translatology (or translation studies, traductology etc.) (cf. Żmudzki 2009). There are also attempts at the institutionalization of translation studies in the forms of regular conferences, publishing series and journals which can be seen as the expressions of the emancipation activities of translation scholars’ circles.<sup>3</sup>

The indeterminacy or vagueness of the status of translation studies is also reflected in the topics of the articles included in the aforementioned volume as well as in the adopted analysis methods; next to genuinely translatalogical studies,<sup>4</sup> there are also articles

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the “birth” of Polish translation studies. This work was the first Polish book whose author formulated the fundamental concepts of the reflection on translation.

<sup>2</sup> Cf. Dąbmska-Prokop (2000: 7). In this place it is also worth quoting the critical opinion on the multitudines of names and its negative consequences expressed by Jerzy Żmudzki (Żmudzki 2009: 51). The problems of giving proper names to this discipline are also touched upon by Holmes (1972/2004).

<sup>3</sup> However, this state of affairs does not seem to be “restricted” only to the situation of translation studies in Poland, which can be evidenced by the following Yves Gambier’s words: “On est donc témoin à la fois d’une expansion de la traductologie et d’une certaine fragmentation dans son organisation. Cette fragmentation est en partie due à des contraintes et à des motivations d’ordre linguistique et culturelle [*sic!*]. Elle est aussi en partie due aux différences dans le développement de la traductologie selon les zones géo-linguistiques. N’empêche, les défis ne sont plus exclusivement locaux: ils se recoupent partout, que ce soit les défis de la formation, les défis de la visibilité et de la reconnaissance (accréditation), les défis de la communication multilingue, les défis des retombées de la recherche, les défis de la technologie sur les modes et les divisions du travail, etc.” (Gambier 2005).

<sup>4</sup> What I consider translatalogical works is such works which are part of the research field defined by James S. Holmes: “As a field of pure research – that is to say, research pursued for its own sake, quite

which may be situated outside the mainstream of or on the borders of translation studies and contrastive linguistics or (less frequently) of translation studies and literary history/theory.

Similar observations were recently made by Małgorzata Tryuk (Tryuk 2011). On the basis of the contents of the two volumes (published in 2005 and 2007), which contained the conference proceedings with the Polish words *przekład* [translation], *tłumaczenie* [translation], *teoria przekładu* [translation theory] in their titles, Tryuk, professor of translation studies at the University of Warsaw, attempted at defining the directions and courses of the development of Polish translatology. The analysis of the contents, references and quotations included in the articles under examination let her formulate the conclusion that these works are rarely of translatalogical character; instead, the analysis of the phenomena occurring in translation are frequently used in these works as a research tool of comparative linguistics or literary comparative studies. Generally speaking, the papers studied by Tryuk present a critical analysis of a given translation which is typically concluded with the statement that this translation is bad (because it is “unfaithful” with this criterion being left undefined). Those articles contain no generalisation or do not embed the discussed problem within broader phenomena which could be presented on the theoretical level. The cited literature points to the selection of the linguistic approach as the underlying methodology whereas the issues of social, cultural and historical conditions of translation activity are left undiscussed.

Searching for the causes of these phenomena, Tryuk formulates her conclusions against the broader background provided by the observations of Lefevere (Lefevere 1993), in which he lists the “childhood diseases” of the young discipline. The author states:

The first of them means that in translation works, the authors still make attempts at devising a circle; the second disease, which results from the first one, comes down to the fact that the authors do not read what has been written in this field (Tryuk 2011: 340).

This last Tryuk’s observation seems to corroborate the statement made by Jerzy Żmudzki who is of the opinion that as a result of concentration on the research carried out in Poland within a specified foreign philology and its language, “we deal, for instance, with translation research which is only Romance language-, English- German- or Russian-profiled” and this leads to “the limitation of the receptive sensitivity of such translation studies to the achievements of this discipline in Poland within general translation studies” (Żmudzki 2009: 51).

Nevertheless, the contribution of Polish scholars to the development of translation studies is substantial, which is reflected by the recently published anthology entitled *Polska myśl przekładoznawcza* [Polish translatalogical thought] (de Bończa Bukowski, Heydel (eds.) 2013). The authors’ primary assumption was “stressing [...] the complexity and interdisciplinarity of the translation research conducted in our country” (de Bończa

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apart from any direct practical application outside its own terrain – translation studies thus has two main objectives: (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted” (Holmes 1972/2004: 176). (Cf. Gambier 2007: 205 on the object of translation studies.)

Bukowski, Heydel 2013: 38). Hence, the volume contains the contributions of not only specialists in modern languages but also Polish language specialists, linguists and literary scholars, who are – so to speak – “naturally” interested in translation, as well as an ethnologist and philosophers who are frequently practising translators. Representing a variety of research approaches (structuralism, cognitivism, literary history and literary theory, hermeneutics, anthropology, semiotics *etc.*), the texts gathered in the anthology show not only the individuality of the author’s proposal but also the novelty of the author’s thoughts, manifesting themselves not only in the author’s contemporary context but also against the background of the present-day, not only “Polish”, knowledge of translation. Furthermore, in the introductory paper *Polska myśl przekładoznawcza. Badacze, teorie, paradygmaty* [*Polish translationological thought. Scholars, theories, paradigms*], the works have been situated in a broader context and the contributions of other Polish translation scholars have also been referred to (de Bończa Bukowski, Heydel 2013: 7–38); their collection is further supplemented by *Bibliografia polskiego przekładoznawstwa. Teoria przekładu. Wybór* [*Bibliography of Polish translation studies. Translation theory. Selection*] which additionally reveals the significance of the achievements of Polish translation studies. It also allows for something more: it brings to attention the fact that despite the impression of methodological and thematic dispersion connected with the (institutionally and formally) undetermined status of the discipline, which has been referred to above, we can speak about a group of Polish scholars who participate in the shared scholarly efforts of examining a certain phenomenon which translation is. This sociological aspect of the emergence of a new scholarly discipline, which functions as its constitutive element (next to the subject and research methods) is emphasized by Daniel Gile (Gile 2006: 23).<sup>5</sup>

## 0.2 Research objective, object and assumptions

In the present study, I would like to touch upon the last topic discussed by Tryuk which concerns the familiarity with the state of research in translation studies or – precisely speaking – to subject the inventory of the works quoted by authors situating themselves in this discipline to a scientometric analysis. Starting from the assumption that the most frequently cited works are used because they point to significant questions or provide functional tools, I will make an attempt at outlining the interaction of texts and the influences of particular scholars visible in the Polish translation studies at the turn of centuries. Strictly speaking, I am interested not in the productivity of particular authors but in the references to their publications made by other scholars. As indicated by Gile, observing who quotes whom and how often allows to “measure” the significance and contribution of certain works and certain authors in a given period of time (Gile 2006: 26). However, I will limit my study to the quantitative observations, highlighting that only the qualitative analysis of citation manners and functions can show what actually the influence and contribution of the cited works are.<sup>6</sup>

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<sup>5</sup> Cf. Gambier 2005; Gambier 2007; Simeoni 2005.

<sup>6</sup> Such study of the use of the cited works made by the quoting authors is suggested by Neveu 2010, who – in an interesting way – presents the differences of the frequency and function of quoting

Obviously, I would like to stress that it is not possible to focus on all quotations in all the works which have been published in Poland, for example, after 1989. For the needs of this paper, I have analysed the quotations by the authors publishing their articles in *Między Oryginałem a Przekładem* [*Between Original and Translation*] – a publication series initiated by Jadwiga Konieczna-Twardzikowa who collected the materials presented at the annual conference of translation scholars (the first conference was held in 1994, and the first volume of the series was published in 1995).<sup>7</sup> However, due to the fact that the conference and series initiator's personality (deceased in 2009) had a remarkable influence on the contents and character of the articles, the analysis has been restricted to the materials included in the first fifteen volumes.<sup>8</sup>

The conference organised at the Jagiellonian University in Cracow, each year with a different title determining the detailed issues of the presentations,<sup>9</sup> quickly became the event which gathered both experienced and novice scholars (there were also sections exclusively for debuting doctoral students and other students giving them an opportunity to present their communiqués) representing different Polish (and sporadically foreign, for instance, French or Spanish)<sup>10</sup> academic centres and, what is of utmost importance, various disciplines: foreign language studies, Polish studies, sociology, philosophy *etc.* Thanks to this, the conference was an event which supported the integration of translation scholars beyond the abovementioned translation research “profiles” as well as beyond the diversified methods and assumptions of translation studies.

It is this open character of the meetings in Cracow, reflected in the materials published in the conference proceedings in the series *Między Oryginałem a Przekładem* (hereafter referred to as *MOaP*) that is the justification for selecting it as the source of the data which have been subjected to the analysis. This analysis will pertain to: (a) the quoting authors (their “discipline membership”), (b) the authors of the cited works and the discipline they represent, (c) the cited works.

The data used in the analysis were collected for the needs of writing an M.A. thesis titled *Les inspirations polonaises et étrangères des auteurs de la collection Między Orygi-*

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Bourdieu's works by the authors (sociologists and linguists) who publish in the French journal titled *Mots. Les langages du politique en France* and the English one – *Discourse & Society*.

<sup>7</sup> At present *Między Oryginałem a Przekładem* [*Between Original and Translation*] has the status of a journal. Cf. <http://www.akademicka.pl/moap>. Undoubtedly, the change of the publication formula, its detachment from the conference which is no longer organized as well as the changed composition of the editorial board have their influence which manifests itself in the contents of the articles published in the journal. However, due to the space limitation imposed on the article, I will not refer to this issue.

<sup>8</sup> Issued in 2009, the volume titled *Obcość kulturowa jako wyzwanie dla tłumacza* [*Cultural otherness as a challenge for the translator*] was the last one, to the creation of which the conference *spiritus movens* – Jadwiga Konieczna-Twardzikowa had indirectly contributed. Cf. Filipowicz-Rudek 2009, Brzozowski 2009.

<sup>9</sup> For instance: *Czy zawód tłumacza jest w pogardzie?* [*Is the translator's profession in contempt?*]; *Polska literatura w przekładzie* [*Polish literature in translation*]; *Przekład jako promocja literatury* [*Translation as culture promotion*]; *Stereotyp a przekład* [*Stereotype and translation*]; *Czy istnieją szkoły przekładu w Polsce?* [*Are there translation schools in Poland?*]; *Głos i dźwięk w przekładzie* [*Voice and sound in translation*]; *Wzniosłość i styl wysoki w przekładzie* [*Solemnity and high style in translation*]; *Obcość kulturowa jako wyzwanie dla tłumacza* [*Cultural otherness as a challenge for the translator*].

<sup>10</sup> We also need to note that among the authors from Poland there are foreign authors affiliated to Polish institutions. Although – for obvious reasons – the list is dominated by the authors from Cracow tertiary schools, we also find there scholars from Łódź, Wrocław, Poznań, Lublin *etc.*

*nałem a Przekładem* (Kosta 2013). I wish to express my gratitude to the author of this thesis for letting me use the data.

## 1. What do the data under analysis show?

### 1.1 *MOaP* authors

The fifteen volumes of *MOaP* include 390 articles written by 219 Polish authors and 19 foreign authors.

**Table 1.** The number of articles published by particular authors

The number of <i>MOaP</i> authors	1	1	2	1	4	9	20	341
The number of articles published by each of them in <i>MOaP</i>	13	11	7	6	5	4	3	1–2

Table 1 presents the correlation between the number of the authors and the number of the articles published by these authors in *MOaP* volumes. What emerges from it is that the great majority of the authors appear only once or twice; there are nine “faithful” authors – such scholars whose articles were published in at least five *MOaP* volumes whereas the group of “moderately faithful” authors – with their articles in from three to four volumes – encompasses 29 people.

The authors whose articles were published in at least three *MOaP* volumes represent various foreign language studies (French, Spanish, Italian, English, Russian, German, Slavic, Oriental Studies) as well as Polish studies. Among them are linguists, literary scholars, comparatists or theatrologists. With reference to the works of some authors (Elżbieta Tabakowska, Urszula Dąbmska-Prokop, Jerzy Brzozowski, Anna Bednarczyk, Marzena Chrobak *etc.*) published within the last twenty years, one may state that these scholars deal with – among others – translation studies. However, it is rather difficult to indicate a person who deals solely with the discipline, which bears witness to the fact that Polish translation studies – at least in the version reflected by the analysis of *MOaP* – is a scientific domain of “immigrants”<sup>11</sup> and that this field is of interdisciplinary character.

### 1.2 Cited works

#### 1.2.1 Interdisciplinarity

The analysed list of the titles cited by the authors of the papers published in the fifteen volumes of *MOaP* includes 746 items.<sup>12</sup> These items are the outcomes of the research carried out by their authors so there are both books as well as studies published in journals and collective volumes. What has not been taken into account in the analysis is language dictionaries, press articles and – most of all – the works which are the analysis objects.

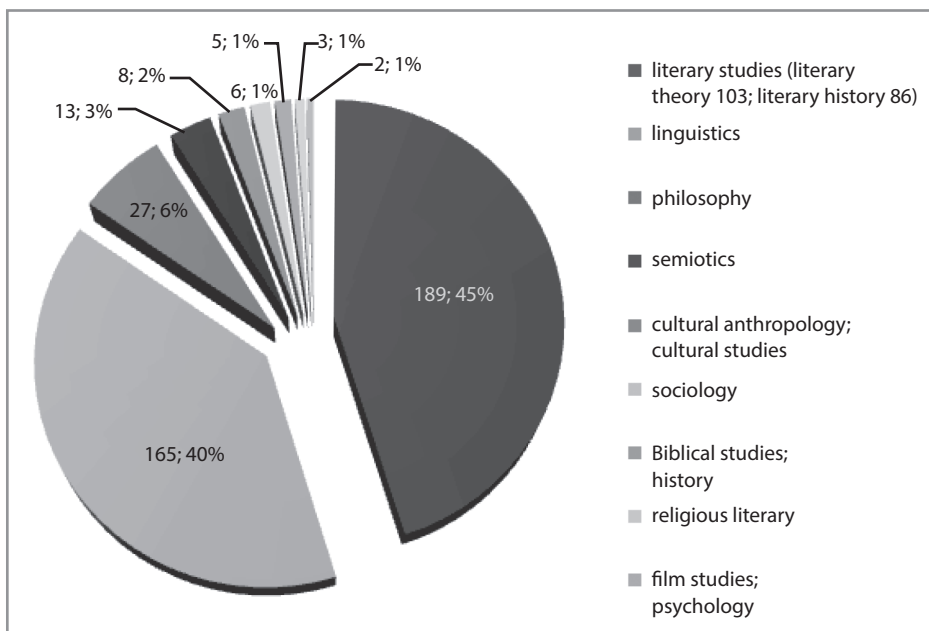
<sup>11</sup> The designation used by Gile (2006: 24). Cf. also Lemaine 1976.

<sup>12</sup> It should be noted that the list includes the works cited in at least one article and not all references of a given work. Self-citations have not been included in the analysis.

Over half of the cited works (56%; 418 items) are the studies in disciplines other than translation studies whereas 44% (328) of the quoted titles can be classified as belonging to this discipline. This is another indication showing the strongly interdisciplinary character of translation studies. Similar observations were made by Gile 2006.<sup>13</sup>

Graph 1 presents that in their papers *MOaP* authors most frequently make use of the works of literary studies (45% of the cited works) and linguistics (40%). While referring to literary history and theory in the analysis of the translations of literary works (they dominate in the corpus under scrutiny) can easily be understood, discovering the manners and objectives of using linguistic tools would require detailed quantitative analyses, as has already been mentioned.

However, apart from those “traditional” disciplines represented by (modern) language scholars, there are works (15%) situated in various disciplines of the humanities and social sciences. It might prove that these fields of science also provide the tools which help to understand the functioning of translation as a certain form of activity (artistic work) or to shed other than “philological” light on certain issues.



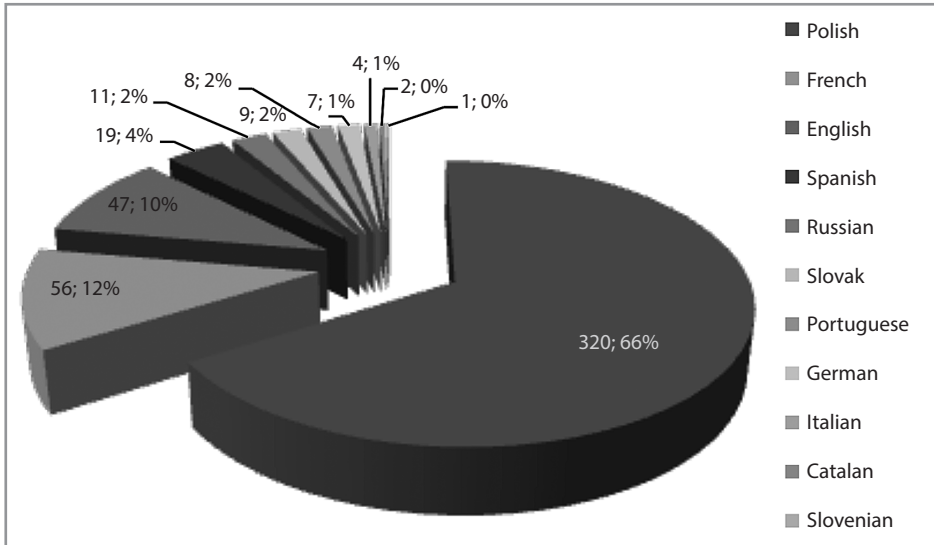
**Graph 1.** The number of works cited according to the discipline

<sup>13</sup> Let us remind that in his scientometric analysis, he examined the works collected in two collective volumes: Chesterman Andrew, Gallardo San Salvador Natividad, Gambier Yves, *Translation in Context: Selected Contributions from the EST Congress*, Granada, 1998, John Benjamins, 2000) and Snell-Hornby, Mary, Franz Pöchhacker and Klaus Kaindl (eds.) 1994. *Translation Studies. An Interdiscipline*. Amsterdam/Philadelphia: John Benjamins.



### 1.2.2 Relative multilingualism: foreign authors

What seems essential is that next to the works in the Polish language (originals and translations), the corpus under analysis includes papers in foreign languages which – to a certain extent – reflect the “philological membership” of the quoting authors. They also allow to point to the fact that they reach for publications not only in the language of their (modern) language specialisation (mostly French and English) (cf. Graph 2).



**Graph 2.** The number of the cited works representing different disciplines, depending on their language

However, this suggestion is weakened by the data concerning the cited works on translation studies. In the collection of 314 items, 239 of them (76%) are the papers written by Polish authors and – apart from six items in English (five published in Poland and one in Germany) – all of them are in Polish.<sup>14</sup>

Foreign scholars’ works on translation constitute less than one fourth (75) of the cited works.<sup>15</sup> Among the latter, the most frequently cited authors are: Antoine Berman, Marianne Lederer, George Steiner, Gideon Toury, Lawrence Venuti (references in eight articles), Eugene A. Nida (references in seven articles), Peter Newmark, Christiane Nord (references in five articles), Andrew Chesterman, Mona Baker, Susan Bassnett, E. A. Gutt, Katarina Reiss, Danica Seleskovitch (references in from five to four articles).

<sup>14</sup> At this point, it needs to be explained that the work published in Germany is the book written by Elżbieta Tabakowska titled *Cognitive linguistics and poetics of translation* published in 1993 by Gunter Narr Verlag; its Polish translation appeared eight years later (*Językoznawstwo kognitywne a poetyka przekładu*, Universitas, Kraków) and ever since this work has been quoted in this version.

<sup>15</sup> To be more precise, we need to add that among the quoted titles, there are fourteen statements of translators, mostly from the anthology edited by Balcerzan (1977) titled *Pisarze polscy o sztuce przekładu. 1440–1974. Antologia* [Polish writers on the art of translation. 1440–1974. Anthology], Poznań: Wydawnictwo Poznańskie.



Interesting are also the results of comparing this list with the results of the quotation analysis conducted by Gile. In 32 papers gathered in the conference proceedings published after the EST Congress in Granada in 1998 (Chesterman *et al.* 2000 – *cf.* footnote 12), the following authors were quoted: Susan Bassnett, Gideon Toury, Christiane Nord, Eugene A. Nida, Katarina Reiss, Peter Newmark, Lawrence Venuti whereas there were no references to the works of Berman, Lederer or Seleskovitch. Interestingly enough, *MOaP* authors do not cite André Lefevere or Douglas Robinson. However, the primary core of quotations includes the same surnames, which might be interpreted as the indication of familiarity with the major trends in the world's literature on translation studies.

Albeit slightly surprising, another aspect of this comparison is the presence of three French-speaking authors (Berman,<sup>16</sup> Lederer, Seleskovitch) on the *MOaP* list since they are absent from the “Gile’s list”. This may be partially accounted for by the fact that quite many specialists in French studies participated in *MOaP* conferences. However, it is quite difficult to justify their total absence from the EST volume (they are also not present among the most frequently quoted authors in the second volume analysed by Gile) unless we might claim that the English character of the volume and the preceding conference might have “deterred” the French-speaking scholars. Another possible explanation may be the specificity of the translation studies in France – also quite dispersed.

### 1.2.3 Polish authors

The above observations constitute the background for further analyses which have to achieve the major aim of this study – to make an attempt at outlining the intertextual and inter-authorship relations, visible in the Polish translation studies at the turn of centuries.

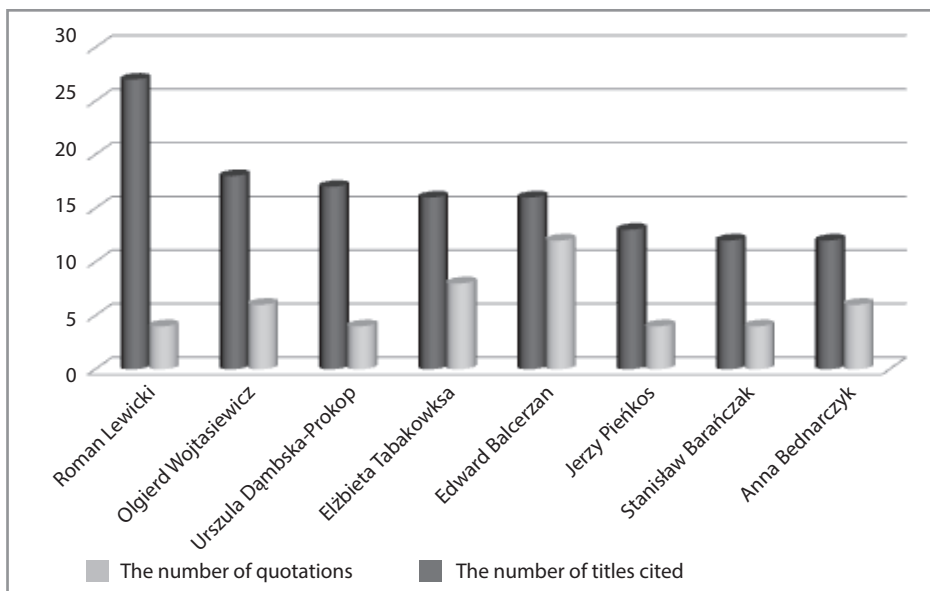
Let us remind that the analysed corpus of the works cited by *MOaP* authors includes 239 works written by Polish authors. Among them, 132 items are the publications (books or articles) authored by one of the 33 people whose surname appears on the list at least three times. The biggest number of references (39) and – at the same time – the biggest number of the titles of the quoted works (34) are assigned to Zygmunt Grosbart. However, the achievement of this scholar from Łódź is described in one article and the majority of references are included just in this study and therefore they are not presented in Graph 3.

Graph 3 brings to attention the fact that among the most frequently quoted authors (more than ten times), we need to distinguish those who are quoted due to the big number of their works (Balcerzan – sixteen references of twelve works) from those who are quoted frequently although the number of their works is small (Lewicki – 27 references of four works). This phenomenon is more distinct in the group of ten authors who are quoted moderately frequently (in from five to ten articles): the number of the cited titles ranges from one to five.<sup>17</sup> This is related to the type of publication – books are read and are available differently from articles in scholarly journals whose contents require more

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<sup>16</sup> One of his works is cited in the English translation.

<sup>17</sup> Among them are: Maria Krysztofiak, Anna Legeżyńska, Bożena Tokarz, Teresa Tomaszewicz, Jerzy Ziomek.



**Graph 3.** The most frequently quoted authors (with the number of works cited)<sup>18</sup>

attention and regularity in tracing them.<sup>19</sup> Hence, the next step of the analysis is the examination of the list of the cited works.

Before this examination, however, it should be noted that among the surnames of the most frequently quoted *MOaP* authors, there are five which are included in the anthology *Polska myśl przekładoznawcza* [*Polish translational thought*]. This pertains to a kind of classics of Polish translation science (or – referring to Snell-Hornby’s (2006: 70) division – to “masters”).

#### 1.2.4 The most frequently cited works

The analysis of the data concerning the most frequently cited works has allowed to claim that in the group of those works which are referred to at least by three authors, the great majority are book publications: out of 35 quoted items, there are 27 books whereas the remaining eight are articles – seven in collective volumes and one in the journal *Teksty Drugie* [*Second Texts*]. This last item is a special case because it refers to the essay entitled *Mały lecz maksymalistyczny manifest translologiczny* [*Small but maximalist translological manifesto*] by Stanisław Barańczak which was later republished in the book with the title *Ocalone w tłumaczeniu* [*Saved in translation*] as Part I. In both versions, the text was referred to altogether in ten articles.

Table 2 shows that among the books most frequently cited by *MOaP* authors, there are two textbooks, one (and the only) Polish encyclopaedia of translation studies, the

<sup>18</sup> Tabakowska’s book, referred to in footnote 11, has been included twice – separately for each language version.

<sup>19</sup> It may also result from the fact that in social sciences, in comparison to an article, a book – as a form of publishing research outcomes – is assigned a higher role (*cf.* Auerbach 2006: 75).

small book by Wojtasiewicz referred to in the Introduction to this article (republished in 1992) as well as Barańczak's book which is the outcome of the author's reflection on his own translation works. In this book, Barańczak presents his own theoretical principles. The use of this book in the subsequent volumes of *MOaP* is undoubtedly connected with the fact that its author shows his subjective and personalized (albeit with the aforementioned theoretical component) critical skills. This is also related to the critical approach (oriented towards the discussion with the solutions and their assessment) employed in many of the quoting works.

**Table 2.** The most frequently cited books

Lewicki, <i>Obcość w odbiorze przekładu</i> [ <i>Otherness in translation reception</i> ], Lublin 2000	16
Wojtasiewicz, <i>Wstęp do teorii tłumaczenia</i> [ <i>Introduction to translation theory</i> ], Warsaw 1996	13
Dąbbska-Prokop, <i>Mała encyklopedia przekładoznawstwa</i> [ <i>Small encyclopaedia of translation studies</i> ], Częstochowa 2000	11
Tabakowska, <i>Cognitive linguistics and poetics of translation</i> 1993 (4) / <i>Językoznawstwo kognitywne a poetyka przekładu</i> 2001 (4)	8
Pieńkos, <i>Przekład i tłumacz we współczesnym świecie</i> [ <i>Translation and translator in the modern world</i> ], Warsaw 1993	7
Pisarska, Tomaszkiwicz, <i>Współczesne tendencje przekładoznawcze</i> [ <i>Modern tendencies in translation studies</i> ] Poznań 1996	7
Barańczak, <i>Ocalone w tłumaczeniu: szkice o warsztacie tłumacza poezji z dołączeniem małej antologii przekładów</i> [ <i>Saved in translation: sketches on the skills of the poetry translator with a small anthology of translations</i> ], Poznań 1992 and further	6
Bednarczyk, <i>Kulturowe aspekty przekładu literackiego</i> [ <i>Cultural aspects of literary translation</i> ], Katowice 2002	6
Lewicki, <i>Konotacja obcości w przekładzie</i> [ <i>Connotation of otherness in translation</i> ], Lublin 1994	6
Krzysztofiak, <i>Przekład literacki a translatoologia</i> [ <i>Literary translation and translatology</i> ], Poznań 1999	5

Among the authors of the articles (of which one was referred to by four quoting authors and the remaining ones – by three) are: Lewicki, Bałuk-Ulewiczowa, Kalaga, Teodorowicz-Hellman, Ziomek.

If we take a look at the topics of the most frequently cited works, we can tentatively state that *MOaP* authors searched for general knowledge (and thus used textbooks and the encyclopaedia), critical analysis tools (Barańczak) and finally theoretical foundations for the examination of cultural otherness and its treatment in translation (Lewicki) as well as linguistic (or – more specifically – cognitive) instruments which would allow to analyse and account for the mechanisms of differences between the original and translation. The reason for the selection of such materials was primarily the topics of the successive conferences and volumes which – to a great extent – depended on the organizers' interests as well as on the very development of (Polish) translation studies. If there are yet no works representing the sociological approach or the approach going beyond the text, this may be due to the fact that although such themes are present in the reflection on translation, it is only the publications edited by Wolf (2006) and Wolf, Fukari (2007) that explicitly draw attention to the "sociological turn" taking place.

## 2. Concluding remarks

The scientometric observation of the data concerning the cited works, being part of a small sample consisting of fifteen volumes of the series *Między Oryginałem a Przekładem* [*Between Original and Translation*] obviously does not allow to precisely answer the questions about the influence of certain works and certain authors in a given period of time. What would be necessary is a qualitative analysis of the manners and goals of quoting which – as is commonly known – can be used in different ways to support argumentation (e.g. as a way of presenting, confirming or refuting other scholars' views – cf. de Nuchèze 1998: 37). This would help to ascertain whether in the works which make references to particular texts, we deal with “the mimetism of references and strongly consolidated reflections”<sup>20</sup> or with the discussions and attempts at developing the suggested solutions or, in other words, with certain innovative practices understood as preferring

transdisciplinary studies with clear empirical roots [...] strictly connected to a new theoretical conceptualization (well-grounded in the state of research) and leading to the formulation (reinterpretation, solution) of a problem which is of fundamental significance to a given discipline and (as a consequence) to the whole field of science (Nycz 2013: 112).

Such research is still waiting for its realization. The observations of the data presented in this article let us make the preliminary remarks concerning the tendencies or signal the occurrence of the phenomena whose explanation or interpretation are possible provided they are observed in the context of broader processes.

The first observation is related to the interdisciplinary character of the research into translation. It becomes visible both in the thematic specialization of the authors publishing their works in the series as well as in the inventory of the cited works. However, this is not surprising as interdisciplinarity and transdisciplinarity are – so to speak – the innate features of translation studies as a new field of research whose “contours” or “map” have yet to be clearly marked (cf. Snell-Hornby 2006; Simeoni 2007; Gambier 2005; Gambier 2007; van Doorslaer 2005; van Doorslaer 2007).

The second observation pertains to the place of publishing the cited works (the authors' own books as well as edited collective volumes). This list includes (mainly university) publishing houses located in Warsaw, Cracow, Poznań or Lublin. However, the most numerous are the publications in the Katowice series *Studia o Przekładzie* [*Studies in Translation*] which has been published since 1994 and which in this way emerges to be an essential form of the (early) institutionalization of translation studies in Poland.

However, the analysis of the bibliographic data of the cited works has allowed to notice one more important phenomenon which could be difficult to perceive otherwise. What is striking in the material under analysis is lack of the quotations of the publications in periodicals whereas already at that time such journals as *Przekładaniec* (founded in 1995), *Rocznik Przekładoznawczy* (founded in 2005) or *Recepcja-Transfer-Przekład* (founded 2002) existed. Polish translation scholars also published the results of their studies in the journals issued by universities, both in Polish as well as in foreign languages. On the

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<sup>20</sup> “Mimétisme des références et réflexions bien établies” – the designation borrowed from Gambier 2005.

basis of the materials collected as the analysis corpus, one may think that *MOaP* authors do not find anything useful in those academic periodicals or that – following the already quoted words of Małgorzata Tryuk – “they do not read what has been written in this field” (Tryuk 2011: 340). This may worry especially because the analysed material contains no foreign-language works of Polish authors, which forces us to correct the opinion expressed by Jerzy Żmudzki about translation studies being “only Romance language-, English- German- or Russian-profiled”. This “profiling” is indeed visible but most of all with reference to foreign authors – not the Polish ones (they seem not to exist). This may result from the “limitation of the receptive sensitivity of such translation studies to the achievements of this discipline in Poland within general translation studies” (Żmudzki 2009: 51). However, it may also be seen in a wider context, with reference to Yves Gambier’s observation:

In reality, it looks as if today’s translation research is largely carried out by isolated individuals; that there are numerous publications as if there were more authors than readers whereby the repetitiveness of the undertaken topics, collected data and formulated conclusions is clear.<sup>21</sup>

It may also be stated that this feature of Polish translation studies is shared with the research done in other countries. And – likewise – it should be overcome since “[i]t is not a quantity of publications and conferences that is decisive but their innovative quality and their degree of relevance for our society” (Snell-Hornby 2006: 175).

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<sup>21</sup> “De fait, la masse des travaux traductologiques aujourd’hui semble être menée par des individus isolés, est l’objet de nombreuses publications comme s’il y avait plus d’auteurs que de lecteurs, est souvent répétitive dans les sujets abordés, les données collectées, les inférences et conclusions tirées” (Gambier 2005).

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**THE SLOVAK SCHOOL OF TRANSLATION STUDIES  
(DIONÝZ ĎURIŠIN AND TRANSLATION FUNCTIONS)**

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**ABSTRACT**

The turns in the humanities over the past decades have not brought any radical renewal to contemporary translation studies, but rather an extension of the view to summarize or focus on some of its particular aspects. This may be the reason why some traditional notions have reappeared as a part of recent concepts in translation studies. The following text reflects on the modalities of interpreting several notions in current TS concepts as compared with the Slovak Translation School (Popovič, Ďurišin), which are based on Czech and Slovak structuralist thinking from the 1920s and 1930s. The aim is also to draw attention to the potential of conceptualization in current TS, such as the role of creation in translation, the decisive position of the receiving environment (Target) in the translating process, or representations of the translation movement in multilingual, multiethnic and multicultural spaces as well as the undeniable literarity of every translation.

**Keywords:** Czech and Slovak structuralism; Russian formalism; inter-literary process; receiving/sending context or environment; functions of receiving/sending environment; creative equivalence; decisions; needs; multilingualism; multiculturalism; domestication; adaptation; borrowing; rewriting

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**Introduction**

The turns in the humanities over the past decades have surprisingly extended the number of aspects studied, but not their main principles, or as Maria Tymoczko wrote, there are “Signs of necessity to rethink fundamentals” (2009: 401). Perhaps this is the reason we are witnessing recurrent discussions in TS about new turns, whether it involves reviving the old theories, parallel views towards old and new theories, the known and unknown, or space and time.

Reconsideration of the old theories is a very current topic of international debate in the humanities.<sup>1</sup> One of the symptoms of reconsidering the issues forgotten in the past

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<sup>1</sup> See the large number of meetings organized on such issues as the Russian formalist school (Moscow 2013), Czech, Slovak and Polish Structuralism (Prague 2013), TS in Slavic Countries (Bologna 2014),



is the fact that some traditional notions have reappeared as a part of recent concepts in Translation Studies (creation, process, function, conception, interliterarity or literariness, poetics, domestication, adaptation, localization, foreignization, etc.).

A new concept based on an older one is nothing exceptional. In spite of this, we are usually not very conscious of how the new concepts maintain traces of their former use which are altered and hybridized into new meanings. It is quite difficult to assess the consequences of the former meanings in a new concept. In the following discussion, I will provide a few examples of this based on the material of the Slovak School of TS.

### **The role of structuralism in Slovak TS**

The Slovak School of Translation Studies, known under the name of Anton Popovič, has been built on structuralist and formalist foundations. Slovak structuralism started at the beginning of the 1940s with the volume *Teória literatúry* (The Theory of Literature), an anthology of Russian Formalism translated into Slovak by Mikuláš Bakoš in 1941, including the articles of Veselovsky, Shklovsky, Tynyanov, etc. This happened two decades after the golden era of Czech structuralism during the interwar period. Czech structuralism was known in the Slovak academic environment because of the numerous Czech intellectuals who were active in Slovakia after the establishment of Czechoslovakia in 1918. Even Jan Mukařovský was teaching at Comenius University in Bratislava between 1931 and 1937.

Unfortunately, this process was interrupted during the 1950s by the ideological oppression and international isolation stemming from Soviet Union communist rule in the countries of central and south-eastern Europe. The revival started during the 1960s with an ideological emancipation, and in turn, translation studies regained its main positions immediately.

In the 1960s, Slovak Translation Studies began to develop its own theoretical concepts, built upon the renewal of structuralist thinking at the time. This involved, in particular, the aesthetics theory formulated by Mukařovský, Vodička, and the Slovak structuralist, Mikuláš Bakoš, the communication model of translation constructed by Roman Jakobson in the 1920s in the Prague Linguistic Circle, well before leaving for the USA, and Jiří Levý's translation theory based on his socio-historical concept. A common Czech and Slovak foundation for TS was first presented by Levý's work *České teorie překladau* (Czech Theories of Translation, 1957) and later by his seminal book *Umění překladau* (The Art of Translation, 1963, 2011). The fact that the Slovak TS scholar Popovič was a doctoral student and a very close disciple of Levý at Masaryk University in Brno is also significant.

### **Slovak school of translation studies**

The relevance of Czech structuralism and Russian formalism in Slovak thinking on translation is demonstrated also by the contribution presented by the Slovak comparativ-

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the workshops on the issue of New and Old Theories at the XXth ICLA Congress (Paris 2013), and many publications on the same topic.



ist and TS scholar Dionýz Ďurišin at the 6th International Congress of Slavonic Studies in 1968 in Prague titled “Otázky porovnávacieho skúmania literatúr a analýza prekladateľskej metódy” (Issues of Comparative Literature Research and the Analysis of Methods of Translation). According to Ďurišin, the asset of structuralism to literary criticism is for his generation decisive: “The traditions of structuralism in literary scholarship were especially inspiring. Their legacy, in a somewhat changed form, opened up great possibilities for studying the artistic literary work itself” (1968: 389).<sup>2</sup>

Again, he brought back the incentives of structuralism in his book *Z dejín a teórie literárnej komparatistiky* (From the History and Theory of Comparative Literature, 1970: 39–68, 69–95), where he analysed the works of the Russian scholar and literary historian A. N. Veselovsky, often drawing on his works, Russian formalists and other Czech and Slovak structuralists, such as Karel Krejčí and Frank Wollman (his doctoral tutor in Brno).

In the quoted article “Issues of Comparative Literature Research and the Analysis of Methods of Translation” from 1968, Ďurišin stated that interest in translation is increasing rapidly. Theoretical background, however, is missing, thus leaving the analyses and evaluation, as well as translation criticism, behind practical translation. A similar feeling was shared by his whole generation, and thus theoretical concepts of more translato-logists, such as Anton Popovič (1968, 1971, 1975, 1976) or František Miko with his theory of expressivity in translation were created.

When the Slovak School of TS was formed at the turn of the 1960s and the 1970s, both main theorists, Popovič and Ďurišin, started from the communication model of translation. The difference between them was neither in the direction of action, nor in its main actants, as indicated by the general communication model of translation AUTHOR – TEXT – RECEPTOR, amended by Popovič as EXPEDIENT – TEXT 1 – TRANSLATOR – TEXT 2 – PERCIPIENT. The difference was that Ďurišin understood the flow of information as a simple relay, analogous to journalistic news (announcements, reports, references, etc.). He called this function of translation mediation, and he did not consider it important as it dealt only with the intermediation of information (1968: 393). In his opinion, the analyses of translation from the communication point of view understood translation only as an exchange of lexical or syntactic elements, thus they focused on searching for exact linguistic equivalents or shifts, deviations, which made the translation much simpler. Ďurišin found shifts to be an inevitable part of each translation (1976: 140–142). However, the substantial shifts are not linguistic. They are creative changes at all levels of the translated work. The important factor is how the translator shifts the work, either in terms of language or on the artistic, literary level.

According to Ďurišin, the mediation function refers to professional translations, whereas literary translation, on the contrary, concerns the creative and meta-creative function. Literary translation embodies the artistic vision of the original – the creative function, and at the same time, creates new aesthetic information within the secondary modelling system – the function of meta-creation. Already in the 1970s, he used Lotman’s semiotics, and in this spirit, he also understood the meaning of equivalence. At the

<sup>2</sup> In Slovak: “Podnecujúco pôsobili najmä tradície literárnovedného štrukturalizmu, ktorého určitým spôsobom pretvorené dedičstvo otváralo veľké možnosti pri práci s vlastným umeleckým dielom” (1968: 389).

linguistic level of the text, he saw it as information equivalence. At the level of the entire work, he understood it, however, as functional or creative equivalence, i.e. as a system of creative changes, deviations and shifts brought into the new text by the translator, thus creating a translation, which is different from the original work. Only creative changes enable the translation to actively participate in the new receiving environment. The value of translation lies in the highest possible level of creativity, i.e. not in the transfer of information, but in the creative transformation.<sup>3</sup> Hence, Ďurišín's approach to translation is the opposite of the customary use, even today: not from language to the work, but from the work to the language level.

This resulted from the methodological advantage he had. Since he was grounded in comparative literature studies, he perceived translation as a part of two literatures at the same time – as a process, which enables the original to work not only in the environment of its origin, but also in the new receiving medium, in the environment of new literature, where it received different features. In his first theoretical work *Teória literárnej komparatistiky* (Theory of Comparative Literature Studies, 1975), he defined translation as “one of the significant expressions of inter-literary co-existence”, the primary function of which was to “get the narrowest bands of domestic literature with the evolutionary process in the literatures of other nations” (originally “inonárodné”, that means “other-national literatures”, 1975: 145).<sup>4</sup> Translation did not have to arise as a consequence of impact or contact, as confirmed by traditional comparative literature studies in the 1970s. It could also be an echo of the impulse from a third literature or a translation to a third language or an expression of the fact that the receiving environment (translator, publisher, literary critics, readers) realized the importance of the work in its own situation.

He also included in this book the study “Preklad ako forma vzťahu” (Translation as a form of relationship, 1975: 172–180), where he defines translation as a process with different stages of independence from the original, from faithful translation through adaptation and resemblance up to an original creation (named “re-creation”). Although these terms were commonly used in literary criticism, Ďurišín changed the perspective, using them from the point of view of relationships between the texts and arranging them under the heading “Classification of integration and differential forms of reception”: allusion, reference, variation, borrowing, resemblance, plagiarism, adaptation, translation.<sup>5</sup> With this understanding of translation, Ďurišín had already come close in the mid-1970s to the current meaning of intertextuality.

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<sup>3</sup> Ďurišín understood the communicative transfer of information in a relatively narrow way as a transfer analogous to journalistic information. According to him, analyses of translation from the communication point of view searched only for shifts at the linguistic level, not for complex changes of the meaning. In order for translation to have more than a mediation function, it had to be creative. Many of the directions in TS focused exclusively on the research of linguistic forms in the texts and stopped at the primary language level, having difficulties incorporating the elements of cultural meaning into their analysis.

<sup>4</sup> In Slovak: “jeden z významných prejavov medziliterárneho spolužitia”; “obstarávať najužšie vzťahy domácej literatúry s procesom inonárodného literárneho vývinu” (1975: 145). Ďurišín constructed the terms “interliterary” co-existence, or “interliterary”: process, as well as the term “othernational literatures” instead of the term “foreign literatures”.

<sup>5</sup> In Slovak: “Klasifikácia integračných a diferenciačných foriem recepcie: alúzia, narážka, variácia, výpožička, ponáška, plagiát, adaptácia, preklad.”

At the end of the 1970s and the beginning of the 1980s, further changes had occurred. In two consequent volumes *O literárnych vzťahoch: sloh, druh, preklad* (About Literary Relationships: Style, Genre, Translation, 1976) and *Teória medziliterárneho procesu* (Theory of the Interliterary Process, 1985), Ďurišin laid down the principles for his extensive systematics, to which he added additional terms. Since he considered translation to be an expression of movement, which permanently takes place between various literatures and includes all connections, parallels, processes of recognition or contacts, he named this movement the interliterary process.

He also worked on the notion of the interliterary process in the 1980s.<sup>6</sup> Although the term systematics – theory of the interliterary process – sounds theoretically, it expresses an extraordinarily dynamic phenomenon – the life of literatures, changes, movement. This is also obvious from the terms and notions of his model. Let's look at the most important of these:

- (1) Translation as a variable form of the interliterary process, translation as a creative equivalent,
- (2) The decisive role of the receiving environment in the translation process, the functions of translation,
- (3) The inevitability of changes in creative translation and the different forms of freer or more strict translation,
- (4) The geographical concept of literatures as well as the multi-functionality of translation in interliterary communities and centrism,
- (5) Various approaches to world literature and the role of translation in it.

### Relationship between the Source and the Target

The term interliterary process was unique at the time of its creation. Even if we use rather the term transliterary today, the meaning of interliterary has not disappeared. It denotes a movement of literary works between individual cultures, languages and literatures in the world. In Ďurišin's opinion, what will be translated is decided by the receiving environment. It is the same as in the case of intertextual relationships. In addition, the initiators of relationships between texts are the authors (translators) who choose from the existing texts and not the authors who are sending them.<sup>7</sup> It is the same approach to intertextuality that was applied by functional TS and by the theories of reception and reader studies.

Current TS continues to reproduce a traditional, classical model of transfer, i.e. transfer of the text from the Source Context to the Target Context (SC → TC). Based on

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<sup>6</sup> Ďurišin's concept of translation occurred in two stages:

- The first of these (1970s and 1980s) focused on translation and its connection to the interliterary process. He analysed artistic translation, equivalence, translation shift, and others in the background of literary history and literary theory (semiotics).
- The second stage (1980s to 1990s) examined translation within interliterary communities, centrism and world literature, which represent its original contribution to world comparative studies.

<sup>7</sup> Many books, texts, expressions, images, media messages, works of art, etc. submitted by authors remain without response, not provoking a positive or negative reaction, because the receivers themselves choose the message to which they want to react.

this, the dependence of translation on the original work is then derived. Consequently, translation is evaluated depending on the extent to which it corresponds to the original. Ďurišín, however, similarly as Tymoczko (2009) mentioned recently,<sup>8</sup> pointed out that the process of translation takes place the other way round. The starting point of translation is not in the sending environment, but in the receiving environment, because it actively selects the work for translation, seeks the way of interpretation and translation. Thus, in the translation process, the receiving environment is decisive, not the sending environment.

Sometimes it happens that a translation arises in the sending environment (literature of the original work), i.e. in the Source Context. Even in such a case, it is changed either by the language it is translated into or later by the perception in the receiving environment, i.e. the Target Context. The concept of transfer from SC → TC is an expression of still persistent fetishizing of originality and of the biologized model of evolution from the roots to the blossom, resulting from the idea of historical causality as well as progressist and determinist understanding of temporal continuity from the beginning to the endless future.

Ďurišín's statement must be mentioned. He had already formulated it in the 1970s, nevertheless, it is discussed again, despite the attempts to solve the problem by several theoreticians of TS (Vermeer, Toury<sup>9</sup>). Ďurišín also brought other features into the thinking about translation – reasons for choice and the manner of translating. As we have mentioned, the choice of the work for translation is made by the receiving literature (translator, editor, literary criticism, social order, institutions, etc.), to which the work will belong after being translated. Based on what criterias is the work chosen? Ďurišín claims it depends on the evolutionary needs of the receiving environment. A new factor enters the game – evolutionary needs. This means that a certain type of work is required by the receiving literature or culture at a certain time because this work is relevant to it. A foreign literary work can be involved in the receiving literature only when its translation (a) is suited to the literary norms and cultural ideas of the receiving environment,<sup>10</sup> and (b) adds to or innovates the receiving literature. The receiving environment also decides about the way in which the work is translated. The differences between the original and translation occur thanks to the receiving environment's interpretation of a foreign work, which can be perceived quite differently than by its author

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<sup>8</sup> Tymoczko (2009: 401–421) expressed her doubts about the transfer hypothesis as the dominant conceptual model of Eurocentric translatology “terms like localization indicate a movement away from the old transfer hypothesis that has dominated Eurocentric thinking about translation” (2009: 401) and further “translation involves close transfer of the message (particularly the semantic meaning) of the source text” defining the transfer as an action of “carrying across”, “leading across”, “setting across” an object (2009: 405).

<sup>9</sup> Besides the teleological approaches to language and communication in the works of Czech structuralism, we should also mention that Gideon Toury (1980: 30) wrote about Ďurišín's approach as follows: “Translation is a highly teleological activity; in other words, that the exertion of any single act of translating is to a large extent conditioned by the goal it serves. Thus, in order to be able to understand the process of translation and its products, one should first determinate the purposes which they are meant to serve, and these purposes are set mainly by the target, receptor pole which, in processes of this type, serves as the ‘initiator’ of the inter-textual, inter-cultural and interlingual transfer.” In *In Search of the Theory of Literary Translation*.

<sup>10</sup> This means the translated work is perceived as a translation.

or its original environment.<sup>11</sup> In the 1970s, a similar differentiated comprehension of the literary process was unusual.

### Limits of translation

We have seen what forms of reception relationships Ďurišín formulated – ranking from allusion, through borrowing up to plagiarism, adaptation, and artistic translation (1975: 172–180). Translation expresses an image of foreign literature in the receiving environment, but in a modified form. Translation cannot create an exact equivalent of the original because the two language systems are inadequate or incommensurable (1976: 122). In addition, the methods of translating change depending on the norms of the particular time period. Ďurišín did not reject the concept of equivalence, though, according to him, the aim of translation is to construct functional equivalence.<sup>12</sup> This can only be achieved if the equivalent is creative.

The choice of a functioning equivalent of artistic processes [...], might sometimes lead to the complete negation of the individual language means, e.g. at the level of the morpheme, word, or even the sentence. [...] Respecting equivalence of linguistic means is unbinding in terms of the functional equivalence of an artistic text<sup>13</sup> (Ďurišín 1976: 129).

We can see that Ďurišín loosens the relationship between the original and translation up to the limit of the new text, which was an unacceptable approach at a time when the original work and translation strictly differed.

### Translation in interliterary communities

Translation Studies used to have an extraordinary position in Czech and Slovak society also because the region of former Czechoslovakia is a multilingual, linguistically and ethnically mixed unit. Unlike the linguistically and culturally unified countries in Western Europe, translation played a significant role in central and south-eastern Europe for centuries. The international TS community did not recognize this difference because it built its concepts with regard to its own conditions. In recent years, however, perceptions have started to change, in particular in the USA (Saussy, for exam-

<sup>11</sup> See the study of Leena Laiho “A literary work – Translation and Original: A Conceptual Analysis within the Philosophy of Art and Translation Studies” (*Target* 2007: 297) based on the well known Borges essay “Pierre Ménard, auteur del Quijote” where Borges argues that even a faithful transcription of a literary work can be considered as a new original work.

<sup>12</sup> Functional equivalence differs from the original because it is creative. Ďurišín used Lotman’s concept of a secondary modelling system. As the translating process is a specific creative activity, the translator as a kind of creator subordinates the language categories to literary categories, which Ďurišín called the structural-semantic categories (1976: 129).

<sup>13</sup> In Slovak: “Voľba funkčného ekvivalentu umeleckých postupov [...], môže niekedy viesť k úplnej negácii jednotlivých jazykových prostriedkov napr. na úrovni morfémy, slova, ba dokonca aj vety. [...] Rešpektovanie ekvivalentnosti jazykových prostriedkov je z hľadiska funkčnej ekvivalentnosti umeleckého textu nezáväzná” (Ďurišín 1976: 129).

ple), and some typical phenomena, such as bilingualism and multilingualism, bi-literarity and poly-literarity, or the author, translator and even translation having two or more homes, have become more common in TS. Ďurišín was forced to see translation from this point of view, and he, therefore, brought to TS the idea of the functioning of a translation in Specific Interliterary Communities (SICs), which are one of the forms of the interliterary process.<sup>14</sup>

Translation has a unique position in the SICs. It functions in several cultural, linguistic, ethnic or religious environments, by which the reception of the translated work gains various mixed forms. The translator (and the author) often works with multiple languages and must reflect the characteristics of several cultures. Interliterary communities are complex units of languages and cultures, where translations are moving between them. By their formulation, Ďurišín demonstrated that translations do not occur equally, but are also based on preferences, depending on the geographical, i.e. spatial, arrangement of linguistic and cultural units. The factor of space in TS has been referred to by, for example, the American sinologist and comparative literature scholar Haun Saussy.<sup>15</sup>

### Translation in world literature

The model of the interliterary process originates from the level of national literature, and through interliterary communities and interliterary centrism, it advances to the level of world literature. In this regard, Ďurišín wrote several studies and two books (1992, 1993).<sup>16</sup> His contribution to developing the categorization of world literature was assessed by César Domínguez in the study “Dionýz Ďurišín and the systemic Theory of World Literature” (2011: 99–107). He used as the basis predominantly the book that Ďurišín published in 1992 entitled *Čo je svetová literatúra?* (What is World Literature?).

Also in this work, Ďurišín deals with translation and asks a very indicative question: “Does the artistic translation take on a new meaning?” (1992: 185–190). From a certain point of view, yes, because it finds itself in a much wider interactive framework. In his opinion, translation becomes a part of all levels and parts of world literature and individual literatures at the same time. He designated the phenomenon “domestication of *other national* works [...] in *other literary* system” (1992: 184).<sup>17</sup> It means that a work

<sup>14</sup> Interliterary communities are groups of literatures of different languages and cultures living in one administrative unit (Belgium) or one historical or political unit (Slavonic literatures, Spain). They are characterized by the cultural and linguistic diversity being, at the same time, internally interconnected (historical functions). Ďurišín published 6 volumes of *Specific interliterary communities* in a Slovak-French edition: *Osobitné medziliterárne spoločenstvá I–VI / Communautés interlittéraires spécifiques I–VI*, (1987–1993).

<sup>15</sup> As was done, for example, by Haun Saussy, who entitled his contribution about translation in the XXth ICLA/AILC Congress in Paris 2013 “By land or sea: models of World Literature”. Not published. See Bulletin AILC 2013. Paris: Université Paris Sorbonne 2013, 32.

<sup>16</sup> The latter one, *World literature with pen and chisel* (1993), is interesting as it expresses terms, such as communities, interliterary process or world literature in words and also through the fine arts in a three-dimensional wood sculptures made by Vladimír Korkoš. The French version of the publication has the title: *Littérature mondiale en tant que communauté interlittéraire finale*.

<sup>17</sup> We are using the forms of Ďurišín's terms *other national* and *other literary* because they were essential for his thinking on translation. The meaning of the terms is not yet complicated: “domestication of

from a different literary, historical and cultural environment is incorporated, after being translated in each specific literature in which its translation was published, as its own production. The translated work fulfils the same functions as all literary works created in this literature, becoming part of the receiving environment. Domestication is only possible if the work is translated creatively and contains relevance indicators for the receiving environment. Otherwise, it remains in the new environment as an external phenomenon that can join it later.

More factors participate in the domestication of foreign works. Ďurišín does not think of the external indicators, such as updating, naturalization or localization, but the creative reworking of features of the translated works (composition, figurative language, style, metaphors, expressiveness, message, factography, etc. on the level of meta-creation). The methods of transforming the qualities of the work in the process of translation may be varied – toward the past, towards foreignization, popularization, hybridization or creolization. An important aspect is what is relevant for the receiving environment.

Ďurišín outlined several concepts of world literature (normative, additive, historical, based on literary values or on historical poetics, total, etc.). Thanks to his spatial imagination, he built a model based on the relations between various literatures and on the movement of translations in space (as ideas, texts and objects). His concept of world literature could be characterized as a system of geographical segments (other national literatures, communities, centrism, networks), which are layered above each other according to the level of complexity, whereas they include the same literary phenomena, just at different levels of involvement.

## Terms

The previous meanings are not completely or definitively missing from the redefined terms and notions. Let's look at several terms from Ďurišín's systematics, which are not considered as new but are reintroduced with new content.

The term *domestication* has been used in Slovak theories on translation for several decades. Ďurišín used the term in 1992 when interpreting the forms of translation in his book *What is world literature?*<sup>18</sup> In international TS, the term *domestication* started to be used after 2000 by Lawrence Venuti. According to Ďurišín, domestication is not identical to assimilation or naturalization, as it is not about adjustment of the content (facts), but about reworking the literary components and procedures of construction, by which the work was created. Basically, both authors express the same phenomenon, only with a diametrically different evaluation. Ďurišín positively evaluates domestication of the translated work because he understands it as a result of the activity and creativity of the receiving environment, whereas Venuti evaluates domestication negatively because he understands it as a result of violence, pressure and deformation of the sending environment.

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a literary work of a foreign nation [...] in the system of another literature". Ďurišín did not agree with the notion of foreignness. Instead, he invented his own concepts on the basis of the notion of otherness.

<sup>18</sup> A leading American comparatist, David Damrosch, published his book under the same title *What is World Literature?* (2003) more than 10 years after Ďurišín without any mention of it.



The main role is played by the receiving environment when selecting the work for translation and during its translation. Ďurišin named this phenomenon the *decisive role of the receiving environment (context)* even in the early 1970s. Functional theories of translation used the same manner of thinking. It is the opposite to that outlined by the transfer model, established in western TS, which understands the movement of translation exclusively from source to target. It is remarkable how long this model has endured despite its mechanical notion of the sequence from beginning to end and from cause to consequence (from ST to TT). Historiography rejected the causal model and the continuous understanding of time a long time ago. Let's not forget how the movement in the cultural area was captured by Pierre Bourdieu with his theory of competition in the field of intellectual products, where translations can compete with original literary works. In the basic transfer model from ST to TT, there is one idea only – binary understanding of phenomena, where the entire process of changes and mutual interconnections vanishes in favour of two separate poles.

*Interliterary process* is another term that Ďurišin uses to express the complexity of translation. He is the only one in TS to present translation as a living movement of different directions between languages, literatures and cultures, mapping the origin and occurrence of translation in historical time, in the sphere of literary poetics and multiethnic and multilingual complexes. The term was created in the second half of the 1970s.

At the end of the 1960s, Ďurišin also focused on the role of *creativity* in translating. In his opinion, the translator has the status of author, overlapping with the role of writer, which is a daring idea even today. Thus, he brought *literariness* to the forefront, which appears in both literary and utilitarian discourse. This term also returns to TS, and not only when studying literary texts.

We have mentioned that, in the mid-1970s (1975: 172–180), Ďurišin defined translation as a process with different levels of freeing up the translation from the original work. Thus he allowed for understanding *translation as a creative equivalent of the original work* that adapts to the needs of the receiving environment. He drew attention to the changing translation norms in history and accommodated the phenomena that are not suitable for the currently valid norm. These are not only adaptations for the stage or in the media, but also borrowings, rewritings, reinterpretations, free processing of texts or merging of various artistic languages in translation. Translation is thus present in each expression of an intertextual relationship, even in the case of a copy or plagiarism.

## Conclusion

How translation is understood is rapidly changing today. TS has realized that it is impossible to continue to rely on the usual, static model of translation. This has been demonstrated in a number of attempts to try to summarize the current state of TS as well as new attempts to reveal the mechanism that makes the model inflexible (i.e. theories of power, postcolonial studies, eurocentrism, etc.). The current model of ST → TT is no longer suitable for TS – not because it is eurocentric, but because it absolutizes the mechanical transfer of a certain object from one place to another, forgetting that



the translation process is not a simple replacement but an extraordinarily mixed, changing, heterogeneous, and often contradictory or illogical reality.<sup>19</sup>

In her study “Why translation should want to internationalize?” (2009), Tymoczko states that the idea of a relationship between the source and target is mechanical, and translation is not an ordinary transfer of the original to another language (“carrying across”). To illustrate the opposite, she mentions the Chinese and Arabic expressions for translation and points to their figurativeness and metaphorical construction. TS in Europe was acquainted with different understandings through concepts from remote parts of the world and changing the relationships between texts. We cannot help but recall Ďurišín’s statements from the 1970s and 1980s. An interesting fact is that attention was drawn to his works in the Balkans, China (Gálik 2009) and Japan (2007).<sup>20</sup>

Ďurišín’s opinion that translation is only a translation if it is creative meant that it sometimes produces a radically changed version from the original. This is a reality that the current model of translation accepts only to a certain extent (i.e. adequacy). However, this could be proved, for example, by thousands of translations of Shakespeare’s plays around the world or translations of classical works from past centuries for today’s readers. In addition, translated works often cannot be differentiated from original works, because the borders between them are disappearing and translation very often functions as an original work. Ďurišín defined the levels of translation freedom as differentiated and integrated forms of reception (1975: 172–180). Tymoczko also approaches the problem from the position of translation and finds that translation is borrowing and taking over. The translator and, through the translator, the receiving environment decide to what extent the translation is freed from the original work or comes closer to it.

Ďurišín could freely think about translation because he did not respect the established concept of transfer from Source to Target. Besides deciding the role of the receiving environment during the translation process, he pointed out another fact – namely the causes of its decisions denoted as the needs of the receiving environment. Tymoczko also returned to the term *needs*, which was displaced for a long time due to its deterministic nature, in which however the particularities of different areas of the world can be revealed.

Due to the widespread and early awareness of structuralism (1920–1940) and semiotics (Lotman, from the 1970s), the Czech and Slovak concepts on translation were very flexible, unencumbered by simplistic and unilateral visions. Even today, after repeated waves of poststructuralism, deconstruction or post-colonial studies, reality is seen by the varied and inherently contradictory linguistic, literary, social or politic intertwining of endeavours. If TS returns to familiar terms and notions, it could suggest that the traces of their previous meanings reveal noticeable suggestions. Yet the aim is not to repeat history. The important thing is to let flexibility and changeability enter

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<sup>19</sup> Tymoczko finds the basis of this model in the transfer of the economic notion of market as the transfer of goods. It is a very interesting idea which, however, brings power relations once again into the process of translation, so that it does not go beyond the limits of post-colonial thinking.

<sup>20</sup> Ďurišín, Dionýz: *Hikaku-bugoku hōhō-ron. Methodology of Comparative Literature*. Tokyo: Tirit-su-shoho 2007.

contemporary TS, to realize the diversity of reality, and to admit that there are always other possibilities.

Translated by Slávka Gánovská  
Revised by Andrew Fisher

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## REVITALIZING STRUCTURALISM IN SLOVAK TRANSLATION THEORY – POTENTIAL AND LIMITATIONS

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### ABSTRACT

The revitalization of classical structuralist methodologies brought about the birth of the Slovak theory of literary translation in the 1960s, represented in the works of the Slovak literary theoreticians Anton Popovič and František Miko. Applying their concept of literary communication, they emphasized the reader's reception and interpretation of a literary text. Following their theoretical model, they examined translation as a text – that is to say, a text as a basic communication unit. For Popovič translation appeared to be a text about a text, whereas Miko believed that translation was one of many variants. In this article we aim to test the potential and limits of the revitalized methodological model of Popovič and Miko and their connection with contemporary tendencies such as cultural studies, cognitive linguistics, etc. In order to examine the effectiveness of their application in translation studies, we have chosen the category of translatability, which in the classical theory of translation indicates the specific features of a translated text.

**Keywords:** structuralism; literary translation; translation theory; Nitra school; stylistic model; metatext; prototext

The central question to be examined in this paper is if/how we can revitalize structuralism in the Slovak theory of literary translation. Our suggestions arise from observing attempts at the revitalization of structuralism in Slovak literary studies in the 1960s. The beginnings of Slovak translation studies were seen in the context of literary theory and came as a result of the attempt to revive the Slovak structuralist tradition, which was formed in Slovakia in the 1930s under the impact of the Prague Linguistic Circle. Before World War II there were several members from this research team teaching in Slovakia (e.g. Mukařovský, Kořínek, etc.); conversely, several Slovak structuralist protagonists studied at Charles University in Prague (e.g. Bakoš, Hrušovský, Novák). However, structuralist methods in the Slovak literary environment were significantly modified. Anton Popovič, examining the history of Slovak literary studies, noted that in Slovakia research had developed a more horizontal scope, as opposed to Czech research which proceeded into greater depth. The reason was the fact that such disciplines as ethnogra-

phy, folklore studies, and fine art history were absent in Slovakia and there was a need for their establishment. Besides, in Slovak literary studies, the Czech concept of Mukařovský's aesthetic structuralism was distinguished from Russian formalism while Slovak literary theoreticians considered structuralism and formalism as two separate systems (Popovič 1970: 9–12).

Similarly, in the 1960s there was a new opportunity to revitalize the structuralist tradition in Czech and Slovak literary studies. However, this new attempt was disrupted by the political situation in central Europe during World War II, when structuralist methodology was deformed by communist ideology. Czech literary theory and aesthetics were attempting to expand upon Mukařovský's and Vodička's work; meanwhile, in Slovakia, the Czech and Slovak structuralist tradition was revitalized within the background of the Polish (Sławiński) and Russian (Lotman) traditions. One of the prime revitalizing forces in Slovakia in the 1960s was the Nitra School of Translation and the work of its leading representative, Anton Popovič (1933–1984).

By publishing his monograph *Preklad a výraz* [Translation and Expression], Anton Popovič established Slovak translation studies in 1968. Before joining the Nitra research team, he had worked on a collective project designed to examine the history of translation, at the Institute of World Literature and Languages (SAS) in Bratislava. It was necessary to expand on the theory and working methods of translation. One of the most important concerns was the **shift of expression**. As Jozef Hvišč (1969: 111–112) states, there were several proposals and the most suitable proved to be that of Anton Popovič. He based this problem on two stylistic factors: a) factors of dynamic and **quantitative** interpretation (stylistic levelling, stylistic intensification, stylistic compensation); b) factors of static, **qualitative** interpretation assessment (stylistic substitution, standardization, individualization).

Translation research in the 1960s was systematically linked with the theoretical works of Jiří Levý. It could be observed in Popovič's work (1970: 15), in which he refers to Levý's understanding of translation as a decision process. When dealing with the issue of **shifts of expression**, Popovič was inspired by his teacher and close colleague **František Miko** (1920–2010). Miko was extremely helpful to his student: he gave him his stylistic model of text, not quite finished, which he developed in the ambition to clarify the **specificity** of a literary text – its literariness. Unlike the structuralist attempt to clarify the specificity (of a text) starting straight from a literary text, Miko believed that specificity can be understood and revealed only within the background of non-literary texts, and more importantly, through the effect of its style on the recipient. Based on his long-term observation of how literary and non-literary texts interact through their style in communication and how literary texts are distinguished from non-literary texts, he identified their individual stylistic, better said, **expressive qualities**. As a result, he arranged them into a system of relations, a system apprehending individual expressive values, which correspond to the reality of linguistic expression, in order to get the total effect of the text. Anton Popovič applied Miko's system when working with historical texts in order to reveal the differences in expression between the original and the translated text. In Miko's system of expressive values Popovič found a common principle for comparing the original with its translation, which enabled him to identify the **shifts of expression**. Miko's system of expressive categories proved to be valid as an intermediate mechanism between the orig-

inal text and its translation. In the theoretical part of his book *Translation and Expression* Popovič deals with the relationship between literary history and the poetics of literary translation, while at the same time regarding translation as a creative process, and the structuring of a translated text. The book is a diachronic overview of the three stages of Slovak literary translation in the 19th century. Consequently, he wrote the book *Poetika umeleckého prekladu* [The Poetics of Artistic Translation], which he later elaborated into a well-known book *Teória umeleckého prekladu* [Theory of Artistic Translation].

In 1968 Miko and Popovič presented the fruits of their cooperation in translation theory at the meeting of translators and translation theoreticians organized by the International Federation of Translators, which took place in May 1968 in Bratislava. Miko gave his speech *La théorie de l'expression et la traduction* [The Theory of Expression and Translation]; Popovič presented his paper *Výrazové posuny v preklade* [Concept of Shift of Expression in Translation]. Their papers subsequently appeared in the proceedings with the title *The Nature of Translation*. This book consists mainly of papers by authors from Eastern Europe. The editors – James Holmes, Frans de Haan and Anton Popovič – witnessed the boom of research in literary translation and remarked that its representatives mainly followed the structuralist concept of a literary work. As Popovič (1968/1969: 311–312) stated, structuralism established the foundations of modern literary studies in a very simple way but for its time it was a brilliant idea. It emphasized the importance of a literary work of art and discovered the principles of its internal structure. The structuralist analysis of literary works thus means clarifying the internal principles of a literary work of art. Analogically speaking, the structuralist analysis of the translation of a literary work means clarifying the internal principles of the translation which is formed from its original.

Popovič and Miko began to explore the text as a total unit of literary communication, while Popovič did it systematically, and Miko occasionally – usually when Popovič asked him to cooperate or when he returned back to Popovič's theory in order to reformulate it, from his own perspective, i.e. the relationship between the text and communication (text is identical to communication). The contributions of František Miko to Slovak translation theory and his attitude to Popovič's concept is documented in the anthology of his work *Aspekty prekladového textu* [Aspects of a Translated Text] (Valentová and Režná 2011).

To examine a text from the perspective of communication or its reception was the central facet underpinning the construction of the theory of the literary text and an exploration of the effective method of its interpretation for Slovak literary researchers, who in the 1960s were grouped in, what today is known as, **the Nitra School**. With their new standpoint they contributed extensively to the revitalization of structuralism. The communication aspect of literature re-emphasized the role of the reader – the addressee of a literary work – not only as an equal member of the communication chain (author – text – reader) but also as a determining and decisive member. How and what we communicate after all depends on who we communicate with. Anton Popovič developed this fact in the less known study published in Polish *Rola odbiorcy w procesie przekładu literackiego* [The Role of an Addressee in Literary Translation], which was published in *Problemy socjologii literatury* [The Problems of Sociology of Literature]. In these proceedings, edited by Janusz Sławiński, there were published representative studies of the Polish theory of literary communication. Popovič here deals with the translator's and reader's

intention, the reader's function in translated literary texts, and the stylistic conventions of a reader of a translated text. He believes that translation is the specific exchange of a text for another one – a new one – and it is the reader who influences the so-called **meta-creation process** whose result is a new text – the well-known **metatext**. While exchanging one text for another one, in the new text there are aspects that are not present in the original. For instance, various translator's parentheses and explanations are not only the proof of the active participation of a translator when creating a new structure of a text, but they are the reader's footprints in the text. Briefly, Popovič examined problems such as **communication in a text**, **reader's conventions** projected in a text, and **text in communication**.

In this context, translation seems to be a text that intermediates the original, a text about a text or so-called **metatext**. Popovič was inspired by the Dutch translation theoretician of American origin J. S. Holmes, who discerned (Holmes 1970a) the analogy between literary interpretation of a poem on the one hand, and the translation of a poem on the other hand. He distinguished between creative literature, poetry, drama and **metaliterature**, which uses language to talk about literature itself. Literary criticism and interpretation are then examples of metaliterature. Thus literary translation is an example of metaliterature, too. A poem conceived in the translation process is called a **metapoem**. Popovič elaborated on Holmes' idea – he specified it when defining translation as a stylistic (thematic and linguistic) model of the original. A metatext is a text that repeats the features of another text, adding specific features to it. In this respect, it differs from a technical copy, the reproduction of a text. Popovič applied the idea of metatext to all types of manipulation with the text, that is to say, to different kind of addressees (a translator, an author, a reader, an editor, a teacher, a literary critic, etc.) Consequently, he arrived at the idea of intertextual linking, which is generally known as intertextuality.

Notwithstanding, Popovič's idea of metatext is a most controversial one. Even František Miko reacted critically to it and proposed his own definition: he viewed translation as one of the variants of an original. Both Miko's and Popovič's theory of translation prompted and still prompts diverse reactions in the Slovak literary environment. On the one hand, there is an obvious attempt to develop some aspects of Popovič's theory (e.g. analytical studies by František Koli, Edita Gromová, etc.), on the other hand, there are critical stances. Ján Vilikovský, the renowned Slovak translator, responding to Popovič's theory (2005: 180), concludes that today the positive impulses of his theory are exhausted and under the impact of new trends we can realize its drawbacks. What could be criticized in Popovič's theory is its eclecticism – merging communication theory unsystematically and overemphasizing the priority of linguistic aspects rather than cultural and aesthetic aspects. Other potential points of criticism are the terms **prototext** and **metatext** used as synonyms for original and translation. Metatext is a text about a text; however, as Vilikovský believes, translation is a new, original text. Popovič's contribution to the theory of translation is however the shift of expression and the fact that translation is not viewed as a copy anymore but as an example of intertextual linking and as a new member of the textual chain.

If then Popovič's theory of translation is 'exhausted', it is impossible to revitalize it and we should take a step back from it. Nonetheless, criticism of Popovič's theory has its



limitations, too. It is not often based on a complete knowledge of his work and it does not respect the fact it was developed in two different stages: the first period is when Popovič examined the stylistic aspect of a translated text and his second period is when he treated translation as a mode of manipulation of a text. This is recorded in his *Dictionary for the Analysis of Literary Translation*, which was published in 1976. Apart from this, the dictionary includes terms related to the cultural aspects of translation. As Gromová and Müglová conclude (2005: 63), “Popovič in his theory of translation characterized translation as a fact of intercultural communication, when he employed the terms **inter-spatial factor** of translation, **cultural factor** of translation, **creolization of culture**, the time of culture in translated text, domestic culture, etc.” (transl.: the authors). These terms were taken from Lotman (Popovič 1971a: 106), similarly, terms such as historization, modernization, naturalization and exotization come from Holmes (Popovič 1971a: 99). Criticism which takes into consideration only the resources of Popovič’s inspiration overlooks the fact that he re-formulates ideas in order to comprehend the specificity of a translated text and view it as a unique phenomenon of inter-lingual, intercultural, and inter-literal communication.

The revision of structuralism, and the revitalization linked with it, manifested itself as an effort to expand the research field of the original structuralist literary studies and as an effort to enrich the structuralist model of apprehension of the literary work, and, eventually, to form a new version of Czech and Slovak structuralism (Popovič 1970: 36). Popovič’s translation theory, along with the application of Miko’s stylistic model, represented the most important theoretical initiative of its time. The theory of translation they initiated was established as a new discipline. They also changed the direction of this discipline, as they did not hold only to the language/linguistic model of translation but began to deal with a stylistic model. According to Miko, the stylistic model is a higher, more constitutive level of equivalence and it is more consequential in assessing the nature of translation, its conditions, forms, and functions. This does not mean the exclusion of the linguistic aspect from the translation process; it means complying with or yielding to a higher criterion – the stylistic one. With this idea translation theory as a linguistic discipline fails; however, the linguistic aspect as such is not reduced in the translation process. Ultimately a new version of structuralism was developed, in which the text started to be viewed through its effect, that is to say, from the perspective of its reader, its recipient (the aspect of communication). Through the concept of literary communication they revitalized the structuralist model of text and modernized Slovak literary studies. Compared with Czech literary theory, it is clear that they returned to a structuralist heritage in a different way to Mukařovský’s followers, who dealt with the semantics of a literary work. Slovak researchers dealt primarily with a text and they stopped distinguishing between a work of art and an artefact. They started to observe how artistic, literary texts exist in literary communication.

Since the 1980s different branches of literary studies have been modernized by incorporating cultural studies. Translation studies has not been an exception. What could be criticized about this modern approach though is that it is accompanied by the loss of autonomy of its traditional object of research – the process of translation – by avoiding the specificity of a literary text and by ignoring the lower levels (the linguistic and stylistic aspects) of translation. Emphasizing the perspective of cultural studies, increasingly

more attention is paid to ideological issues, translation and editorial policy, and to the questions: what do we translate and why? What does one culture take from the other and why? As a result, less attention is paid to the question: how do we translate, i.e.: how does the original text change or transform in the translation process without having to relinquish the original identity of its style, or its aesthetic, artistic value. If, however, the cultural level of translation now appears as central, it does not mean that we can ignore the lower levels – the linguistic and stylistic. It would be ‘uncultured’ to respect the cultural level while at the same time underestimating those lower layers of a translated text emphasized by the structuralists.

Although the translation of literary texts at present appears to be a peripheral phenomenon (as opposed to the past, when the exchange of cultural values among nations was achieved mainly through the translation of literary texts), its theoretical framework constitutes the theoretical background for other types of translation, particularly the translation of texts for specific purposes. Nevertheless, the character of literary translation remains the sphere of individual creativity of the translator, who seeks to bring its poetics to the original level of the text. The creativity of translation, according to Peter Zajac (1986: 274), a follower of Anton Popovič and František Miko, depends on two interrelated essentials. The first one is the ability of a creative, i.e. qualitative, reading of the original. In such a reading the reader recognizes the integral sense of the literary text, the poem. The integral sense of a literary text will then form the concept and the prime instruction for carrying out an artistic translation, which is the second essential of the creativity of translation (and the translator). The high degree of creativity and complexity of literary translation is the reason why literary translation should not be avoided in contemporary translation studies and its concepts should be applied in the teaching process at universities preparing future translators.

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## THE CZECH STRUCTURALIST TRADITION AND TRANSLATION-RELATED SEMIOTIC TEXT ANALYSIS

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### ABSTRACT

The Czech structuralist tradition is vital to several fields of study: linguistics, literary studies, stylistics, pragmatics, semiotics, and translation studies. While in linguistics its legacy is widely acknowledged, other fields do not readily recognise it and some authors refer to it in confusing or even erroneous ways. The aims of the present study are thus twofold:

- to introduce the Czech structuralist tradition as a functionalist tradition and as a formative source of the Czech and Slovak translation traditions in order to argue that it is a relevant current approach to translation,
- to create a model of semiotic analysis as a tool for the analysis of (literary) source texts.

Against the more general background of the academic discussions of functionalism and “pragmatics as a general functional perspective on (any aspect of) language, i.e. as an approach to language which takes into account the full complexity of its cognitive, social, and cultural (i.e. ‘meaningful’) functioning in the lives of human beings” (Verschueren 2009: 19), the study draws on the semiotic account of language as elaborated by the members of the Prague Linguistic Circle. More specifically, it focuses on the semiotics of literary texts as related to the dynamic notion of function and meaning as a unity that integrates form and content and includes the human factor of meaning-making. The paper seeks to develop the model presented in the monograph *Významová výstavba literárního díla* (Meaning Structure of Literary Works) by Miroslav Červenka (1992) into a tool for the analysis of (literary) source texts as a part of the cognitive process of translation and possibly the evaluation of the quality of translation, pilot testing it on examples, and briefly touching upon the notions of functional equivalence and translatability.

**Keywords:** Czech structuralism; functionalism; literary work as a sign; semiosis; translation-related text analysis

## 1. The Czech structuralist tradition: formalism, functionalism, or structuralism?

The title implies the question of how the Czech structuralist tradition is perceived today. Linguistic sources mostly refer to *functional* linguistics (or avoid the issue by referring to the Prague school of linguistics or to the Prague Linguistic Circle), which is logical as they highlight and acknowledge the functional approach based on Bühler's account of language functions and its impact on linguistics. Other disciplines tend to use the terms *formalism* and/or *structuralism* to refer to the Czech structuralist tradition and approve or disapprove of it, depending on the degree to which they approve/disapprove of formalist and essentialist accounts of language. This association of Czech structuralism with formalist and essentialist positions is ill-conceived, however, and causes misunderstandings and misconceptions. This negative influence is especially strong in translation studies (TS) and consequently, the Czech structuralist tradition and the translation theory affected by it have not yet been fully appreciated or utilised.

It is generally recognised that the Czech functionalist tradition shares common traits (the concept of language functions and sensitivity to contextual issues) and a similar impact on linguistics with the British tradition of functional linguistics. Van Valin (2003: 328) stresses the influence of the Prague Linguistic Circle and specifically of Mathesius: "The idea of extending linguistic analysis to include communicative functions was first proposed by Czech linguists. Virtually all contemporary functional approaches trace their roots back to the work of the Czech linguist Mathesius in the 1920s as part of the Prague School." Verschueren (2009: 7) claims:

*Prague school linguistics* [...] was functionalist in the sense that language was viewed from the perspective of the goals it serves in human activity. Though much of the work was devoted to linguistic details, its foundations were linked to cybernetics with its notion of the goal-directedness of dynamic systems. Moreover, there was a stylistic component (e.g., Jakobson 1960) which brought the Prague school close to the concerns of semiotics in general [...] Today, most *functional approaches in linguistics* have direct or indirect historical roots in Firthian linguistics or the Prague school or both (Verschueren 2009: 7, italics in original).

But whereas the significance of Hallidayan linguistics for TS has been highlighted and commented on by many researchers (e.g. Catford 1965; House 1977, 1997, 2008; Newmark 1991; Baker 1992; Hatim and Mason 1990; Nida 2001; Hatim and Munday 2004; Malmkjær 2005; Munday 2008; Hatim 2013), Czech functionalism/structuralism has not been so lucky in this respect and it is not internationally acknowledged as a formative source of thinking about translation. There are several reasons for this, as Jettmarová (2008, 16) explains: "Outside his [Levý's] country, isolated behind the 'iron curtain', Prague Structuralism continued to be widely misinterpreted, being equated with Russian Formalism [...] [and] linked with French structuralism, and so [...] discarded by post-structuralism in the mid 70s." The identification with Russian Formalism is widespread indeed; e.g. Bradford (2005: 11) speaks about "the Russian and central European Formalists", Dosse (1998: 21) about "the early twentieth-century formalists of the Prague

Circle”, and Venuti (2004: 6) about “Czech and Russian formalism”. Relevant here, and also to the discussion of the stylistic and semiotic aspects, is the statement by Stockwell (2006: 744):

The third area which influenced stylistics was European structuralism, arising out of Saussurean semiology and Russian Formalism [...] Branded “formalists” by their detractors, many of the main concerns of modern poetics were in fact developed by [...] the Prague School linguists. These concerns included studies of metaphor, the foregrounding and dominance of theme, trope and other linguistic variables, narrative morphology, the effects of literary defamiliarization, and the use of theme and rheme to delineate perspective in sentences. The Formalists called themselves “literary linguists”, in recognition of their belief that linguistics was the necessary ground for literary study (Stockwell 2006, 744).

Within TS, the label *structuralism* is perceived as dissuasive and inimical to the development of the discipline. This opinion is voiced, for example, by Hatim (2013: 17): “The vague and atomistic approach to how language works that was adopted by early models of linguistics (e.g. structuralism) stood in the way of any meaningful application of the subject to the study of translation.”<sup>1</sup> But as Králová and Jettmarová (2008: 20) explain with reference to Doležel, Czech structuralism as a whole was rooted in functionalism:

Prague structuralism started with functional linguistics, transformed as early as the 1930–40s into functional stylistics, which included both poetic and non-poetic types of language use [...] the Prague functional theory of communication [...] easily subsumed the study of literary poetics as well as the study of non-poetic discourses (Králová and Jettmarová 2008: 20).

It can be argued that neglecting Czech structuralism and the translation tradition based on it is detrimental to TS. This claim may be supported by comparing, for example, Catford’s notion of equivalence with Levý’s ideas. Catford’s 1965 account reveals the still uncertain and vague treatment of contextual and functional issues:

For translation equivalence to occur [...] both SL and TL text must be relatable to the functionally relevant features of situation. A decision, in any particular case, as to what is *functionally* relevant in this sense must in our present state of knowledge remain to some extent a matter of opinion. The total co-text will supply information which the translator will use in coming to a decision, but it is difficult to define functional relevance in general terms (quoted from Malmkjær 2005: 26, italics in Malmkjær).

Levý’s model formulated in the 1960s grew out of contextual considerations developed by the Prague school and offers a theoretically and methodologically advanced view of translation and translating. It is grounded in a forward-looking dynamic concept of *function* and in an equally forward-looking concept of meaning as an integration of form, content, and the human factor. “The dynamic aspect of *function*, pointing to the

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<sup>1</sup> The same source (Hatim 2013: 73) nevertheless reflects the Czech and Slovak translation traditions and points out that “the polysystem model owes a considerable debt to the vigorous intellectual activity which Eastern Europe saw in the 1960s and early 1970s” and refers to Popovič (ibid) in a discussion of shifts.

historicity, or socio-historical embeddedness of verbal messages, implies that one and the same text may acquire different (especially dominant) functions at different times and in different cultures” (Jettmarová 2008: 26). Jettmarová (ibid.: 29) goes on to explain that as a consequence, Levý’s concept of equivalence departs from other concepts:

In fact, what counts as equivalence is the reproduction in translation of the (communicatively relevant) functions of dominant SLT message elements (on different hierarchical structural 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 (Jettmarová 2008: 29).<sup>2</sup>

The fact that both the British *and* the Czech functionalist traditions have a great potential for TS is nevertheless acknowledged by some recent sources, e.g. by House (2008: 150):

A non-bipolar way of taking account of “culture” in translation might for instance follow the model set for some time by various functionally oriented linguistic schools such as the Prague school of linguistics, or the British contextualist school of systemic functionalism – schools where language has long been conceived as primarily a sociocultural phenomenon which is naturally and inextricably intertwined with social situations and culture such that the meaning of any linguistic and, by extension, any translation, item can only be properly understood with reference to the cultural context enveloping it (House 2008: 150).

The present paper is meant as a contribution to discussions of this kind and aims to show that Czech structuralism/functionalism is a tradition distinguished by:

- (a) the *semiotic* account of language and its use as *communication* embedded in its social-cultural environment;
- (b) the study of *language functions* and the *dynamic* notion of *function*;
- (c) the concept of *open structure*, conceived of as a networked system of elements;
- (d) meaning as a unity that integrates form and content and includes the human factor of *meaning-making*;
- (e) the concepts of *potentiality* and *intersubjectivity*;
- (f) the concepts of *style as a unifying principle* integrating all levels of the text and *integrated into the semiotic perspective*.

The prominence within Czech structuralism of communication and its dimensions, including the specific features of literary communication, will be demonstrated by the way Miroslav Červenka, a successor to this tradition, approaches the semiotic analysis of literary texts and defines concepts that are central to literary theory and directly relevant to TS:

- the dynamic character of meaning conceived of as meaning-making;
- the dynamic character of literature, literary texts and their structuring;

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<sup>2</sup> The abbreviations SLT (source language text) and TLT (target language text) are used by Jettmarová (2008).



- the notion of the literary text conceptualised as an open structure and thus including not only the text itself but also the author, the recipient, and the social and communicative conditions of reception.

## 2. Semiotic perspective: Meaning-making and the meaning structure of (literary) texts

This part of the present contribution draws on the 1992 monograph by Miroslav Červenka *Významová výstavba literárního díla (Meaning Structure of Literary Works)*. Following the above-cited concepts of Prague structuralism, and particularly Jan Mukařovský, the author

- gives a *communicative, functional, and semiotic* account of literature, claiming that “Literature employs and recreates basic sign systems in an innovative way and restructures the hierarchy of functions affecting the process of communication”<sup>3</sup> and that “the active function of literature goes far beyond the renewal and restructuring of the material of communication, the language; literature spotlights the process itself, foregrounding in the human model of the world its communicative component and presenting the human world as a world of communication *par excellence*” (12);
- treats literature as a *specific phenomenon*, asserting that “the work of literature is a *sui generis* phenomenon that because of its most fundamental existential relations and features uniquely realises the set of functions that only literature is capable of fulfilling in social life”;
- makes the notion of *value* the focal point of his considerations, though one that is deliberately not expanded upon, (11): “The ‘world’ of literature (art) is centred around a dominant feature, and this dominant feature is value” (*ibid.*).

Červenka conceives of a *literary work as a sign* and a *dynamic set of meanings*. He refers to the Polish philosopher Roman Ingarden and highlights the principle of the hierarchical arrangement of literary works (the elements of lower levels of meaning constitute higher-level systems). Making use of contemporary linguistics, specifically the three-stage model formulated by František Daneš, the author considers literary texts at the level of paradigm (a historically changeable system of literary norms), at the level of discourse (a literary work) and at the level of discourse-as-event (concretisation). According to Červenka (1992), the existence of a literary work

- is merely *potential*: “a work, independent on its concretisations, exists only potentially” (28);
- depends on the *individual* subjective attitude of the recipient, is *open to different interpretations* and “the scholarly analysis of a work constitutes an analysis of one of its concretisations and as such, it is not a priori more objective than any other concretisation” (31),
- this approach does not entail arbitrariness, however, as the creation and reception of a work are rooted in socially constituted codes and consequently, the concretisation is

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<sup>3</sup> The quotations from the body of the text by Červenka (1992) were translated from Czech into English by the present author. Some quotations were taken from the English Summary (147–48).

to be *intersubjectively valid*, “ruled by [...] optimal knowledge of codes, awareness of ambiguity, tendency towards the sphere of potentiality and coherence criteria” (147).

As far as the traditional Saussurean distinction between signifier and signified is concerned, Červenka utilises Ullman’s 1957 study *Principles of Semantics* and stresses the dynamics of the relation between the signifier and the signified: “Meaning is a reciprocal relation between name and sense [...] This definition turns meaning from a static into a functional concept; it becomes a relation and thus dynamic in its very essence” (38). To heed this dynamism, Červenka translates Ullman’s term *meaning* as *znamenání* (*meaning-making*). Another principle underlying Červenka’s approach is the reduction of the semantic analysis to the left-hand side of Ogden and Richard’s triangle, i.e. to the relation between the signifier (name, signifiant) and meaning (reference, sense, signifié), restricting his analyses to “the ‘inner circle’ of semiosis (signifier/signified, referent in the background)” (147). For the classification of signs, Červenka uses Peirce’s system, suggesting that:

[t]he symbol is suppressed by the foregrounding of the vehicle, and relative motivation is employed. The iconic principle manifests itself mainly in the process of structuring higher units [...] The indices include, among others, stylistic characteristics of the discourse: this establishes a conception of a work as a unified semantic structure (and not as a result of diverse processes, semiotic and stylistic) (ibid.).

Drawing on Roland Barthes’s scheme, Červenka first considers a set of preliminary and tentative combinations of elementary and complex sign levels and on the basis of this, he identifies six types of meaning contexts (see Section 4), thus developing a general typology of meaning complexes.

### **3. The model of semiotic analysis: The process of semiosis**

#### **3.1 The principles**

The goal of Červenka’s semiotic analysis is to investigate the distinct ways in which individual signs form complex signs (sign contexts) in order to uncover the general principles underlying the process of meaning-making. The process of signs giving rise to other signs, i.e. the process of semiosis, explained in this section, forms the first part of the model of semiotic analysis. The second part of the model consists of the above-mentioned six types of meaning contexts that are modelled via schemes and described verbally in Section 4.

Following the concepts introduced above, a literary text is conceptualised by Červenka (1992) as

- a structure unifying lower-order and higher-order signs;
- an *open* structure, a work of an individual author interpreted by its recipients and interacting with its environment (“the structure of other works of the same author and his/her contemporaries, the context of contemporary culture, philosophy, social

activities etc. [...] this contextualisation is central for the selection of relevant codes that form the basis for the *interpretation* of the work” (25);

– a work of *literature*.

The semiotic principles described here are general and valid for all text types. Nevertheless, Červenka deals with literary texts and takes their specific features into account. The fundamental specific feature is called *high variety*. It means that each element is simultaneously incorporated into several systems, which accounts for the extreme complexity of literary texts. Underlying this *high variety* are the facts that “[l]iterary communication adds further codes to the basic language code” (147) and that there are multiple contexts interacting within the text (development of the topic, depiction of the characters, composition, rhythmical structure etc. (45)). The abstract schemes which necessarily generalise and simplify will be illustrated by examples taken from a literary text (the short story *Snow* by Ann Beattie), which is available in the Appendix.

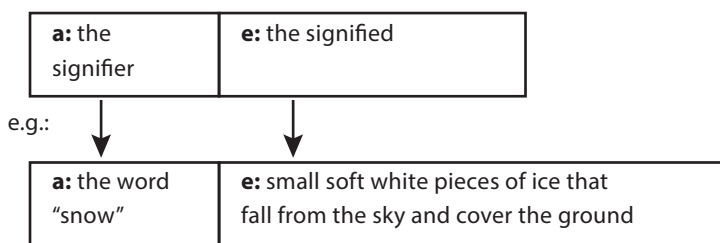
### 3.2 The process of semiosis

Following Červenka (1992, 80), these abbreviations are used within the model:

	Hierarchical level		
	Elementary sign	Complex signs	Attached meaning complexes
signifier	a	A, A', A''	α
signified	e	E, E', E''	ε
sign (as a whole)	s	S	–

→ incorporation into higher complex  
 ↔ meaning-making relation

The basic element of the process of semiosis is the individual sign. It is a unity of the signifier and the signified as represented by the following Scheme 1:<sup>4</sup>



**Scheme 1.** Individual sign

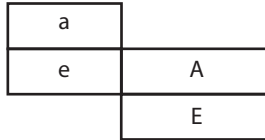
The process of semiosis will be delineated in steps A to F and exemplified by the metaphorical context (see Section 4.2).

<sup>4</sup> The definitions of the signified discussed in the paper are taken from the Macmillan Dictionary and Thesaurus: Free English Dictionary Online <http://www.macmillandictionary.com>.

A. The process of semiosis begins at the level of the individual sign, a metaphor in this case.

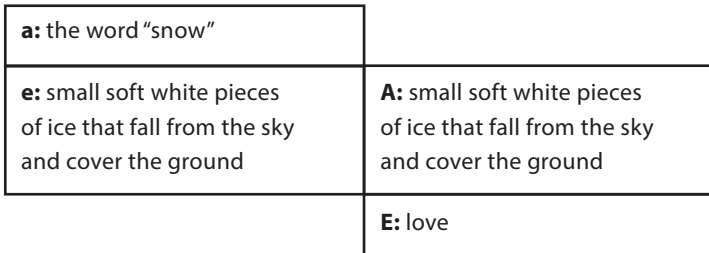
Červenka describes signs in two ways: using the abbreviations and symbols introduced above with explanatory notes and via schemes. For the metaphorical sign, he offers these descriptions and schemes (1992: 84):

$a \leftrightarrow e - A \leftrightarrow E$ : the signified of an elementary sign (e) becomes the signifier of a complex sign (A); the signified of the complex sign (E) has metaphorical meaning:

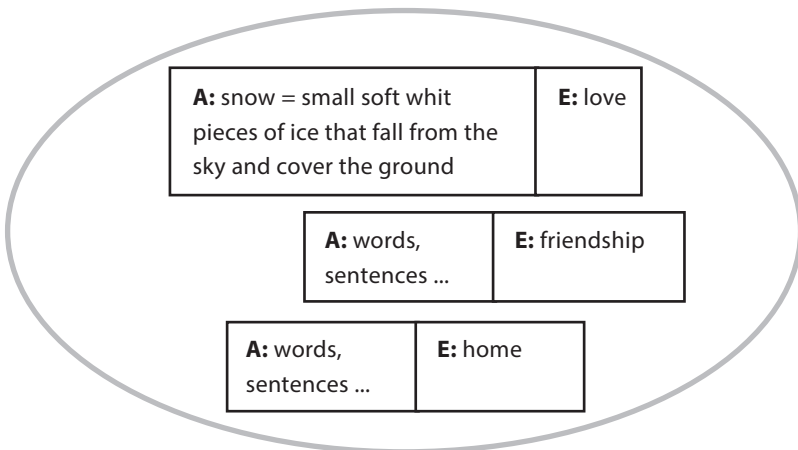


Scheme 2. Metaphorical sign

Example 1:



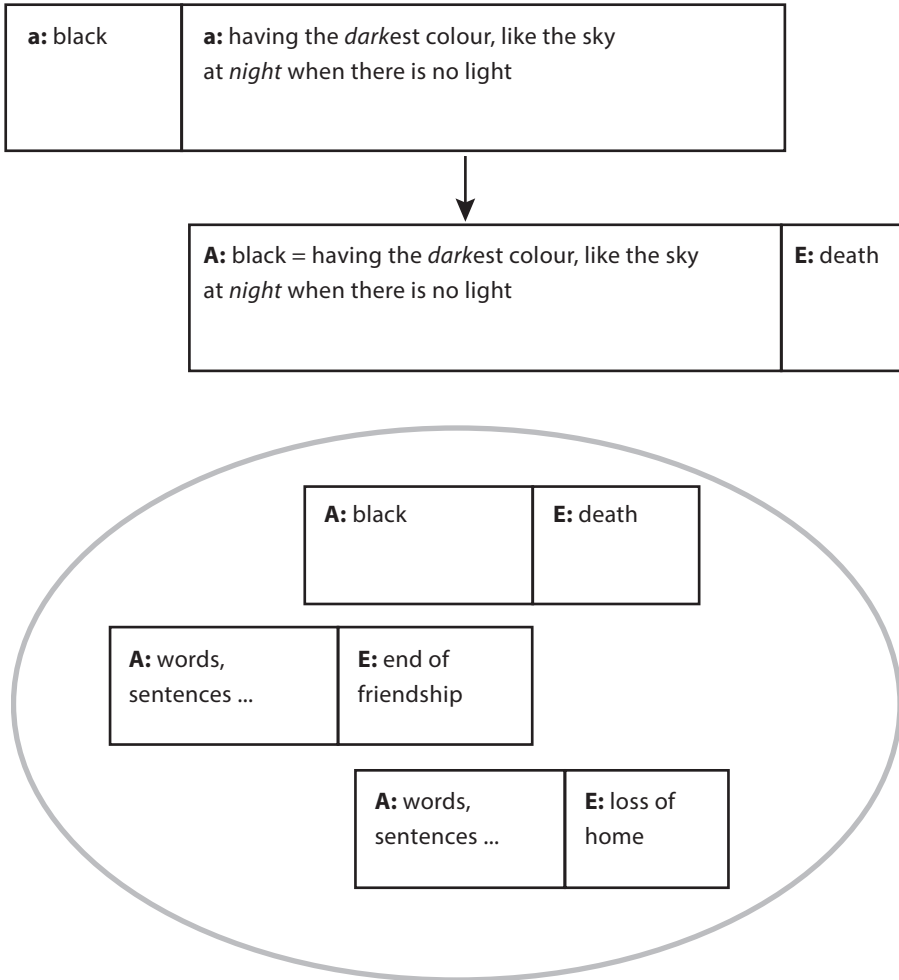
B. The process of semiosis continues and individual complex signs form contexts (other signs):



Scheme 3. Context consisting of individual complex signs

C. The process of semiosis continues; other elementary signs create complex signs and these individual complex signs form other contexts (other signs), e.g.:

Example 2:



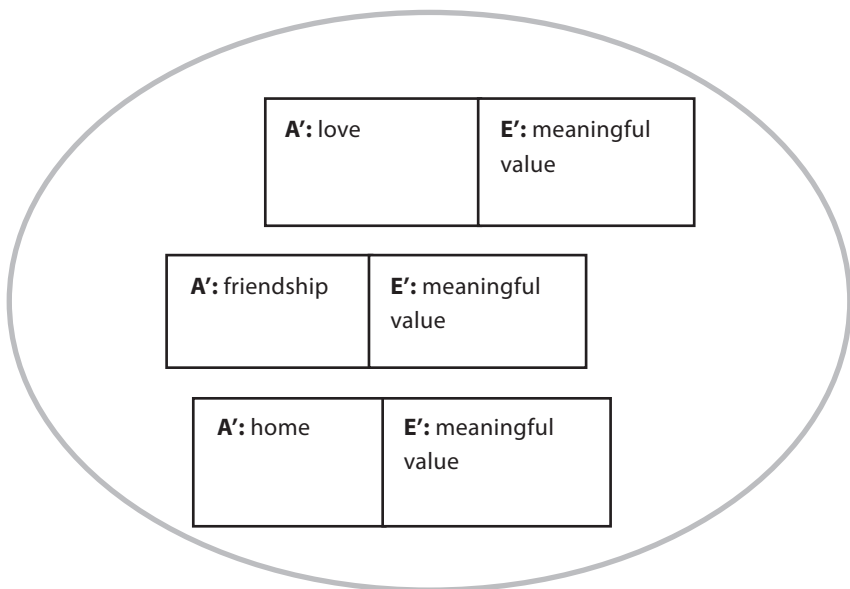
Scheme 4. Context consisting of individual complex signs

D. Then the process of semiosis continues, giving rise to the higher complex signs. Červenka explains the formation of higher complex signs in the following way:

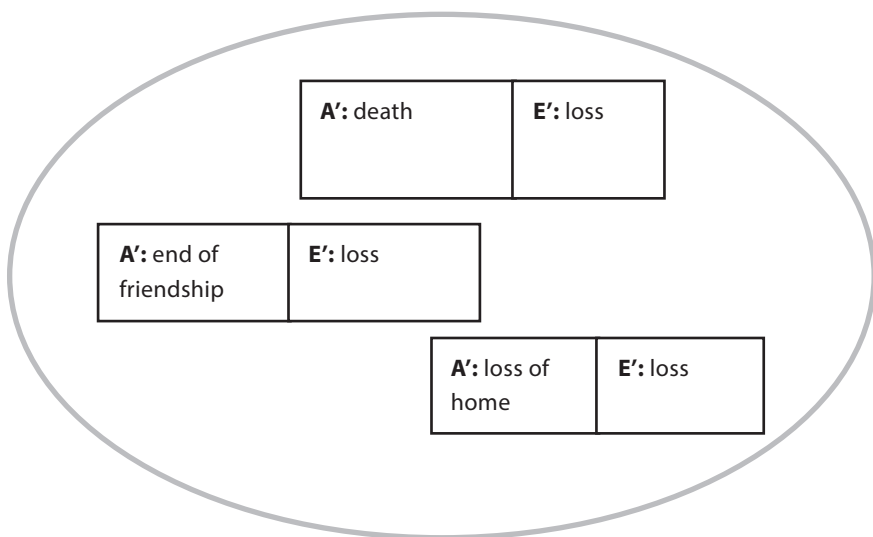
$e - A \leftrightarrow E \rightarrow A' \leftrightarrow E'$ : the signified of a complex sign (E) becomes the signifier of a higher complex sign (A'); the signified of the higher complex sign (E') has metaphorical meaning (1992: 86).

This step is illustrated by the way complex signs (love, friendship, home) create the context (higher complex sign) “meaningful values” which give sense and structure

to the world and our experience of it (scheme 5); other complex signs (death, end of friendship, loss of home) create the context (higher complex sign) “loss and transience of meaningful values” (scheme 6):

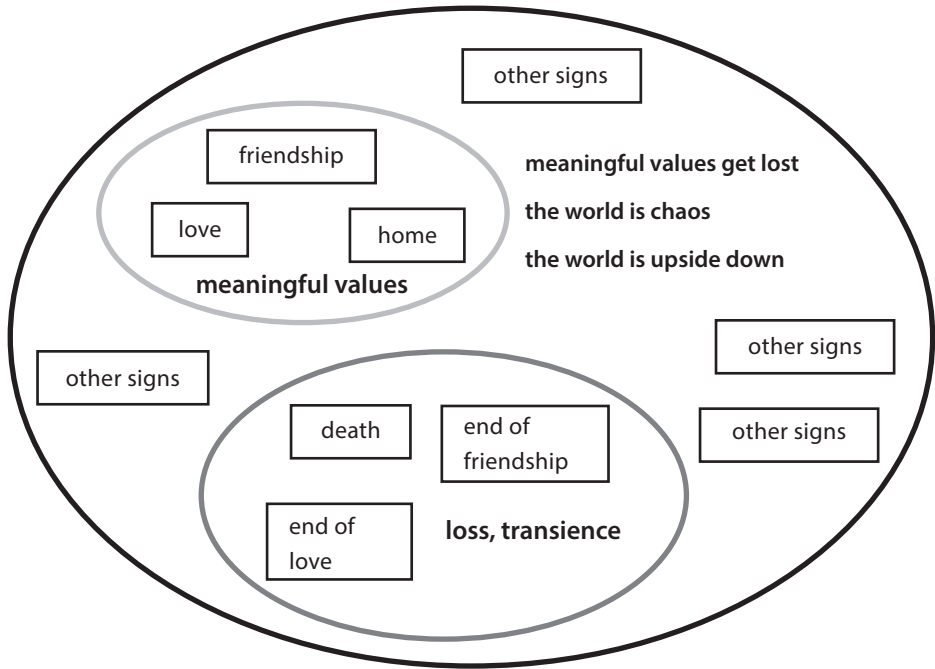


**Scheme 5.** The context “meaningful values”



**Scheme 6.** The context “loss and transience of meaningful values”

E. Then the process of semiosis continues again and contexts form other contexts (signs). The co-activation of the two previous contexts (the context of “meaningful values” and the context “loss and transience of meaningful values”) creates a new context “meaningful values get lost / the world is chaos / the world is upside down”:

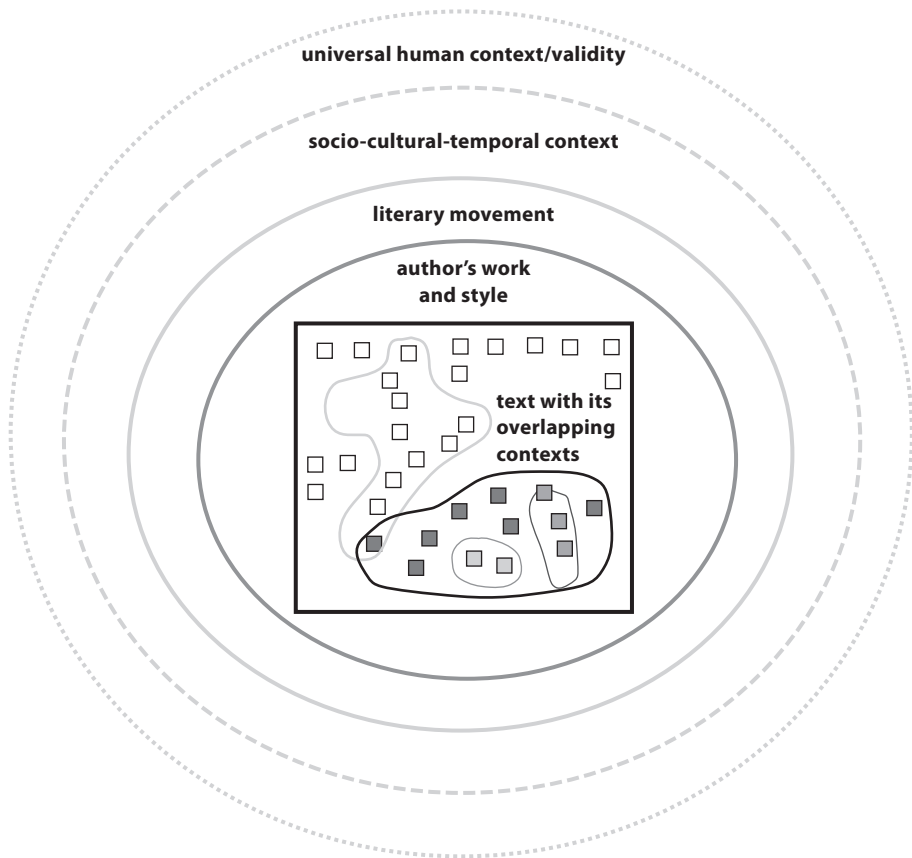


**Scheme 7.** The context “meaningful values get lost”

F. The process of semiosis continues and crosses the borders of the particular text:

- the text becomes a sign (and along with other signs constitutes the author’s work and style with their distinctive features occurring in the particular text and in other texts by the same author);
- the author’s work becomes a sign (and along with other signs constitutes a literary movement, minimalism in this case);
- the specific literary movement becomes a sign (and along with other signs constitutes the literary/cultural/social/temporal context, in this case, American/Western culture with its values and conventions, e.g. colour symbolism, e.g. white symbolising purity/positive associations and black symbolising death/negative associations);
- the specific literary/cultural context becomes a sign (and along with other signs constitutes a universal human context with basic human values, e.g. friendship, love, death, or home).

In scheme 8 (below), the particular text with its signs and higher-order signs is represented by the square. The contexts, growing ever broader and broader, are captured by concentric ellipses:



**Scheme 8.** The process of semiosis crosses the borders of the particular text

#### **4. The model of semiotic analysis: types of meaning contexts**

As explained above, Červenka conceives of a literary work as a sign and a dynamic set of meanings, and highlights the principle of the hierarchical arrangement of literary works – the meaning elements are signs, and the lower-order meaning elements constitute higher-level systems (signs). The multiplicity of these complex signs arises from the fact that

- the elementary sign can be incorporated into either the signifier or the signified of the complex sign or into the complex sign as a whole,
- the higher-level sign integrates either the signifier or the signified of the elementary sign or the elementary sign as a whole (1992: 79).

As a result, a wide range of possible relations between the elementary and the complex signs arises. On the basis of Roland Barthes' scheme (ERC)RC,<sup>5</sup> Červenka first formulates

<sup>5</sup> E = expression, R = relation, C = content



preliminary and tentative combinations of elementary and complex sign levels and then identifies and describes these types of meaning contexts:

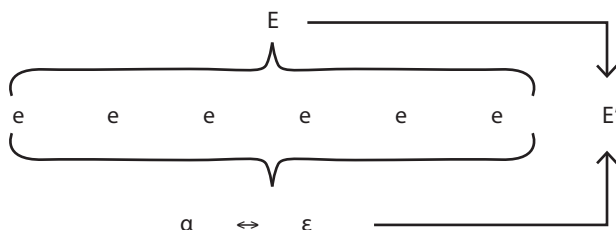
- metonymical context (including synecdoche, 'model', and associative contexts),
- metaphorical context,
- form activation context ,
- metalinguistic and intertextual context,
- mythical context,
- context of montage.

The contexts are *not* mutually exclusive; on the contrary, they presuppose each other, and every element enters several contexts simultaneously, including contexts of different types.

#### 4.1 Metonymical context

As mentioned above, Červenka employs verbal-symbolic and schematic forms of representation. For the metonymical context, he devised the following:

$e \rightarrow E$ : the individual instances of the signified of lower order create the signified of the meaning complex. Elementary signs are symbols (i.e. the relation  $a \leftrightarrow e$  is unmotivated); what is motivated is the complex sign ( $E$ ), and the motivation is based on the "attached meaning context", i.e. the arrangement of elementary signs (e.g. their succession, or the sharpness of the dividing lines) becomes the signifier ( $\alpha$ ) of the attached meaning context and its meaning ( $\epsilon$ ) merges with the signified ( $E$ ) into the complex signified ( $E'$ ); schematically:



**Scheme 9.** Metonymical context (Červenka 1992: 81)

The domain of the metonymical context is the topic structure of the literary text (characters, events, settings); its background and the benchmark of compliance/non-compliance are formed by the extra-literary world as the metonymical context creates its close or remote analogy (1992: 80–81).

##### 4.1.1 Synecdochical analogy

In this type of analogy, individual instances of the signified correspond with particular elements of the extra-literary world and merge into such complexes as exist in the signified real world; the author selects the features of the layer of the real world that is being depicted to achieve representativeness. This "synecdoche" context is typical of realistic literature (1992: 81).

### 4.1.2 Model

According to Červenka, certain specific and very distinctive levels of reality are depicted, usually as general lawlike regularities, in this type of analogy. The basic metonymic scheme remains valid and it is supplemented by the transformations of (E) into (E'):  $e \rightarrow E \rightarrow A' \leftrightarrow E'$ . A model can have a metonymical relation to the reality that is depicted, i.e. the model as a whole metonymically captures a certain feature or layer of reality (1992: 82–84).

**Example 3:** the context “house”

e: concrete meanings (setting, visual aspects etc.)

e: abstract meanings associated with the house (life together with a partner, meetings with friends, protection)

E: complex meaning (description of the house)

A': the complex meaning (E) becomes the signifier of the higher-order sign

E': the house as a home (and a positive value)

Alternatively, a model can have a metaphorical relation to the reality that is depicted, i.e. a metaphor is the “key” to the meaning of the whole complex; it is a transition to the metaphorical context (1992: 83).

**Example 4:** the context “snow and snowplow”

Metonymical references to snow and to the snowplow are a part of the setting and create the model “the plot takes place in winter”; the metaphor “snow is love” is the “key” to the meaning of the whole complex (see example 7 in Section 4.2.2).

### 4.1.3 Associative context

The last type of metonymical context that Červenka identifies is the associative context, in which meanings of different kinds are freely combined (1992: 83).

**Example 5:** the context “visitors’ stories”

e: individual stories (ring on the beach, Popsicles on the pavement)

E: visitors’ stories

A': the complex meaning (E) becomes the signifier of the higher-order sign

E': the narrator’s inclination to interpret casual events as something unusual with deeper meaning

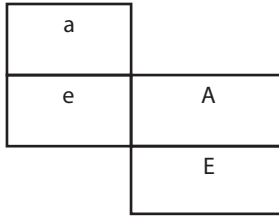
## 4.2 Metaphorical context

In his discussion of metaphorical context, Červenka differentiates between individual metaphors, “multiple” metaphors, and the metaphorical context as such.

### 4.2.1 Individual metaphor

$e \leftrightarrow A$ : The individual instances of the lower-order signified create the signifier of the meaning complex. The basic element of the metaphorical context is the individual metaphor.

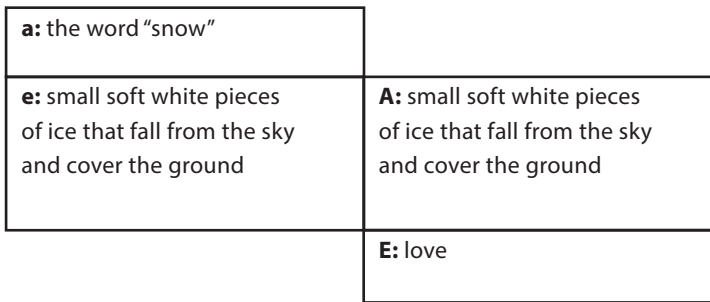
Schematic representation:  $a \leftrightarrow e - A \leftrightarrow E$  or:



**Scheme 10.** Individual metaphor (Červenka 1992: 84)

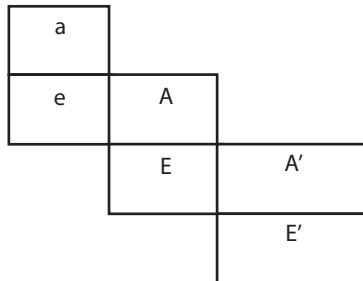
In an individual metaphor, the transition from the elementary meaning level to the higher meaning level already occurs at the level of a single naming unit, as the meaning of the naming unit becomes the signifier of the metaphorical meaning. However, the “literal” meaning is still present in the higher-order sign, i.e. it does not only serve as the signifier of the metaphorical meaning. A tension arises between the literal and the metaphorical meanings and this tension creates an attached meaning complex (1992: 84–85).

**Example 6.** The above-described “snow is love” metaphor (see example 1 in Section 3.2):



#### 4.2.2 Multiple metaphor

$e - A \leftrightarrow E - A' \leftrightarrow E'$  or:



**Scheme 11.** Multiple metaphor (Červenka 1992: 86)

**Example 7:** The above-described context “snow and snowplow” with the metaphor “snow is love” as the “key” to the meaning of the whole complex (see example 4 in Section 4.1.2):

a: the word “snow”

e – A : small soft white pieces of ice that fall from the sky and cover the ground

E: love

A': references to snow/love and to the snowplow/a vehicle that pushes snow/love off the road

E': metaphorical meaning: snow as a metaphor for love and pushing snow away as a metaphor for pushing love away:

**Example 7:**

<b>a:</b> snow		
<b>e:</b> small soft white pieces of ice that fall from the sky and cover the ground	<b>A:</b> small soft white pieces of ice that fall from the sky and cover the ground	
	<b>E:</b> love	<b>A':</b> love the snowplow / a vehicle that pushes snow / love off the road
		<b>E':</b> snow as a metaphor for love, pushing snow away as a metaphor for pushing love away

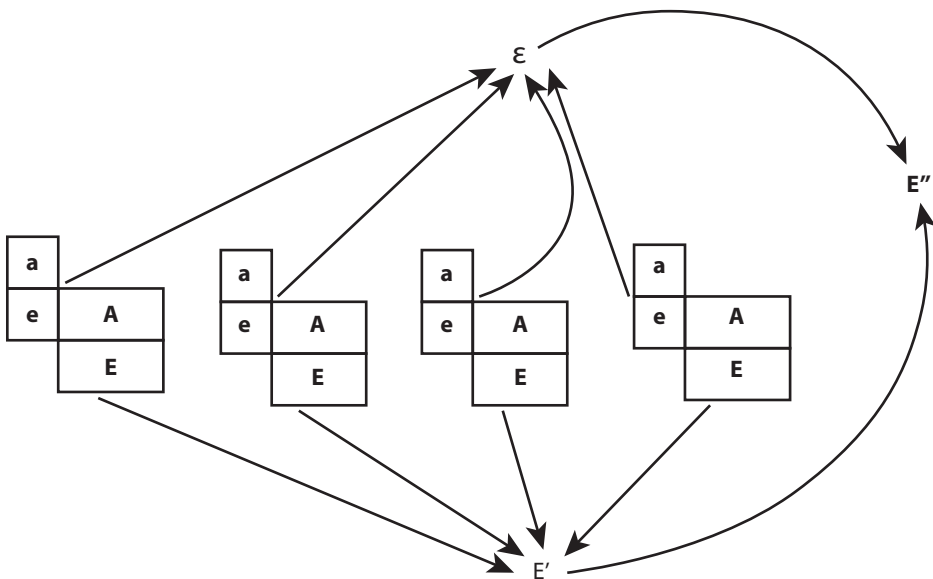
### 4.2.3 The metaphorical context

The metaphorical context is created from the signs (individual metaphors) described above. The literal and the metaphorical meanings merge here, as is the case with individual metaphors (1992: 86–88).

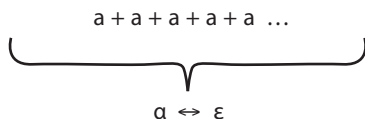
**Example 8:** The above-described “snow is love” metaphor is a part of the context of other meaningful values; this context and the context of loss and transience create the context “the world is chaos” (see example 1 and schemes 3 and 7 in Section 3.2).

## 4.3 Form activation context

a ↔ E: The lower-order signifiers create the signified of the meaning complex. The individual signifiers unite to form a context that becomes the signified of a meaning; the set of “material” signals (e.g. styles, rhythmical structures, composition schemes, genre conventions etc.) represent a choice, and as with any choice, it has its meaning equivalent. In some cases, these “material” signals allude to an already-existing system, e.g. direct speech that is tinted with dialect or archaic words (1992: 88–89).



Scheme 12. Metaphorical context (Červenka 1992: 86)



Scheme 13. Form activation context (Červenka 1992: 88)

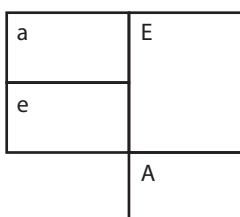
**Example 9:**

- a: ellipsis
- a: contracted forms
- a: italics conveying emphasis
- a: other signals of spoken communication
- E: the mode of discourse (“written to be read as if spoken”, see House 1997)

This context is highly relevant to thinking about translation. An understanding of the meaning (E) of the forms (a) used in the ST is the basis of *functional equivalence*: the translator aims at conveying the meanings (functions) of the ST forms, using forms that are conventional in the target language (i.e. they are conventionally used to elicit the same or a similar effect and are thus interpretable in the intended way). By making a selection (and arranging it within the TT) from the repertoire of forms available in the target language, the translator signals the meaning (E) to the target reader.

#### 4.4 Metalinguistic and intertextual context

Whole elementary signs become the signified of a meaning complex ( $s \rightarrow E$ ). It is difficult to distinguish the previous context from this one as it is difficult, at the lower sign levels, to separate the signifier and the signified. This context is the domain of metalanguage and intertextuality. Intertextuality is vital from the point of view of both the individual text (via iconically mimicking another text, intertextual features establish contact with it) and the development of literature (via allusions, paraphrases, or parody they make statements on previous developments, establishing positive relations to them or exposing traditions) (1992: 90–91):



**Scheme 14.** Metalinguistic and intertextual context (Červenka 1992: 90)

**Example 10 (a), (b):** Intertextual signals of authorial style (the formula “something is as hopeless/pointless as ...” is present in other short stories by the same author and expresses disillusionment and the motif “the world is chaos”):

10 (a):

a: *It was as hopeless as giving a child a matched cup and saucer.*

e: the literal (“neutral”) meaning of the sentence

E: the sentence (both its form and content) as a signal of intertextuality and authorial style

A: *It was as hopeless as giving a child a matched cup and saucer.* (the “intertextual” meaning of the sentence)

10 (b):

a: *It’s as pointless as throwing birdseed on the ground while snow still falls fast.*

e: the literal (“neutral”) meaning of the sentence

E: the sentence (both its form and content) as a signal of intertextuality and authorial style

A: *It’s as pointless as throwing birdseed on the ground while snow still falls fast.* (the “intertextual” meaning of the sentence)

#### 4.5 Mythical context

$s \rightarrow A$ : Whole elementary signs become the signifier of a meaning complex ( $s \leftrightarrow A$ ). This context is similar to the metaphorical context and shares with it the possibility of combining elementary signs to create higher meaning complexes.

a	A
e	
	E

**Scheme 15.** Mythical context (Červenka 1992: 91)

Unlike in other contexts, where it was possible to separate the signifier from the signified, in this context there appears “an undifferentiated sign, a primary merging of the signifier and the signified, indeed a mythical ‘unity’ of a word and an ‘idea’, word and object. [...] Such a materialization of the sign is typical of semiotic systems of primeval cultures, of magic formulas and myths and, as Barthes asserted, it is utilized by modern societies as well” (1992: 92).

**Example 11:** the context “snow as a kiss”

(*Even now, saying “snow”, my lips move so that they kiss the air.*)

a: phonemes, words

e: lips kiss the air when saying “snow”

s: lips kiss the air when saying “snow”, i.e. the lips pronounce the sounds /snəʊ/, specifically the vowel

A: lips kiss the air when saying “snow”, i.e. the lips pronounce the sounds /snəʊ/, specifically the vowel, and their round shape suggests kissing

E: “snow as a kiss” (and a key to understanding the metaphor “snow is love”)

Here again, translation considerations are highly relevant, even more so than in example 8, where the meaning can be separated from the forms conveying it. In example 10, form and content cannot be separated; pronouncing the sounds of the direct Czech equivalent *snih* /sɲi:x/ does not round the lips and thus it does not prompt the image of lips kissing the air – the vowel /i:/ actually achieves the opposite effect. That is why the direct equivalent would not do as a translation equivalent because of the inseparability of form and meaning, and the translator would need to devise a creative solution for this problem.

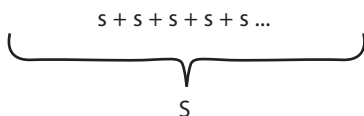
House (2009) discusses the issue of the inseparability of form and meaning as one of the limits to translatability:

A second limit to translatability occurs when language departs from its “normal” communicative function. This is the case when linguistic form is itself an essential element of the message, as in literature, and particularly poetry, for example. Here meaning and form always operate closely together; they are no longer arbitrarily connected, and cannot be changed without a corresponding change of meaning (House 2009: 41).

## 4.6 Montage context

$s \rightarrow S$ :

The lower-order signs create a meaning complex:



**Scheme 16.** Montage context (Červenka 1992: 93)

This context presupposes a great degree of independence of individual signs. It can be exemplified by a collection of poems or short stories, a novel divided into independent layers distinguished by dissimilar content and formal means, and mosaic-like combinations of relatively stabilised signs (folk songs, fairy tales). Even here, the complex meaning is not a mere sum of the meanings of individual signs as there is always a meaning complex ( $\epsilon$ ) attached. Its signifier is the ways signs are combined, relations between signs, specific features of the whole set etc.) (1992: 93–94).

## 5. Conclusions

Translation is a cognitive process based on text interpretation which can be perceived as discovering and revealing potential meanings. In current approaches to translation, there is a strong tendency to explore the translation process, including the once-avoided subjective “human factor”. Attention is paid to the participants in the translation process: to translators, their interpretation of verbal and nonverbal signs, their decision process, and their role as mediators and communication experts, to recipients and their expectations and presuppositions, their reception and interpretation of TTs. Here again, it is illuminating to compare existing trends with Levý’s ideas developed in the 1960s:

In 1967 Levý qualifies contemporary linguistic theories of translation as reductive, i.e. reducing the issue of translation to the contact of two languages, or text types in general at best, while ignoring the translator’s participant role in the translation process and in the resulting structure of the translated work of art, i.e. in the two fundamental aspects of (literary) translation theory (Jettmarová 2008: 35).

Similarly to many other ideas of Levý’s, current trends confirm his foresight that led him to acknowledge the indispensability of including translators and their cognitive processes of ST interpretation and TT (re)creation into thinking about translation. The shift of attention that occurred in TS represents the overcoming of reductionism and is a logical consequence of the development of the field. Referred to as the “sociological” or “social turn”, it means that “the object increasingly being studied by translation scholars is the human agent, the translator, as a member of a sociocultural community [...] and as an agent of (inter-)cultural negotiation, rather than translations as cultural artefacts”



(Merkle 2008: 175). And yet, like any other “turn”, it has its drawbacks as well. It might be argued that by foregrounding the translator, TS neglects translations themselves and that by doing so, the discipline endangers its integrity and compromises its object of study.

The semiotic approach to text analysis pursues a balanced perspective, focused on the text and the meaning-making within the text, while emphasising the socio-cultural environment and impact of the human factor. The paper argues that Červenka’s conceptualisation represents such a balanced approach; the main advantage of the model based on it is that it promotes free movement across all levels of analysis, from the smallest linguistic unit of the text to the highest level of universal human values, and across all the phases of the translation process, from the comprehension of the ST to the transfer of meaning and (re)creation of the TT. As such, it is presented as a suitable basis for translation-related text analysis. From this translational point of view, the following concepts are especially relevant:

- the *functional* concept of meaning as a reciprocal relation between form and content at all levels of text and context,
- the notion of “form activation” as a basis of discussions on *functional equivalence*,
- the notion of the inseparability of form and content (the so-called “mythical context”) as a basis of discussions on the “untranslatability” of some text elements or genres (e.g. lyrical poetry), or discussions on the reasons and necessity of adaptations,
- the notion of *open structure* as a means of analysing the meaning of the text and integrating context into the translation-related text analysis; context in terms of relevant codes and, probably more importantly (given the current trends in TS), in terms of the “human factor” – the author, the translator, and the recipients.

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## APPENDIX

### Analysed text

Author	Ann Beattie
Text	Snow
Publication medium	printed book
Format	short story collection
Genre	short story
Literary movement	minimalism
Authorial style	minimalist
Specific features of authorial style (favourite themes: <i>expressive means</i> ):	world is chaos: <i>the world is upside down</i> disillusionment: <i>as hopeless/pointless as ...</i>
Overall tone	subdued, unemotional
Mode of discourse	written to be read as if spoken

### SNOW

I remember the cold **night** you brought in a pile of logs and a chipmunk jumped off as you lowered your arms. “What do you think *you’re* doing in here?” you said, as it ran through the living room. It went through the library and stopped at the front door as though it knew the house well. This would be difficult for anyone to believe, except perhaps as the subject of a poem. Our first week in the house was spent scraping, finding some of the house’s secrets, like wallpaper underneath wallpaper. In the kitchen, a pattern of **white-gold** trellises supported purple grapes as big and round as Ping-Pong balls. When we painted the walls yellow, I thought of the bits of grape that remained underneath and imagined the vine popping through, the way some plants can tenaciously push through anything. The day of the big **snow**, when you had to shovel the walk and couldn’t find your cap and asked me how to wind a towel so that it would stay on your head – you, in the **white** towel turban, like a crazy king of the **snow**. People liked the idea of our being together, leaving the city for the country. So many people visited, and the fire place made all of them want to tell amazing stories: the child who happened to be standing on the right corner when the door of the ice-cream truck came open and hundreds of Popsicles cascaded out; the man standing on the beach, sand sparkling in the sun, one bit glinting more than the rest, stooping to find a diamond ring. Did they talk about amazing things because they thought we’d turn into one of them? Now I think they probably guessed it wouldn’t work. It was as **hopeless** as giving a child a matched cup and saucer. Remember the **night**, out on the lawn, knee-deep in **snow**, chins pointed at the sky as the wind whirled down all that **whiteness**? It seemed that the world had been turned upside down, and we were looking into an enormous field of Queen Anne’s lace. Later, headlights off, our car was the first to ride through the newly fallen **snow**. The world outside the car looked solarized.

You remember it differently. You remember that the cold settled in stages, that a small curve of light was shaved from the moon **night** after **night**, until you were no longer surprised the sky was **black**, that the chipmunk ran to hide in the **dark**, not simply to a door that led to its escape. Our visitors told the same stories people always tell. One **night**, giving me a lesson in storytelling, you said, “Any life will seem dramatic if you omit mention of most of it.”

This, then, for drama: I drove back to that house not long ago. It was April, and Allen has **died**. In spite of all the visitors, Allen, next door, had been the good friend in bad times. I sat with his wife in their living room, looking out the glass doors to the back yard, and there was Allen’s pool, still covered with **black** plastic that had been stretched across it for winter. It had rained, and as the rain fell, the cover collected more and more water until it finally spilled onto the concrete. When I left that day, I drove past what had been our house. Three or four crocus were blooming in the front – just a few dots of **white**, no field of **snow**. I felt embarrassed for them. They couldn’t compete.

This is a story, told the way you say stories should be told: Somebody grew up, fell in love, and spent a winter with her lover in the country. This, of course, is the barest outline, and futile to discuss. It’s as pointless as throwing birdseed on the ground while **snow** still falls fast. Who expects small things to survive when even the largest get lost? People forget years and remember moments. Seconds and symbols are left to sum things up: the **black** shroud over the pool. Love, in its shortest form, becomes a word. What I remember about all that time is one winter. The **snow**. Even now, saying “**snow**”, my lips move so that they kiss the air.

No mention has been made of the **snow**plow that seemed always to be there, scraping **snow** off our narrow road – an artery cleared, though neither of us could have said where the heart was.



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